THRILLING ACTION
Philip Ruopp takes his camera to Portugal
Surfers and bikers with telephoto lenses
SP 70–200mm f/2.8 G2

TRIP TO ROME
Sallyhateswing tests the new ultra wide-angle 10–24mm

SOFT PAWS
How Natalie Große captures her magical dog photos
Dear readers,

The year has begun with some real momentum here at Tamron. We presented two new lenses at CP+, the Japanese photography trade fair: the fast telephoto SP 70-200mm f/2.8 Di VC USD G2 for professional users and the wide-angle zoom 10-24mm f/3.5-4.5 Di II VC HLD for ambitious enthusiasts. Both lenses let you have fun and try out new perspectives in your photography in different ways.

New perspectives is also the theme of our new youth competition, Tamron TakeOff 2017, which we’re launching for the first time in 2017. It’s a chance for us to give young photographers a platform and set them up for a successful start to their careers in photography. And speaking of beginnings, in July we have the fourth round of our popular Tamron Photo Rally in Cologne.

You’ll find all the information you need on this and much more in this issue. I hope you enjoy it.

Sincerely,

Leonhard Steinberg
Marketing Manager, Tamron Europe
GOLDEN HOUR OF FLIGHT

This gannet looks like it’s flying over a sea of gold. It’s poised over the coast, wings wide open. Its feathers shine in the evening sun and almost fade into the sparkling water.

The nature photographer who captured this spectacular photo is Alexander Ahrenhold from Heligoland. With the Tamron SP 150-600mm f/5-6.3 Di VC USD G2. The large aperture and large distance between the subject and background turn the reflections on the surface of the water into wonderful bokeh rings.

www.foto-pirsch.de

Photographer: Alexander Ahrenhold
Lens: SP 150-600mm G2 f/5-6.3 Di VC USD
GLORIOUS MORNING

Paint gleaming, chrome sparkling, surrounded by a dark forest landscape with the sun fighting its way through the trees. An elegant stagecoach could hardly set a more impressive scene than this S-class Cabriolet. To be precise, this dream car is a Mercedes-AMG S 63 4MATIC, a V8 with a seven-gear sports gearbox and a full 430 brake horsepower. Who wouldn't love to take this for a drive?

Photography by Thomas Rauhut (28) with the SP 35MM f/1.8 Di VC USD. The career photographer from Cologne focuses on automotive photography, fashion and portraits. Other than Mercedes, his clients include car brands Volvo, Lexus, Toyota and Hyundai.

www.rauhutphotography.com

Photographer: Thomas Rauhut

Lens: SP 35mm f/1.8 Di VC USD
Incredible sharpness and the latest technology - the Tamron SP 70-200mm f/2.8 Di VC USD G2 (model A025) sets new standards in the telephoto class. With improved optical construction, high-performance VC image stabiliser and rapid autofocus, it is aimed primarily at professional photographers and ambitious photography enthusiasts. It is well-suited for portrait and reportage photography, but also for demanding shots in sports and landscape.

The new SP 70-200mm G2 meets the highest design and quality standards of Tamron’s SP series in every way. The lens casing is made from metal and is waterproof. With five-stop compensation, the new SP 70-200mm G2 achieves the world’s best image stabilisation in its class* The VC mechanism also offers three modes that can be used to adjust the compensation to suit any subject. Compared with the previous model, the SP 70-200mm G2’s USD autofocus is significantly faster and even more precise. Two new microchips and an improved AF algorithm provide a drastic performance increase over the previous model.

* Compared with other 70-200mm f/2.8 interchangeable lenses for full-format DSLR cameras. (As of January 2017. Source: Tamron)
TAMRON IN ACTION
EXHIBITIONS AND EVENTS

Want to test out real Tamron lenses? Join us this spring and summer at our festivals and exhibitions. You can rent our lenses for test purposes at many of these events.

TAMRON IS SUPPORTING YOUNG PHOTOGRAPHERS

Anyone up to the age of 25 can take part in TamronTakeOff 2017 by using a set of Tamron lenses to complete their own photo project. The winner gets 2 000 euros, the entire set of Tamron SP primes and a comprehensive PR package for a perfect TakeOff into a successful career as a professional photographer.

Five photographers selected out of all of the competitors by an experienced professional jury will also receive a prize with the Tamron SP primes 35mm f/1.8, 45mm f/1.8, 85mm f/1.8 and 90mm f/2.8, as well as SP zoom lenses 15-30mm f/2.8 and 70-200mm f/2.8 G2 plus two converters (1.4x and 2x), which they can use to implement the photographic design they submitted.

To take part in TamronTakeOff 2017, contestants must upload a short summary of the idea (max. 3000 characters) and three good photos to the competition website by 30th April 2017. Five finalists will be selected out of all of the applications and these five will be given a case of lenses to complete their project. They will have until the end of August to present their project. An expert jury consisting of gallery owners, professional photographers, photo journalists and university lecturers will decide on the finalists and winner.

Photographers interested in the competition can find more information and full terms and conditions on the TamronTakeOff 2017 website: www.tamron-takeoff.de

PHOTOGRAPHERS

SUPPORTING YOUNG TAMRON IS

TAMRON ACADEMY 2017: WORKSHOPS AND PHOTO JOURNEYS

Do you want to evolve as a photographer? Do you want to swap ideas about your photos with like-minded people, or perhaps you’d like a competent critique of your photos? Then Tamron Academy is the place for you.

Highlights of the coming spring and summer include a trip to Santorini (17th - 24th June 2017). We don’t just explore the famous places like Fira and romantic Oia – we visit the less well-known islands in the south, like the moonscape Kamini, where the plan is to have an on-board barbecue.

Discovering the photographic splendour of Kolkata (26th - 1st July 2017) during monsoon season promises to be another unforgettable experience. At that time of year, the rain provides a smoky backdrop to the city, with flooded streets and paths and sudden unexpected downpours. Something particularly eye-catching about this photographic voyage of discovery is the architectural mix of styles, with British stately buildings set against the Bengali-Indian style of construction.

Lukas Pavlovec (Tamron Academy employee) will also show off the beautiful city of Prague (29th June - 2nd July) again this year. He grew up in Prague and shows us the culture, architecture and, of course, the life of ‘hu’ city – in the day and at night.

You can find the complete programme for the Tamron Academy at: www.tamron-akademie.de

Tamron will often be on the road in the coming weeks and months and is sure to be near you soon! You can find some of the most important dates on this page.

Experience the latest Tamron products live and test your favourite lens directly on site. A full overview of dates can be found at www.tamron.de. We look forward to seeing you!

ZOOM
ERLEBNISWELT
7th May 2017
Gießen/Kindheim
www.zoom-erlebniswelt.de

PHOTO+ADVENTURE
10th to 11th June 2017
Dinslaken
www.photoadventure.eu

HOUSE EXHIBITION
FOTO KOCH
19th to 20th May 2017 and 9th to 10th July 2017
Düsseldorfer Hofgarten
www.fotokoch.de

HOUSE EXHIBITION
EXHIBITION FOTO GREGOR
26th to 27th May 2017
Düsseldorf
www.foto-gregor-gruppe.de

HOUSE EXHIBITION
LICHTBLICK FOTO
19th to 20th May 2017
Cologne
www.lichtblick-foto.de

HOUSE EXHIBITION
FOTO SAUTER
13th to 14th May 2017
Fürstenfeldbruck
www.foto-sauter.de

HOUSE EXHIBITION
PHOTOGRAPHY DAYS
19th to 20th May 2017
Berlin
www.foto-video-sauter.de

HOUSE EXHIBITION
INTERNATIONAL FÜRSTENFELD NATURE PHOTOGRAPHY DAYS
13th to 14th May
Forsteraltenbrück
www.glanzlichter.com

HOUSE EXHIBITION
HORIZONTE ZINGST
25th to 27th May 2017
Zingst
www.horizonte-fotografie-zingst.de

HOUSE EXHIBITION
FOTO MEYER
10th to 11th June 2017
Dinslaken
www.fotokoch.de

HOUSE EXHIBITION
ERLEBNISWELT ZOOM
7th May 2017
Gießen/Kindheim
www.zoom-erlebniswelt.de

PHOTOS: LUKAS PAVLOVEC, KLAUS WOHLMANN, JÜRGEN MÜLLER
Fashion photographer Thomas Kettner shoots an oriental fashion piece in the hot desert sand with the new SP 70-200mm f/2.8 G2.
Un, sand and dust — these three words summarise the test setup Thomas Kettner thought up for the new SP 70-200mm f/2.8 G2. The fashion photographer from Hamburg found the right conditions on Gran Canaria and brought to life a photographic Tale of 1001 Nights using a model, a falcon and a camel.

Kettner was one of the first professionals in the world to photograph using the new fast telephoto from Tamron. “I wanted to know whether the lens is really as good as the developers advertised,” says Kettner, who has 30 years’ experience behind the camera. “I was anxious to know whether Tamron had managed another smash hit like with the other SP lenses I was able to test last year: the SP 85mm and the SP 150-600mm G2. I thought they were so great that I went straight out and bought them for myself, and since then I’ve carried them around everywhere.”

Would Kettner be this impressed with the new SP 70-200mm f/2.8 G2? “This fast telephoto is the lens I use the most often out of all the lenses in my bag,” says Kettner. “The focal range is very useful in fashion shoots, since it lets you deal with the different requirements customers have for their photos relatively easily without having to change the lens constantly, which is always a pain when it’s windy, of course. It’s only ever a couple of minutes before dust gets into the camera.”

To start with, Kettner was sceptical about whether the Tamron would be able to deal with such demanding conditions. “Until a few years ago, fast 70-200 zooms were really only used for more technically demanding applications,” says the experienced photographer. “At different focal lengths and apertures, you would often get serious fluctuations in sharpness. You had to fork out a lot of money to get a telephoto that could deal with the most demanding jobs you have to deal with as a professional.”

Extraordinary pictures
Kettner is known for going to great lengths for his photos. When it comes to making an extraordinary idea a reality, he pushes himself to the limit. His test for the new SP 70-200mm G2 was no exception.

“The 70-200 is the lens I use the most. It lets me bring out so much detail in my shots.”
Thomas Kettner is a photographer, director and creative director in Hamburg. He was born in Stuttgart in 1960 and raised in South Africa and has been travelling to every continent for 30 years for his customers in the advertising, fashion and free art industries. True to his motto, “If you brake, you lose,” he is always on the lookout for spectacular, unique photos.

backlight and fine-grained structured paired with a fairytale story give ideal conditions for an exciting fashion shoot.

Won over by sharpness and AF
Kettner was able to test the lens under extreme conditions for the fashion editorial. Fine-structured materials in dark and light colours, skin tones in reflected light, backlight with and without the converter, and all at an aperture of f/2.8. “To my surprise, the SP 70–200mm G2 was flawless in every way,” Kettner sums up. “There’s now, for me, a telephoto lens at an affordable price that can keep up with a serious professional in a competitive setting. The high sharpness performance across the whole zoom range won me over just as much as the autofocus, which is incredibly quick and precise.” The SP 70–200mm G2 has secured a permanent place in Kettner’s bag. “This lens fits my tastes exactly: the performance is flawless, even in the harshest conditions.”

The toughest demands
“The desert has it all: sand, wind and sun are all outside factors that demand a lot, both from people and materials, during a few hours shooting,” says Kettner. But for him, this is the attraction.
TOP FEATURE OF THE NEW SP 70-200MM F/2.8 G2

Tamron's new 70-200 boasts a range of technological innovations. Here is a summary of the most important ones.

W ith the SP 70-200mm f/2.8 Di VC USD G2 (model A025), Tamron sets new standards in the telephoto class. The highlights of the new lens include optimised optical design, a high-performance VC image stabiliser and very rapid autofocus.

New aperture blades form a nearly circular opening, which helps give photos very gentle bokeh. The new components shorten the nearest focusing distance compared with the previous model from 1.3 metres to 0.95 metres.

The lens elements are compensated with high-grade anti-reflection properties thanks to the eBAND coating, specially developed by Tamron. The new telephoto lens will help achieve flatter, spectacular pictures even in backlit conditions.

The lens casing is entirely made of metal and features a sophisticated seal against light water splashes and dust ingress. The front lens is equipped with a water- and grease-resistant fluorine coating.

The new SP 70-200mm G2 is available with Canon-EF or Nikon-F mount.

COMPARISON OF THE TWO GENERATIONS OF SP 70-200MM F/2.8 Di VC USD

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HIGHLIGHTS: SP 70-200MM G2

1. Outstanding resolution performance and contrast reproduction
   Optical structure with 23 elements in 17 groups, including XLD and LD special glass, which reduce chromatic aberrations and also contribute to sharpness across the entire image.

2. World’s leading image stabilisation in this lens class
   The performance of the VC image stabiliser has been improved even more. Compensation is now possible over five aperture stops. The VC system offers three modes for different photography situations.

3. Rapid and precise ultrasound autofocus system
   Focus speed and precision is significantly improved compared with the previous model thanks to two new high-performance microchips and an improved AF algorithm.

SHARP IMAGING AND THE FINEST DETAILS

The SP 70-200mm G2 offers sublime resolution performance, even at wide apertures. The photo on the left was taken at 200mm, f/2.8 and 1/200 seconds. The sharpness and detail reproduction exceed every expectation.

100% detail enlargement: Even individual make-up particles are clearly visible.

OVERVIEW OF LENS FEATURES:
TAMRON SP 70-200MM F/2.8 DI VC USD G2

NEW: Harmonious design (“human touch”) like all lenses in the new SP series

Protected against water splashes and dust

Zoom ring

Focus ring

NEW: VC image stabiliser mode switch

VC image stabiliser on/off switch

AF/MF switch

AF limit at ∞ (unlimited) up to 3m

NEW: Removable tripod clamp (Arca SWISS compatible)

Optional accessories: 1.4x/2.0x teleconverter and TAP-in console

Included accessories: tripod clamp, lens hood and lens cover.

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TELEPHOTO IN ACTION

The SP 70-200mm G2 proves to be an everyday bread-and-butter lens that can be used creatively to frame a huge number of subjects in a scene. Philip Ruopp shows the potential of Tamron’s new telephoto.

Philip Ruopp is not letting himself get worked up. “Again!” he calls to the mountain biker. “Try to lean into the curves a bit more.” The photographer wants the bike to make a diagonal line, lending the photo a more dynamic look. No easy task for the rider, since to get into the position Ruopp wants, he’ll have to press the handlebars down to just a few centimetres from the ground. To manage this, he’ll have to tear into the curve just a little bit faster. No problem! He takes a run-up and leans into the curve at break-neck speed – in exactly the right place.

Tip 1: Perspective
Photographer Ruopp has chosen a low perspective, a large aperture, f/2.8, and a narrow viewing angle, here the 200mm focal length of the SP 70-200mm G2. This gives the photo depth and a dynamic effect. The vegetation in the fore- and background melts into a butter-soft blur; without a doubt, this wonderful bokeh is one of the highlights of the new, fast telephoto.

The rider himself is in sharp focus; even the structure of his clothes can be clearly seen.
This shows two more strengths of the SP 70–200mm G2: the precise ultrasound autofocus, which focuses on fast-moving subjects reliably, and the high resolution capacity of the optical design, whose performance is aimed at the demands of high-resolution DSLR full-format sensors.

**Tip 2: Create nearness**
The 70–200mm focal range ideal for taking exciting, true-to-life photos. The zoom lens the photographer enlarges the action to fill the picture. The telescopic focal length allows enough distance to the subject so that the moment looks as natural as possible, without being disturbed by the camera.

The portrait of the surfer preparing his board for the next wave was also taken by Ruopp at a focal length of 200mm. He stopped down to f/4 to get a little more depth of field in the face. The detail reproduction and resolution capacity are second to none. You can see the tiniest details in the photo, even individual hairs. At f/4, there is also a gentle progression in sharpness, which is particularly striking at the back of the head, but also the hands in the foreground.

**Tip 3: Use a teleconverter**
In some situations, 200mm isn’t enough. When the surfer is riding the waves, Philip Ruopp inserts Tamron’s 1.4x teleconverter (model TC-X14) between the camera and lens to further enlarge the image. The effective focal length is then 280mm, a small, but not insignificant difference in practice. The angle of view reduces from twelve degrees to barely nine, and the subject gets larger on the sensor level accordingly – ideal to make more distant subjects still fill the photo. Tamron’s teleconverters – as well as the TC-X14, there is the TC-X20 for 2x magnification – are perfectly tuned for the optical properties of the lens.

**DETAIL REPRODUCTION AND RESOLUTION CAPACITY ARE SECOND TO NONE. YOU CAN EASILY SEE DETAILS AS SMALL AS INDIVIDUAL HAIRS.**

PHOTOS: PHILIP RUOPP

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**DETAIL REPRODUCTION AND RESOLUTION CAPACITY ARE SECOND TO NONE. YOU CAN EASILY SEE DETAILS AS SMALL AS INDIVIDUAL HAIRS.**

PHOTOS: PHILIP RUOPP
the new SP lenses. It maintains first-class image quality and the weatherproofing of the SP 70–200mm G2. Using the teleconverter also doesn’t have any effect on the autofocus and image stabiliser.

**Tip 4: Against the light**
It’s well known that many subjects look their best when photographed against the light. The new 70–200 lens is predestined for these shots – its lens elements have a specially-developed eBAND coating. This multi-layer compensation effectively eliminates reflections on the lens surface, minimising scattered light and reflections in the lens interior.

Philip Ruopp used these qualities to capture some atmospheric shots of the sunset over the sea. He set the exposure on the water so that only the silhouette of the biker is visible on the coastal rocks.

The new SP 70–200mm G2 has certainly carved a niche in Philip Ruopp’s camera bag. “I know I can absolutely rely on this all-rounder lens in any situation,” he sums up after the test shooting in Portugal.

**EBAND COMPENSATION GUARANTEES BRILLIANT RESULTS, EVEN AGAINST A BACKLIGHT.**

**ABOUT PHILIP RUOPP**

Philip Ruopp, born in 1982, has been working as a sports and advertising photographer for more than 15 years. He is based in Landshingen, Alb-Donau-Kreis. From there, he travels around the globe for exciting shoots for a variety of clients.

www.philip-ruopp.de

**PHOTOS: PHILIP RUOPP**

**FAR LEFT:** When the light starts to fade, the VC image stabiliser comes into its element. In this shot, it allowed the photographer to shoot by hand at 1/25 sec.

**FAR LEFT, BOTTOM:** Mesmerising colour play at dusk.

**TOP:** eBAND compensation shows its worth in backlit shots. Scattered light and reflections are suppressed effectively. The result is a striking photo full of contrast.
PHOTO TOUR IN ROME

A city, a weekend, a lens - the photographer duo Sallyhateswing take their camera to the Italian capital, using only the new 10-24mm f/3.5-4.5 Di II VC HLD.

“It’s just 440 grams and barely 8.5 centimetres long - but still the new 10-24mm f/3.5-4.5 offers a spectacular angle of view, at 108 degrees. That means you can get lots in the picture at close range. In a word: The compact ultra wide-angle zoom is the perfect companion for a city break. Equipped with an image stabiliser and weatherproof casing, the lens is a must-have for every photo adventure.

“The focal length range of the new 10-24mm impressed us from the beginning. Converted to 35mm format, that becomes about 16 to 38mm - ideal to get great shots of Rome’s architectural highlights. The wide angle meant we could get an unbelievable amount in the picture at close range. In architectural shots particularly, lots of different perspectives look amazing. Something that especially fascinated us was the enormous depth effect. We could get up to 24 centimetres from the subject and still pick out lots of detail from the background. The photos seem almost three-dimensional, like you could walk into them.

“The photos are almost three-dimensional, like you could walk into them.”

ABOUT: SALLYHATESWING

Behind “Sallyhateswing” is the Cologne photographer duo Johann Philipp and Sarah Schmid. The two are specialised in lifestyle and beauty photography.

www.sallyhateswing.com

PHOTOS: SALLYHATESWING

10-24mm f/3.5-4.5 Di II VC HLD

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24mm · 1/4 sec. · f/10 · ISO 100

20mm · 1/125 sec. · f/6.3 · ISO 100
In part 1 of our series on Adobe Photoshop Lightroom CC, we show you how to import images and edit them quickly.

Whether it’s a family holiday or a trip into the countryside – for passionate photographers, both mean an unmanageable mass of pictures that you’ll want to thin out as quickly and easily as possible. What you want to do is find the best pictures, edit them and then export them to use them somewhere else. It’s not a task anyone enjoys. But what’s the best way to do it?

Photoshop Lightroom CC is an effective piece of software from Adobe that you can use to handle all of the important processing steps from archiving through developing to targeted output of the finished image files.

Lightroom CC is only available with a software subscription, which is currently available to Tamron SP customers at a special price. In addition to Lightroom CC, the Creative Cloud Photography plan includes a licence for Photoshop CC, which gives you even more options for processing.

In this issue of the Tamron magazine and the next, we’d like to give you some tips to optimise your photo workflow with Lightroom CC. In the first part of the series, we go through the basics: importing your photos and simple editing of your best shots.

1 - IMPORTING IMAGES

Once you’ve started Lightroom CC, in the ‘Library’ module, click ‘Import’ to open the Import window. Watch out: If you have put a memory card in the computer’s slot, the import window might have opened automatically.

2 - IMPORT SETTINGS

In the left-hand column, select the folder with photos you would like to import. If you don’t see any photos, check whether the option ‘Include subfolders’ is checked. You can take out photos you do not want by removing the check mark. You can select where the imported image files will be saved in the right-hand column.

3 - IMPORTING DIRECTLY FROM THE CAMERA

When you select a memory card from the left-hand column, the images will be copied directly. Again, you can take out photos you do not want by removing the check mark. You can select where the imported image files will be saved in the right-hand column.

4 - EDITING AND ORGANISING IMAGES

After importing, you can organise, edit and export the images or upload them to the internet. Once you have clicked on your name, you can activate ‘Synchronisation’ and view and edit your images on your smartphone or tablet or on the web.

5 - CROP AND ALIGN IMAGES

To set the image section and align the photo horizontally, switch to the Develop module and click on the symbol for the Crop Overlay. Now you can select the section and ‘Angle’ using the grid mask.

6 - OPTIMISE INDIVIDUAL AREAS OF THE IMAGE

You can use the Adjustment Brush to target individual sections of the image for editing, e.g. to increase or decrease brightness. Paint (‘mask’) the areas you would like to adjust using the brush. Use the sliders to set the adjustments.

TAMRON × ADOBE

Tamron customers who purchase an SP lens can currently buy the Adobe Creative Cloud Photography Plan at a special price. The offer is limited to the lenses listed at www.tamron.eu/de/service/service-news. The plan includes the two programs Adobe Photoshop CC and Adobe Photoshop Lightroom.
PHOTOGRAPHY AND THE LAW

THERE ARE GREAT PHOTOS EVERYWHERE - BUT WATCH OUT!

Not all photos can be published without restriction. Dierk Kowalke explains which laws and regulations photographers should be aware of.

“Delete that photo now or I’ll sue!” Every photographer will probably hear this at least once in their life. But do you have to listen? Legal experts are very clear: yes, you do. This is the case in any country where interaction between people is regulated. For photographers, in other words: Lawyers are always poised with their finger on the trigger.

Generally, there are two laws that regulate what we can and can’t photograph:

- **Copyright law** protects the ‘intellectual and personal relationships’ of the photographer with his/her work.
- **Personality rights** protect the rights of the person (usually, but objects are often also covered) being photographed.

Generally speaking: The photographer himself/herself to be portrayed. **After the death of the person depicted, permission is required from their next of kin for a period of ten years. For the purpose of this Act, next of kin are surviving spouses or cohabitants and the children of the person depicted and, if there are neither spouses or cohabitants nor children, the parents of the person depicted.**

Every person has a right to their own picture. This means s/he can decide for themselves whether a photo depicting them will be published. There are exceptions and limitations, however. Photos such as these can be distributed even without permission as required under paragraph 22:

1. Images from contemporary history, this includes public figures.
2. Images in which people appear incidentally in a landscape or other location.
3. Images from gatherings, parades and other events in which the person participated.
4. Images not made to order, as long as their distribution or exhibition serves the greater interests of art.

We could discuss the legal interpretation of these exceptions at great length. In particularly contentious cases, courts must weigh up whether personality rights apply or whether the person depicted cannot exert these rights. Top-ranking politicians, famous actors or well-known entrepreneurs usually have to put up with pictures of them being published. The pictures can be sold as long as they are shown doing their job and their private life has not been violated. So paparazzi photos over the garden fence aren’t allowed, even of celebrities. If you take photos outside, that is the public sphere. Passers-by who are photographed are not usually asked for their permission first – as we know, spontaneous photography is often the best way to capture the charm of the subject. But be careful: Although there are expanded rules in the public sphere, personality rights – including the right to your own likeness – remain.

The central issue when it comes to the right to your own image is whether the person depicted is recognisable. This recognisability applies not only to the face, but to all other visual features (e.g. prominent tattoos). Anyone wishing to publish photographs featuring recognisable people, to their Facebook page for example, needs their permission. So, if possible, approach the person in the photograph and ask for their consent.

If the shot is for an advertisement or commercial publication, you should get consent in writing, perhaps in the form of a model contract. This formality might be annoying, but clients won’t accept the photo without this document. If you publish without permission, you risk claims for compensation and declarations to cease and desist, plus legal and court fees. The cost can quickly add up to thousands of euros.

Dierk Kowalke is a freelance photographer, business consultant and lecturer at the University of Cologne. www.dierk-kowalke.de

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Tamron Magazine
Natalie Große specialises in pet portraits. Many of her fabulous photos are taken with the fast Tamron SP 70-200mm telephoto.

He’s a real high flyer. About a year ago, Natalie Große was given an entry-level DSLR as a birthday present. “Before that, I didn’t know the first thing about photography. I’m not kidding – nothing,” explains the Berliner, who has since then has embarked on a journey to become a successful animal photographer with the SP 70–200mm f/2.8 Di VC USD. We were curious and made an appointment for an interview.

Natalie, how did you get into animal photography?

Natalie Große: By taking photos of my own cats. I showed them off on the right sites on the internet. The reactions were so positive that I quickly developed a passion for animal photography. I looked for volunteer dog models in online communities and began to photograph other animals as well. That brought more and more variety to my portfolio. Soon enough, I started getting photography requests from all sorts of people and a little hobby quickly became a business that also took up a good amount of my free time.
I take photos of dogs almost exclusively with the 70-200mm at maximum focal length and aperture. I pull back with the focal length a bit only when I want to bring the background into the picture a bit more or get more animals into the frame.

You must have to act like an animal trainer during shooting sometimes. What tricks do you use to get your four-legged friends to cooperate during sessions?

Natalie Große: I always recommend bringing a favourite toy or something similar to the shooting. If it’s just a piece of cheese that the dog might like to eat. That’s usually a good way to get the dog to look in a certain direction. These situations are especially important because I can’t tell a dog where to look. Of course, almost every dog has a limited attention span and it gets more and more difficult as the session goes on. Eventually he’ll get overexcited because he’s constantly hearing his name and being told what to do, sooner or later he won’t even be able to see his toy. That’s when I start trying to surprise the dog, for example getting my assistant to drop a stone or rustle a hedge. That grabs the dog’s attention and he’ll go and find out what it was. These moments are real and always come across very authentic.

Of course, I often come across other dogs at the shooting location. My customers often try to pull their dog away as quickly as possible, but that’s not necessary – this is where we see real emotions, which make for much better pictures than a dog that’s just standing still because that’s what he’s been told.

Apart from the bokeh and sharpness, what else do you like about the SP 70-200mm?

Natalie Große: Recently, we turned up early for a shoot on a beautiful, sunny morning, and then again in the evening shortly before sunset. These lighting conditions are an important part of my style, along with bokeh, so I work with backlighting a lot. Some colleagues with other lenses complain about uneven sharpness when the light comes in from the front. But with the SP 70-200mm, the autofocus is very precise, and even when the subject is an excitable puppy, the pictures are crystal clear and sharp when backlit.

Lots of your pictures have a touch of the fairytale about them. What made you realise how well that would suit your subjects?

Natalie Große: I just find this look incredible, with the animal popping out in the foreground. At the same time, I try to create some plasticity when I’m editing them. That creates an effect that, together with the bokeh, some of my customers call a ‘3D effect’.

Your success speaks for itself, but how did you develop your skills so quickly?

Natalie Große: A year ago, I would never have thought I could take pictures like these. I gained a lot of knowledge by experimenting and discussing techniques with other photographers. My main job is as a social care worker, but I also trained as a hairdresser – and that has really helped me as an animal photographer, since you spend a lot of time learning about colours, which helps me edit the photos and choose locations.

Is it difficult having a full-time job while being a part-time photographer?

Natalie Große: Managing both, time-wise, isn’t always easy. People often ask me how I do it all, since I almost never have any real free time. But photography is my passion. I spend my free time doing something that makes me happy, and I happen to get paid for it as well. Sometimes it’s physically demanding as well – when you spend hours crawling around on gravel paths, you’re bound to get a few bruises and scrapes.

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PETROL IN HIS BLOOD

Wolfgang Heinen tests the SP 150-600mm f/5-6.3 Di VC USD G2 at the VLN Endurance Racing Championship on the Nürburgring.
The VLN Endurance Racing Championship is a real long runner on the Nürburgring. A frequently-changing roster of participants and an open paddock has won Germany’s most popular national racing series lots of fans. From close-to-production small cars through ‘youngtimers’ all the way up to fully-fledged racing cars, the beginning of each race sees more than 180 cars at the starting line. More info at: www.nuerburgring.de

ABOUT: WOLFGANG HEINEN

Wolfgang Heinen, photo engineer and communication designer, is editor of the photography magazines PHOTO PRESSE, fotopro and PhotoKlassik. The author has published two photography books (Ortzeitpunkte, Salon, 2000, Paarungspaar, Kehrer, 2014). For him, photography is both mental recreation and creative challenge.

FIELD TEST

The second generation of the ultra-telephoto SP 150-600mm f/5-6.3 Di VC USD G2 has been developed with current high-resolution sensors in mind, and in addition to full optimisation of the autofocus, VC image stabilisation and image quality, offers the new Flex-Zoom-Lock mechanism and fluorine coating. So far, so good, on paper – but we wanted to test the new super-telephoto in the field: at the Nürburgring for the VLN Endurance Racing Championship.

The first impression of the new 150–600 mm G2: Wow, what a monumental range of focal lengths. The ultra-telephoto has three LD elements (Low Dispersion) to prevent chromatic aberration. The new optical construction, consisting of 21 elements in 13 groups, means the lens can deliver a higher resolution, better sharpness and overall better performance in comparison with the previous model. The special coatings, eBAND (Extended Bandwidth & Angular Dependancy), and BBAR (Broad Band Anti-Reflection) contribute to ensuring first-class anti-reflection properties. The nearest focusing distance has been shortened to 2.20 metres.

Today, outside on the track, it has other important qualities: the 150–600mm G2 is equipped with a USD (Ultrasonic Silent Drive), which provides even faster reaction times and control. The autofocus speed is absolutely incredible and allows precise high-speed focusing to accurately capture a GT3 racing car at speeds up to 260 kilometres per hour. It’s possible any time to fine-tune the focus manually without switching AF modes – although we never needed to do that.

Razor sharp at 600mm

At this point, however, we should focus on the whole package. The Canon EOS 5 Mark IV and the new Tamron 150-600mm made a perfect unit for racing and won us over from the very first second. The focal length range is especially ideal for this kind of sport – the same would be true for football and athletics. If you need to, you can use this camera-lens combo with image stabilisation without a tripod and even at the 600mm setting, you still get razor-sharp shots. Obviously, we still recommend using a monopod or tripod. But the performance of the VC (Vibration Compensation) compensates up to 4.5 aperture stops, according to the CIPA standard (Camera & Imaging Products Association). The SP 150–600mm G2 has three VC modes for optimum performance in any situation.

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SP 150-600mm f/5-6.3 Di VC USD G2

- Focal length: 150-600mm
- Aperture: f/5-6.3
- Length: 260mm
- Weight: 2010g
- Minimum focusing distance: 220cm
- Image ratio: 1:3.9
- VC modes: 3

The Canon EOS 5 Mark IV and the new Tamron 150-600mm made a perfect unit for racing and won us over from the very first second. The focal length range is especially ideal for this kind of sport – the same would be true for football and athletics. If you need to, you can use this camera-lens combo with image stabilisation without a tripod and even at the 600mm setting, you still get razor-sharp shots. Obviously, we still recommend using a monopod or tripod. But the performance of the VC (Vibration Compensation) compensates up to 4.5 aperture stops, according to the CIPA standard (Camera & Imaging Products Association). The SP 150–600mm G2 has three VC modes for optimum performance in any situation.

In practice, the Flex Zoom Lock proved itself as well – it locks or unlocks the zoom in any position by just pushing the zoom ring. This means you can’t change the focal length range by accident. Also, the traditional zoom lock stops the lens barrel extending during travel.

We should also mentioned that the lens is protected in all the critical areas with special seals. The water- and grease-resistant fluorine compensation on the lens protects the front lens from condensation, fingerprints and dirt. This makes cleaning significantly easier.

There is an end in sight to this miserable weather – some blue sky is showing over Germany’s most difficult and most beautiful racetrack. As if as a prize, the SP 150–600mm G2 gets another few shining subjects: Super fast, brightly coloured racing cars being driven to the limits by experienced VLN drivers – and together with the Eifel landscape, make a perfect picture.
MY PROJECT

HIMALAYA

Tamron employee Andreas Klein fulfills a childhood dream and conquers his first six-thousand metre peak.

Since I stood on the peak of the Hohe Riffler at a height of 3165 metres, I’ve dreamed of one day seeing Mount Everest up close. Forty years later, in autumn 2016, straight after photokina, I’m fulfilling this childhood dream.

I’m taking this tour to the ‘roof of the world’ with a colleague from the Tamron service, Peter Clevenz. Right from the packing stage, we’re full of sporting ambition. Our goal: to climb to the top of one of the peaks of the Himalayas ourselves. Not an eight-thousand metre one, but a six-thousand. That’s how our trek became a little expedition. We flew over Istanbul to Kathmandu, where we spent a couple of days acclimatising. That was where the real adventure started, with a Dornier Do 228, where we landed at what is allegedly the most dangerous airfield in the world at Lukla. This was the starting point for our more than two-week trek in the Everest region, during which time we wanted to climb three peaks in total: the Gokyo Ri (5357m), Kala Patthar (5643m) and finally Island Peak (6189m). Once we had begun, we were treated to more and more breathtaking panoramic views of the majestic eight-thousand-metre peak. The mountain had us under its spell. We were still feeling this on the return journey back to Cologne – a new dream has since grown out of one question: Once you’ve climbed a six-thousand-metre peak, don’t you then have to try for a seven-thousand?

PROFILE: ANDREAS KLEIN

Born: 1965
City of residence: Cologne Lindenthal
Profession: Comm. employee, marketing
Employer: Tamron Europe GmbH
Photography: Landscape, street, carnival, sports
Passion: The quiet in the mountains, with a high bivouac. That is pure relaxation and gives you incredible subjects for photography.

Favourite lenses: SP 35mm f/1.8 ∙ SP 85mm f/1.8 ∙ SP 24-70mm f/2.8 ∙ SP 70-200mm f/2.8
THE SKY IS THE LIMIT:
GERNOT MEISER ON THE ROAD

The photographer Gernot Meiser has returned from New Zealand and spent days relaxing there in the open air. He took his Tamron SP 15-30mm along. Take a look at his breathtaking photos.

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