

Photography masterclass:

5. Shooting with telephoto-macro lenses

Professional photographer **Zak Waters** originally started out as an assistant to several Magnum photographers and now freelances for the quality UK press and news agencies. Here he gives advice on shooting with telephoto-macro lenses



Using a telephoto-macro lens gives you the option to shoot two very different styles of photography with one lens, zooming in on a subject from a

distance or getting extremely close to fine detail not seen with the human eye.

Basically, a telephoto lens magnifies the subject, but renders a narrower angle of

view than a standard 50mm lens and has a smaller depth of field to work with. Such a small amount of depth of field can really separate your subject from the background so precise selective focusing, using the correct shutter speed and camera movements, need to be well practised.

Macro requires some different techniques. In particular, you need to concentrate on selective focusing, camera stability, lighting, subject movement, and again depth of field. Most telephoto lenses don't focus close enough to provide an image of smaller subjects. The telephoto-

macro will allow you to do this while maintaining a longer working distance.

Understanding a little bit about depth of field will help in both these areas. When focused on a subject, there are areas in front of and behind the main subject where details are sharp. This area is referred to as depth of field. When the sharp image area is narrow, it is expressed as "shallow depth of field". When it is wide, it is expressed as "deep depth of field". The depth of field becomes shallower as the lens aperture goes toward a full open position, for example f2.8. It becomes deeper when the

aperture gets closer to the fully stopped-down position, for example f22.

Tamron is in this market. Its 180mm f/3.5 Di lens (with Canon or Nikon DSLR mounts) has an internal focusing system which maintains the overall length of the lens during focusing. It has two low-dispersion glass elements which compensate for chromatic aberration and a high optical performance from infinity to 1:1 macro. It also has a filter effect control function, which rotates the filter to the desired position while the hood is attached, making it easier to use the polarising filter.

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