



The Newsletter of E.J. Peiker - Nature and Travel Photography

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Welcome to the 18th year of the newsletter from E.J. Peiker, Nature & Travel Photography and www.EJPhoto.com. In this quarterly publication, I share with fellow photographers my photographic experiences, photo equipment reviews, photography tips, processing tips, and industry news. I also inform subscribers about upcoming workshops and products that I offer. All content is copyrighted by E.J. Peiker and may not be reproduced but it is permitted to forward this newsletter in its entirety only. If you would like to be added to the mailing list, unsubscribe, or access back issues, please visit: <http://www.ejphoto.com/newsletter.htm>



Cathedral Rock - Arizona (GFX-50S, 32-64mm)

Full-frame Mirrorless Systems, Where Are We At?

In the second half of 2018, the two heavyweights of the camera industry, Canon and Nikon, finally joined Sony in the full frame sensor mirrorless market (I'm not covering Leica which has two niche full frame mirrorless camera system as well). I wrote an initial update on this in my Autumn 2018 newsletter. It has now been more than a half year since the initial announcements and a lot of news has been generated. Let's take a look at where we are in this market segment and some thoughts/recommendations...

Canon: Probably the most baffling of the three full frame manufacturers is Canon. They originally came out with a mid level consumer oriented 30 megapixel EOS R camera, which is a bit underwhelming in this initial full frame mirrorless offering. The sensor is the dated EOS 5D Mk IV sensor and the rest of the camera's capabilities are more like the entry level EOS 6D Mk II. It really doesn't stand out at anything except for Canon's very good Dual Pixel AF technology. While Canon specifies a -6 Ev for low light AF capability on this body, the fine print reveals that this is for an f/1.2 lens. Converting that to f/2.8 reveals a system is only about 1/3 stop better than the others in very low light. Canon is the only full frame mirrorless camera manufacturer that does not have sensor based stabilization meaning that only optically IS lenses have the luxury of image stabilization. Despite offering this consumer oriented camera body, the lenses they introduced are professional grade lenses in cost, performance, and build quality. This includes a 50mm f/1.2L, 28-70 f/2L, and 24-105mm f/4L. Based on these lens offerings, everyone was expecting Canon to follow-up with a much higher end EOS R body to go with these professional level lenses. Canon did the opposite; they introduced a stripped down, very low end, entry level consumer grade camera body, the EOS RP as its second full frame mirrorless camera. At the same time, they also came out with a roadmap full of very high end lenses including a 15-35mm f/2.8L, 24-70mm f/2.8L, 70-200mm f/2.8L, 85mm f/1.2L (two versions) and one consumer grade super zoom 24-240mm f/4-6.3. There are a number of other lenses that Canon is whispering about for the future - almost all super high-end lenses. So now Canon has a mediocre sensored, consumer grade, and some would say gimmicky camera bodies with incredible lenses. Hopefully Canon will round out this system and make it more coherent by introducing a high end EOS R camera body before the end of 2019.



Nikon: Initially Nikon went the opposite direction of Canon. Nikon introduced a 45 megapixel Z7 which, except for the autofocus system and frame rate, is similar to the truly superb D850 and a mid grade Z6 at 24 megapixels which is similar to a mirrorless version of the D750. The sensors in the cameras are the best sensors on the market in their respective classes. The Z bodies were maligned right away with sub-par autofocus performance compared to the competition which was surprising since Nikon is the clear leader in AF performance in the DSLR world and led in AF performance in mirrorless technology in the days of the Nikon 1 mirrorless system. It seems that Nikon has taken this feedback to heart and has announced a



substantial firmware update which should bring Nikon AF performance closer to the competition. Nikon launched the system with a consumer grade 24-70 f/4 lens whose performance does not match up with the expectations set by Nikon with its talk of the amazing lenses that the new very wide lens mount makes possible. Additionally, consumer grade 35mm f/1.8 and 50mm f/1.8 lenses were launched at nearly professional lens price points. They also announced a manual focus 50mm f/0.95 reported to cost \$6000 when available which will be a useless lens for 99.9% of Nikon Z system shooters. At launch, Nikon then had a high prosumer end camera in the Z7 and a mid grade camera in the Z6 with relatively low end lenses. Fortunately for Nikon, they recently released a lens roadmap which will fill in the system nicely. Announced lenses for 2019 include a 14-30mm f/4, 24mm f/1.8, 85mm f/1.8, 24-70mm f/2.8 and 70-200mm f/2.8S all due in 2019. Nikon also announced the following lenses for 2020 - 20mm f/1.8, 50mm f/1.2S, and 14-28mm f/2.8. The 14-30 f/4 and 24-70 f/2.8 should be available in Q2.

Sony: Sony has not introduced any new full frame cameras in the last year but still has a strong system and tons of third party support for lenses and accessories. AF performance in the a9, a7 III, and a7R III is class leading with the a9 giving up nothing to the behemoth Nikon D5 and Canon 1Dx Mk II. There is a firmware update coming for these cameras that, on paper, takes these AF systems to the next level. Lenses from Sony go from 12mm to 400mm and cover the gamut of consumer to ultra high end professional lenses. Sony still is not playing in the 500mm and above regime.



So where does this leave us? Canon has some nice lenses available and more high end lenses coming with camera bodies that are not worthy of the lenses. Nikon has some good camera bodies with excellent ergonomics and lenses that are worthy of the sensors coming. Some of these lenses are already available for pre-order with delivery within the next month or two from publication of this newsletter. Neither Canon nor Nikon have lenses on their roadmap over 200mm through 2020 and will rely on adapters for long lenses. Sony has by far the most complete lineup due to being in the full frame mirrorless camera market for several years longer and also has much more third party support including almost the entire array of Sigma Art lenses which sports some of the best optics in the industry. I would expect Sigma to start producing some lenses for the Canon and Nikon mirrorless bodies within the next year or so which will dramatically improve the lens options for these new systems but with the announcement of being a founding partner in the L-mount alliance (Leica, Panasonic, Sigma), their focus will likely not be as complete as Canon and Nikon shooters would like. While Sony offers by far the most complete system, it also offers the worst camera ergonomics, menus and repair service of the three (see next article).

If you are a Canon shooter of a 5D or 1D type body, I would not move into the Canon EOS R system at this time. While the lenses are great and more coming, the bodies are just not up to the lenses yet. Stay tuned, perhaps by the end of 2019 this will change.

If you are a Nikon shooter of any Nikon full frame camera, the water is getting warmer month by month. The bodies are ergonomically the best on the full frame mirrorless market and the lenses that match them are starting to come out. If the forthcoming firmware update does what Nikon claims, then the system will become one that I can wholeheartedly recommend, especially for landscape photography.

If you are either a Nikon or Canon full frame DSLR shooter, the time to switch to Sony has passed. At this point I would wait until the system that you are invested in is ready to do what you need it to do and then make the switch.

If you are already a full frame Sony shooter, then staying where you are is probably the best bet unless you are fed up with poor repair service or desperately need better menus and ergonomics. Sony is overdue for some new body introductions so perhaps they are making some changes that address at least the ergonomics and menu weaknesses.



Myrland - Lofoten, Norway (a7R II, 16-35mm)

How A Company With Great Products Let Themselves And Their Customers Down With Poor Service...

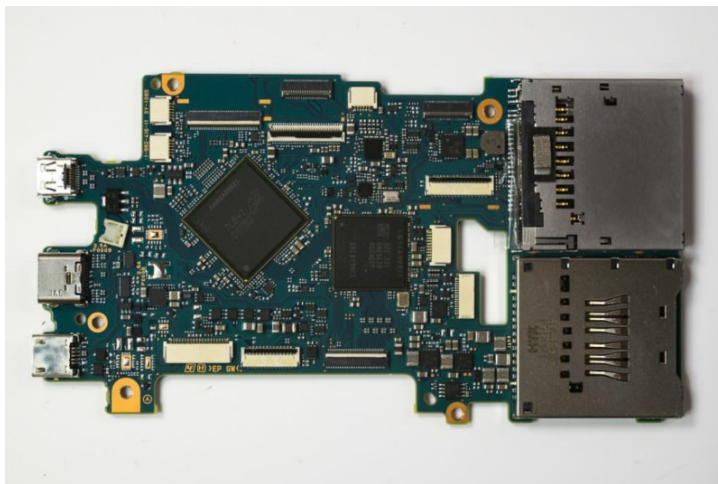
Professional photographers and serious enthusiasts must be able to count on their gear. When something goes wrong, they have to be able to count on the gear's manufacturer to fix the problem in a proper and expedient manner. Most of the major camera manufacturers have professional services that are often paid for on an annual basis in order to provide fast turnaround on repairs for those that really need it. This is the story of my Sony a7R III and the repair service provided by the company that Sony has contracted to do repair service in the USA - Precision Camera Repair (PCR) in Connecticut. This is Sony's one and only official repair center in the USA for photographic equipment.

I have been photographing with Sony a7 series cameras and the Sony FE lenses for five and a half years, basically since the week that they original a7R first shipped. I have just had my first failure

requiring service. My 1 year and 28-day old a7R3 will no longer click in or release an SD card in Slot 1. Apparently, the spring-loaded SD card mechanism has failed. By comparison, on Nikon gear I have had several failures in the same period of time despite much lower utilization; therefore, this article is not about reliability in Sony. Similarly, on Phase One gear, which had extremely low utilization, I had three substantial failures in 2 years. On Canon gear, which I have not owned since 2008, I was getting around 2 failures every year for 5 years in the period of 2000 to 2008. I am of course not counting anything that was due to any kind of camera or lens trauma caused by me, just sudden in the field failures. While Sony gear is sometimes maligned, especially on competitor forums and rumor sites, this is actually a very good reliability track record despite the camera being only slightly over 1 year old. The failure occurred after a morning shoot when I could not eject the SD card in Slot 1. Pulling gently on the end of the card with needle nose pliers removed the card easily with absolutely no resistance as if it were in an SD card slot on a computer but on the camera, there is not enough room to grip the card, thus the pliers needed to be used. It appears the spring-loaded capture/release system in Slot 1, has failed.

I logged onto the Sony Imaging Pro Support website with the intention of starting a repair ticket, similar to what I have experience doing with Nikon Professional Services. After searching for a few minutes, I was unable to find an on-line facility to do this. I then called Sony Imaging Pro Services and the call was immediately answered by a real human based in the USA and learned that the way to initiate SIPS level repair is by calling them or sending an email. After a few minutes of giving him information I was all set and about 10 minutes later all the paperwork for the repair came through in my email including a FedEx Overnight prepaid label and packing instructions. I did include a note, as was suggested by the SIPS representative, to make sure that Precision Camera Repair, would take into consideration

that the camera is less than 1 month out warranty. The package was shipped on a Saturday and they received it Monday morning. I received an email from a PCR representative upon receipt. That same person called me on Tuesday afternoon and told me that they had assessed the problem and in order to replace the slot, the entire main circuit board must be replaced. In other words, the card mechanism is integrated onto the circuit board - this is not a very repair friendly design - you really want to avoid integrating wear-out prone moving mechanical components into an expensive electronic component such as a main circuit board as it escalates what could be a cheap repair to much higher levels of cost. In this case, a tiny little spring loaded mechanism in the bottom slot failed which triggers the need to replace this entire board!!! The cost of this repair would be \$604 and it would mean that I would lose all of my camera's customization. In my review of the a7R III I pointed out that a major shortcoming of this camera is that you cannot write the entire state of the camera to a memory card so that you can reload all of your settings should



a failure occur, or if you want to duplicate the settings to another camera of the same model. Every camera system that I have used including Canon, Nikon, Phase One, Fuji all have a facility to do this. Additionally, as Sony a7 series owners know, customization of this camera can be a long painstaking process due to the convoluted and generally poor menu system.

I asked the person who is handling my case if any warranty coverage consideration could be given since it is just one month out of warranty. She told me she would get back to me on that. That same person called the next day telling me that it had been submitted to Sony for warranty coverage and she would let me know what Sony said. This is where the waiting began and things went off the rails. Despite emails and calls, I heard nothing for the next two weeks. I finally got one response to an email two weeks later that basically set they would get back to me. After a month of stonewalling by Precision Camera Repair, I decided to escalate this through Sony Imaging Pro Services. As before, they were extremely responsive and immediately replied that they had authorized a half price repair, on top of my discount for being a Pro Services member due to the closeness of the failure to the end of the warranty period and that they had authorized the repair. This started a new round of waiting. Priority repair service for SIPS members is supposed to take 3 days. I heard nothing for over a week and started prodding Pro Services to get with Precision Camera to move my repair along. They said they did and PCR had not gotten back to them either. I contacted Pro services again two days later and they were again unable to get a hold of this company and they said they would continue to try to get this moving. Another week went by and again nothing - emails and calls went unanswered by PCR. At this point the head of Sony Imaging Pro Services got involved and escalated this situation with PCR. Finally, three days after the head of SIPS got involved, I got both an email and a call from PCR. The person I talked to profusely apologized numerous times and said that she takes personal responsibility for their failure. Of course she still took my credit card number to initiate the now \$300 repair and said she would personally follow the camera to insure that it got done expediently and she would call me as soon as it was done. She also said that the credit card would not be charged until the repair was complete. The next day my credit card got charged so I assumed that the repair had been completed. Later that day I received a call letting me know that the camera was repaired and was being shipped via FedEx overnight back to me. I finally received the camera 45 days after shipping it for a repair that was completed in about two hours. After spending two hours setting the camera back to all of my original settings, all appears to be well.



Watkins Glen, NY (a7R III, 24-70mm)

Sony makes some great cameras (despite the menu system) and is the undisputed world leader in sensor technology. They make truly world class lenses but if a professional that uses these tools cannot rely on paid professional level services, then the confidence in the company is severely shaken and it shows that the company is not ready to play with the big boys in the professional world. Contracting out all service in the USA to a third party with a very spotty and much maligned track record does not do the brand any favors. I know several photographers that dipped their feet into the Sony world and loved the gear but went back to Canon or Nikon due to poor service. I may just become another one of these. The Nikon Z7 with the soon to be released firmware that addresses really the only shortcoming of this camera, the autofocus system, is looking very good, especially once the announced lenses, including a 14-30 f/4, 24-70 f/2.8, and 70-200 f/2.8 ship in 2019. The Nikon body and it's menus are ergonomically superior to the Sony but the lens ecosystem is not there yet (see article above). I know I can count on Nikon Professional Services and they have their own service centers, not contracted ones. If there is a problem, an email to my Nikon Pro rep always gets the situation resolved immediately. While the people at Sony Pro Imaging Services are very responsive, they have little influence on the contracted company to do the repairs which appears to have some major issues. Sony appears to be treating their still camera business as an arm of its consumer electronics business where, in general, out of warranty failures are scrapped, not repaired. If Sony does not remedy this, at least with how they are dealing with repairs in the USA, then they will find their market share receding among higher end photo equipment consumers and pros. The old adage that a chain is only as strong as its weakest link comes to mind...



Vermilion Flycatcher (D500, 500mm PF)

Winter Photography Update

This winter is the first quarter in several years where I did not travel outside of my home state of Arizona for a photo shoot. I had every intention of photographing sea ducks on the New Jersey shore but unfortunately had to cancel due to a horrible winter storm on the east coast that cancelled flights and closed highways. I did do quite a bit of shooting and put in a lot of miles in Arizona. This included going to a spot in Sedona that I had wanted to photograph for years, finding a spot in the nearby Superstition Mountains that I had seen in photos and admired but was never quite able to find until now, and my first time ever at the Navajo Nation's Grand Falls. Our wildflower season was better than usual so I also did a little bit this type of photography. In addition to all of the landscape photography, I did quite a bit of bird photography with the fantastic Nikon 500mm f/5.6E PF lens which I love even more now than I did when I wrote my review (<http://www.ejphoto.com/Quack%20PDF/Nikon%20500PF.pdf>). This included several private workshops and my annual group DuckShop workshop. DuckShop slots are now open for the 2020 workshop at NatureScapes.net.



Northern Shoveler Couple (D500, 500mm PF)

I had been waiting for several years to take the 2.5 hour drive to a spot outside of Sedona where you have a high elevation vantage point of Cathedral Rock with puddles that only fill in heavy rain. To get the shot, you must have the unusual combination of a storm clearing, good afternoon light with clouds, and no wind to ripple the puddles on a totally exposed red-rock mesa. Finally, after years of waiting for the right conditions, the weather forecast following a big wet winter storm predicted the exact conditions I wanted to get the shot. I made the trip and was not disappointed. The opening photograph in this newsletter was taken on that road trip.

Similar conditions to the Sedona conditions were predicted one afternoon for the Superstition mountains. After a lot of research looking at angles, terrain maps and Google Earth as well as consulting with some friends, I finally worked out where the area must be. While I did not get quite the spectacular light I wanted at sunset that I got during the Cathedral Rock shoot, I am still very happy with the lush desert images and a very scenic multi peak formation in the Superstition Mountains.



Superstition Wilderness (GFX-50S, 32-64mm)

Grand Falls is an irregular waterfall in a remote part of the Navajo Nation of Northern Arizona accessible only by a long bumpy dirt road. While it is Arizona's largest waterfall at over 600 feet across and 186 feet tall, it runs reliably only during the spring snow melt. Since we had a record breaking snowfall winter in northern Arizona's mountains, once we had several days in a row of well above freezing temperatures in that area, I decided to make the 8 hour round trip drive on a day where winds were forecast to be relatively calm and some clouds were predicted for the late afternoon and early evening hours. While I didn't get super spectacular skies, I was very pleased with some of the shots I came away with from these chocolaty falls formed by the snow melt running through the reddish sand desert in the area.

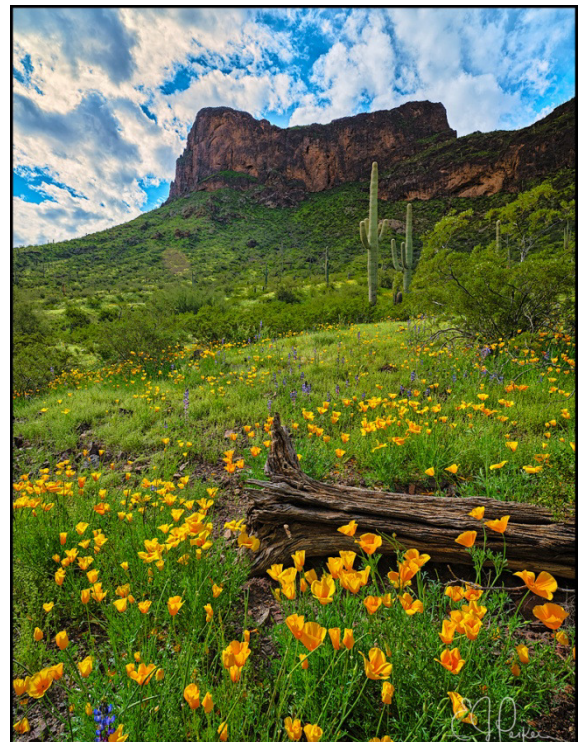


Grand Falls, Navajo Nation (GFX-50R, 23mm)

The heavy storms brought a better than average wildflower bloom in the Sonoran Desert. While cooperative wind levels and cloudy blue skies at the same time proved to be challenging. I did get some nice shots of the Mexican Poppies with a rugged backdrop at Picacho Peak State Park in southern Arizona.

Bi-annual Garage Sale

Every two years or so I go through my drawers and closets and amass a pile of photographic gear that I no longer use. In many cases the gear is as good as brand new, in some cases there is just a slight bit of wear and in just a few cases there is significant wear but things work great. In all cases, there are significant savings if you are in need of any of these items. Here is the 2019 gear for sale in my bi-annual garage sale. All items include ground shipping to anywhere in the USA. Items are for sale in the USA for shipment to USA addresses only - I do not ship to



Picacho Peak (PFX-50R, 23mm)

addresses outside of the USA. Please send email to ejpeiker@cox.net if interested in any of these items:

Camera/Lens Support

~~SOLD KPS Research & Design T5 Geared Ballhead – 2nd Generation (add your own clamp – compatible with RRS, Kirk and other tripod head clamps), Like New, \$550~~

~~SOLD WH-2 Wimberley Head with Lens Coat and shoulder pad, all bushings refurbished by Wimberley Professional Services, normal wear on anodizing – \$150~~

Sigma TS-81 Lens foot with integrated Arca-swiss dovetail for Sigma 500 f/4 Sport and 150-600mm Sport, New in Box - \$150

Sunway Foto LF-M1 Arca Swiss Dovetail integrated lens foot for Sigma 150-600 Sport (also fits 500 f/4), New in Box - \$75

Jobu Design LF-S504 Arca-swiss integrated lens foot for Sigma 500 f/4 (also fits 150-600 Sport), Like New - \$75

Filters

Lee 150mm Filter System

Lee 150mm Filter Holder (just add adapter plate for your lens) w/0.6 Soft GND, Like New - \$250

Lee 150mm Little Stopper 6 stop ND, Like New - \$75

Lee 150mm Circular Polarizer, Like New - \$150

Lee 150mm Canvass Filter Pouch, Excellent - \$50

105mm Filters

Breakthrough Filters X4 Circular Polarizer, Like New - \$150

Formatt-Hitech Firecrest Circular Polarizer, Like New - \$200

Singh-Ray Mor-Slo 5 stop ND filter, Like New - \$250

Singh-Ray I-Ray 690 Red and Near Infrared Filter, Like New - \$250

95mm Filters

Carl Zeiss T* Circular Polarizer, Excellent+ - \$250

82mm Filters

~~SOLD Singh-Ray Thin Mor-Slo 10 stop ND Filter, Like New – \$250~~

77mm Filters

Singh-Ray Thin LB Warming Polarizer, Excellent+ - \$150

Singh-Ray Thin Circular Polarizer, Excellent - \$150

Singh-Ray Tin Mor-Slo 10 Stop ND Filter, Excellent (very slight coating scratch at edge - no impact on photos) - \$175

Singh-Ray Vari-N-Duo adjustable ND/Polarizer, Excellent+ - \$200

Tiffen 82A, Good (glass floats a bit in filter ring) - \$30

Tiffen 81B, Like New - \$50

Tiffen 80A, Good (small amount of paint wear on filter ring) - \$35

Hoya 81A, Excellent - \$35

Hoya 81B, Excellent - \$35

Luminesque Filter Kit – CPL and UV, New in Box - \$35

72mm Filters

Hoya 81A, Excellent+ - \$35

Hoya 81A, Excellent - \$30

Tiffen 81B, Excellent+ - \$35

Tiffen 812 Foliage enhancer, Excellent+ - \$35

67mm Filters

B+W ND 3.0 10-stop ND filter - \$50

Singh-Ray LB Neutral Circular Polarizer, Excellent - \$50

Hoya Pro 1 5-stop ND Filter, Excellent - \$40

62mm Filters

Tiffen Circular Polarizer, Good (glass floats in filter ring) - \$25

Tiffen 812 Foliage enhancer, Like New - \$35

58mm Filters

B+W Circular Polarizer, Excellent - \$50

Tiffen 81A, Excellent - \$30

55mm Filters

Hoya HD2 Circular Polarizer, Excellent+ - \$40

52mm Filters

Zeiss T* Circular Polarizer, Like New - \$50

B+W ND 1.8, 6-stop F-Pro ND, Like New - \$45

Backpacks

Gura Gear Bataflae 26L, Excellent+ (no visible signs of wear) - \$115

CF Cards (very low use on all of these)

Lexar 800x 64GB - \$40

Lexar 800x 64GB - \$40

Lexar 1066x 16GB - \$25

Lexar 1066x 16GB - \$25

Lexar 1066x 16GB - \$25

Lexar 1000x 16GB - \$20

Lexar 1000x 16GB - \$20

Think Tank CF Card Wallet (stores 10 cards), Excellent - \$20

Cable Release

Hahnel Remote Shutter Release for Phase One XF, 645DF+, Mamiya645, New in Box - \$75

Contact ejpeiker@cox.net if interested in purchasing any of the items in the Garage Sale

The Story Behind The Photo



Pyramid Peak at Patricia Lake, Jasper National Park, Alberta

During my very first trip to the Canadian Rockies way back in October 2002 I took the photograph above. I attended a photo workshop in Jasper National Park led by my friends Charles Glatzer and Tom Hill that was primarily focused on wildlife photography with a sprinkling of landscape photography thrown in for good measure. Since I had not been to this stunningly beautiful area before and since my first love in photography is landscape photography, I tacked a few extra days onto the trip on the front-end in Banff National Park to the south. On one of the mornings of the workshop in Jasper National Park, I decided to join the group late since I wanted to photograph the beautiful Pyramid Peak from Pyramid Lake and Patricia Lake and I would not have another opportunity on this trip. After several days of relatively balmy temperatures between the low 30's (approximately 0 Celsius) and the low 50's (approximately 10 Celsius) I woke up on this morning to temperatures around 10 degrees (approximately -12 Celsius). I found a spot along Patricia Lake, the spot in the photo above, where the morning Alpenglow was intense on Pyramid Peak and since it was late October, the glow lasted a long time before illuminating the lake. I had Neos waterproof overshoes, so I got into about a foot of water for my composition. Remember that it had been above freezing for an entire summer and fall before this, so the water was still liquid although a bit slushy in some places due to the overnight lows. As is often the case, the temperatures continued to drop while I stood in the water photographing the light coming down the mountain. After more than an hour of standing in the same spot taking many pictures, the alpenglow spectacle was coming to an end and I wanted to visit another spot at Pyramid Lake while the morning light was still good. However, when I went to get out of the water I could not move. The water around my NEOS overshoes had frozen and they were trapped. Fortunately they were overshoes and I could loosen the Velcro and latches that seal them over my regular boots enough to slip out of them. Once my feet were no longer in them, I was able to pull them from the frozen water. My feet were of course very cold at this point but that was secondary

to getting a great photo. Had I stayed another 15 minutes, by now the temperature was about 5 degrees (-15C), I likely would not have been able to recover the NEOS. I later found out that the freezing of the overshoes and my yanking them free of the ice damaged them and they were no longer water tight after that. The moral of the story, if you are going to get into water when temperatures are below freezing, move around and don't get frozen into place... Seems kind of obvious in retrospect...

My Photo Equipment

I get questions constantly on what gear I recommend and what I shoot with. While this is pretty much in a constant state of flux, my current gear list is always available on EJPhoto.com and clicking on the Equipment button. My recommended lenses are always available below. For other systems, I am very willing to make gear recommendations based on the individuals needs.

This is my current set-up for the different genres that I primarily photograph:

Landscape – Fuji GFX-50S, 23mm, 32-64mm, 100-200mm, 120mm Macro, 250mm, 1.4x, Gitzo 4 series, Arca-swiss p0 Hybrid, Breakthrough Filters (CPL, 6-stop ND, 10-stop ND, Night sky)

Wildlife – Nikon D500, 500mm, 80-400mm, 16-80mm, 11mm, 1.4x, RRS TVC-24L, UniqBall 45X, SB-900 Flash

Travel – Sony a7R III, 12mm, 16-35mm, 24-70mm, 100-400mm, Feisol G-3441T, RRS BH-40, Breakthrough Filters

Photo Backpacks – Mindshift Backlight 32L, 26L and 18L



Hraunfossar, Iceland (a7R, 70-200mm)

The Best Lenses For Your Nikon DSLR, Canon DSLR, and Sony (FE) Cameras

The table of best lenses for your camera is a living document that gets updated every quarter. Changes from previous tables can be seen in bold.

Lens Category	Canon EF Mount	Nikon F Mount	Sony (F)E Mount
Full-frame Fisheye	Canon 8-15mm f/4L Sigma 15mm f/2.8	Nikon 8-15mm f/3.5E Sigma 15mm f/2.8	Sony 28mm f/2 + 16mm Fisheye Conversion Lens
Hyper Wide Prime	Sigma 14mm f/1.8 Art Irix 11mm f/4	Sigma 14mm f/1.8 Art Irix 11mm f/4	Sigma 14mm f/1.8 Art Voigtlander 12mm f/5.6
Ultra Wide Prime	Zeiss Milvus 15mm f/2.8 Canon TS-E 17mm f/4	Zeiss Milvus 15mm f/2.8 Nikon 19mm f/4 PC	Zeiss Batis 18mm f/2.8 Voigtlander 15mm f/4.5
Extra Wide Prime	Zeiss Milvus 21mm f/2.8 Sigma 20mm f/1.4 Art	Zeiss Milvus 21mm f/2.8 Sigma 20mm f/1.4 Art	Zeiss Loxia 21mm f/2.8 Tokina Firin 20mm f/2 AF
Standard Wide Prime	Zeiss Otus 28mm f/1.4 Zeiss Milvus 25mm f/1.4 Sigma 24mm f/1.4 Art	Zeiss Otus 28mm f/1.4 Zeiss Milvus 25mm f/1.4 Sigma 24mm f/1.4 Art	Sony 24mm f/1.4 GM Sigma 24mm f/1.4 Art
Moderate Wide Prime	Sigma 35mm f/1.4 Canon 35mm f/1.4L II	Sigma 35mm f/1.4 Zeiss Milvus 35mm f/2	Sigma 35mm f/1.4 Art Sony-Zeiss 35mm f/1.4
Standard Prime	Zeiss 55mm f/1.4 Otus Sigma 50mm f/1.4 DG Art	Zeiss 55mm f/1.4 Otus Sigma 50mm f/1.4 DG Art	Sony-Zeiss 55mm f/1.8 Zeiss Loxia 2/50
Portrait Prime (short telephoto)	Zeiss 85mm f/1.4 Otus Canon 85mm f/1.2L II Sigma 105mm f/1.4 Art	Zeiss 85mm f/1.4 Otus Sigma 105mm f/1.4 Art Nikon 105mm f/1.4E	Sigma 105mm f/1.4 Art Sony 85mm f/1.4 GM Zeiss Batis 1.8/85
Medium Telephoto Prime	Canon 135mm f/2L Sigma 135mm f/1.8 Art	Sigma 135mm f/1.8 Art	Sigma 135mm f/1.8 Art Sony 135mm f/1.8 GM Zeiss Batis 135mm f/2.8
200mm Prime	Canon 200mm f/2L Canon 200mm f/2.8L II	Nikon 200mm f/2G Nikon Micro Nikkor 200mm f/4ED	N/A
300mm Prime	Canon 300mm f/2.8L IS II	Nikon 300mm f/2.8G VR Nikon 300mm f/4 PF	N/A
400mm Prime	Canon 400mm f/2.8L IS II Canon 400mm f/4 DO II	Nikon 400mm f/2.8E VR	Sony 400mm f/2.8 GM
500mm Prime	Canon 500mm f/4L IS II Sigma 500mm f/4 DG OS HSM	Nikon 500mm f/4E VR Sigma 500mm f/4 DG OS HSM Nikon 500mm f/5.6 PF	N/A
600mm Prime	Canon 600mm f/4L IS III	Nikon 600mm f/4E VR	N/A
800mm Prime	Canon 800mm f/5.6L IS Sigma 800mm f/5.6APO DG	Nikon 800mm f/5.6E VR Sigma 800mm f/5.6APO DG	N/A
Wide Angle Zoom	Sigma 14-24 f/2.8 Art Canon 11-24mm f/4L Canon 16-35mm f/2.8L III	Sigma 14-24mm f/2.8 Art Nikon 14-24mm f/2.8G Sigma 12-24mm f/4 Art	Sony 16-35mm f/2.8 GM Sony 12-24mm f/4 G Sony 16-35 f/4 Z
Standard Zoom	Canon 24-70mm f/2.8L II Tamron 24-70mm f/2.8 G2 Di VC	Nikon 24-70mm f/2.8E ED VR Tamron 24-70mm f/2.8 G2 Di VC	Sony 24-70 f/2.8 GM Sony 24-105 f/4G Tamron 25-75mm f/2.8
Telephoto Zoom	Canon 70-200mm f/2.8L IS II Tamron 70-200mm f/2.8 G2	Nikon 70-200mm f/2.8E FL VR Tamron 70-200mm f/2.8 G2	Sony 70-200 f/2.8 GM Sony 70-200 f/4G
Super Telephoto Zoom	Canon 200-400mm f/4L 1.4x Canon 100-400 f/4.5-5.6 II	Nikon 180-400 f/4E 1.4x Sigma 150-600 f/4.5-6.3 Sport	Sony 100-400 f/4.5-5.6 GM Sony 70-300 f/4.5-5.6G
Macro	Sigma 150mm f/2.8 Macro OS	Sigma 150mm f/2.8 Macro OS	Sony 90mm f/2.8 Macro

Workshops

All of my group workshops are run through NatureScapes Certified Workshops. Please check out all of the great offerings from NSN here: <https://www.naturescapes.net/workshops/>

Private instruction in camera operation, landscape and wildlife photography are also available as well as image processing training. Photo workstation consulting services are also available, To learn more click here: http://www.ejphoto.com/duckshop_private.htm

Facebook Page

I routinely post new photos, articles, etc on my Professional Facebook page as well as links to my latest articles. If interested, please click below and then click on the Like button.

<http://www.facebook.com/pages/EJ-Peiker-Nature-Photographer/>

Newsletter Info

This is the 18th year of my quarterly Newsletter. I try to cover the wide array of digital imaging and products from mirrorless to medium format and everything in between. Throughout the years, the information contained herein has always been free and will continue to be free despite the many hours it takes to put it together and significant equipment and travel expenses. Most of the products I have tested and reviewed, I have purchased myself; a small minority have been made available to me for review and evaluation by loyal readers and a by the manufacturers themselves. While the newsletter is free either via eMail subscription or via accessing it on my website at <http://www.ejphoto.com/newsletter.htm>, if you find the information useful to you and you do wish to donate for my continuing efforts, you may do so via PayPal and sending the funds to ejpeiker@cox.net.

Disclaimers

E.J. Peiker conducts consulting services and product design services for a number of photographic product companies. Those that know me know I would not endorse a product even for compensation if I did not feel it were a superior product.

E.J. Peiker is a co-founder of www.Naturescapes.net and leads photographic workshops under the NatureScapes Certified Workshops banner

E.J. Peiker is a member of Nikon Professional Services and receives some services free of charge from Nikon USA www.nikonpro.com

E.J. Peiker is a Sony Digital Imaging Pro and receives some services at a reduced cost and free of charge from Sony USA <https://esupport.sony.com/info/1523/US/EN>

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Goldfield Mountains, Arizona (GFX-50S, 23mm)

A handwritten signature in black ink that reads "E.J. Peiker". The signature is stylized and cursive.

E.J. PEIKER - NATURE & TRAVEL PHOTOGRAPHY