



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

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Welcome to the 19th 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>



The Dolomites, Italy (Mamiya 645DF+, 55mm)

COVID-19 (Coronavirus) and The Photography Industry

In last quarter's newsletter, I outlined the business changes that I've had to make due to the coronavirus pandemic. In this newsletter I'll comment on the impact that this has had on the photography industry as a whole and at the end I'll update my personal situation.

Without question, the first half of 2020 has been the most traumatic on the photo industry as a whole in history. From Sales, to retailers, to events, workshops, etc. the industry, which was already in trouble, has all but collapsed. With all sporting activity, trade-shows, conventions, weddings, and any type of event that gathers people being cancelled or delayed on a worldwide basis, there is very little work for photographers. As such there is little income for photographers which leads to a huge lack of sales, especially on the photo equipment front. Photography stores, even the biggest retailers like B&H Photo, have had to lay-off a large number of employees, close their stores and in the case of many smaller photography stores, some are likely to never return. Even regional giants like Sammy's on the West Coast have had to close some stores permanently.

Camera manufacturers have been forced to slow, delay and cancel new product introductions. Initially this started as a lack of production capability as the pandemic first swept through Asia where virtually all camera gear is produced. Later it was due to a complete lack of demand. The Nikon 70-200 f/2.8 for its Z-mount cameras was one of the major pieces of gear that was delayed due to not being able to safely operate factories in Asia. Here is Nikon's official statement on the 4 month delay "Delays in procuring some components as a result of the spread of COVID-19 will impact availability of the Nikkor Z 70-200mm f/2.8 VR S lens. We will announce further details as they are determined." By moving the Olympics to 2021 and now talk of it having to move to a date after a vaccine has made much of the world immune, sales of cameras like the Canon EOS 1Dx Mk III have been deferred and the Nikon D6 was delayed about 2 months. It is probable that some camera manufacturers will not be able to survive this drastic downturn. Some have already abandoned some markets. Without a doubt, 2020 will be the worst year for camera manufacturers ever.

Workshops, which are the bread and butter of the modern nature photographer, have come to a standstill. As the travel and hospitality industries were shut-down or deemed unsafe by most potential customers, workshops worldwide had to be cancelled and most continue to be on hold. People just do not feel that it is safe to travel. While airlines are doing everything they can to reassure the public through cleaning regiments, limiting the booking middle seats, no longer serving meals, and even requiring wearing facemasks for the entire flight, many still feel that travel is fundamentally unsafe. It isn't just the airplanes that one needs to worry about; it's the airports, public restrooms, boarding, deboarding, food enroute, rental cars, hotels, etc, etc, etc. While all of these businesses can theoretically make everything as safe as humanly possible, it only takes one person not willing to follow the rules, whether it is accidental or if they are among the COVID deniers, to infect others. Fundamentally, most have made the calculation that travel, especially far-away travel where one can be exposed for up to 4 days or more in a round trip, is just too risky until there is a vaccine. Add to that that the demographic for workshop attendees tends to be on the older side. Just as an exercise I calculated the average age of my workshop attendees over the last 20 years at the time of their attendance. The average age is 67.4 years old – well within the highest risk category for having a very consequential outcome of contracting the coronavirus. Basically, until there is a vaccine, things will not return to normal and even then; the ramp-up will be very gradual

As I outlined in the last newsletter, I had suspended both my camera/lens calibration business and my memory card data recovery business. I have since made the decision to shutter my camera/lens focus calibration business permanently. The numbers for it had declined substantially anyway due to the transition to mirrorless cameras where this sort of calibration is not necessary due to focus being

performed on the sensor plane rather than through the DSLR's complex mirroring scheme to an AF sensor elsewhere in the camera. My data recovery services are back open using a decontamination procedure to continue to insure safety for my customers and me. I have extended my cancellation of all public appearances and private one on one workshops until such a time where safety for me and my clients can be assured – likely after a vaccine has been developed and inoculations have progressed to the point where there is herd immunity. I have also cancelled all of my photo shoots that require any form of public transportation for the foreseeable future. As such, I do not have one of my customary features of this newsletter - there are no tales of my photographic travels in this issue. These actions have come at great cost. For the months of March through May, my photography revenue was just 7.8% of what it was for the same three months averaged over the last five years. As always, phone or video chat consulting services are still available and I have temporarily reduced my rate to \$75 per hour or any part thereof, a discount of around 15% - these can be about equipment, processing, photographic technique, computing, etc. or any combination of these – pretty much anything goes. Some of the most popular consulting services include Capture One training, mirrorless camera transition, Nikon camera set-up, Sony camera set-up, and new gear consulting. Due to the lack of income, I am now reliant on equipment borrowed or provided by manufacturers for my review units and am no longer purchasing or renting gear for the purpose of evaluation.



My Last Photo before Lockdown – Himalayas on March 5, 2020

Many of you may not be using your camera gear much or at all at the moment. In order to be sure that everything works the way you want it to when you are ready to do some photography, make sure you charge the batteries in your cameras once a month or so. If a battery fully drains and no longer keeps the system battery charged, you could lose all of your settings and may need to completely redo all of your customizations. Every camera has a small internal battery that helps keep all of the settings over

time. In many cameras, this battery is charged from the main battery so if your main battery dies, this battery will start to discharge and at some point it may no longer be able to maintain your camera settings.

Everyone, please stay healthy and safe and remember that governments deciding to allow people to do what they were doing before the pandemic is due to economic and business induced political pressure and not necessarily following what medical experts or even the Centers for Disease Control recommend. It does not mean that the threat of COVID-19 is over. Also, note that we as a human race are learning more and more about this and sometimes information that seemed sound last month, no longer makes sense this month due to new learning. The most blatant example of this is the use of masks which was originally deemed not necessary but now that we now a lot more about the most efficient way that this virus spreads, has become very important.



Helsinki Finland – a7R3, Tamron 28-75mm

The Tamron “Holy Trinity” Of Pro Zoom Lenses

While it’s not a name I like for the three bread and butter pro zoom lenses, typically a 16-35mm f/2.8 (or 14-28mm f/2.8 in the Nikon world), 24-70mm f/2.8, and 70-200mm f/2.8, “Holy Trinity” is the name that is now widely used throughout the photo industry for this trio of high end lenses. Every camera manufacturer and high volume third party lens manufacturer makes some version of the trinity. When Tamron embarked on making lenses in this range for the Sony full-frame mirrorless system, they took a different approach than all of the other manufacturers. It is an approach that is highly conducive to both the traveling and hiking photographer where size and weight are a major concern. By eliminating some switches and lens buttons, reducing the zoom range of each lens, not overlapping focal lengths between the lenses, and sacrificing 1 to 3 mm on the wide end, and 20mm on the long end, they have achieved a

lens set that is dramatically smaller and lighter than the OEM lens sets or even other third party manufacturers. The amazing thing is that they did not compromise image quality but rather chose to eliminate other features to both keep them small and light, as well as affordable, relative to the much larger traditional pro-zoom lenses.

Tamron's set of three primary pro zooms are the 17-28mm f/2.8, 28-75mm f/2.8, and the final and latest entry, the 70-180mm f/2.8. By going this route, Tamron gave up 1mm on the wide end (or 3mm to Nikon DSLR shooters) and 20mm on the long end. It allowed them to build all three lenses with the same 67mm filter size rather than the much larger and more expensive 77mm and 82mm threads. The Sony (and Sigma) trio of f/2.8 zoom lenses do not all have the same filter size so you either need to buy two different sizes or use a step-up ring which then precludes you from using the lens hood when using the step-up ring.

I have previously written a full review of the 28-75mm lens using a rented lens (Read it here: https://ejphoto.com/Quack%20PDF/Tamron%2028_75Review.pdf). Tamron has released a firmware update that improves its autofocus performance since I did that test in Finland in 2018. It still isn't quite up to the initial acquisition speed as the Sony f/2.8 lens but it is closer and live tracking is approximately equivalent. Earlier this year, I decided to buy the Tamron 28-75mm lens as it really gives up nothing in image quality to the much larger and heavier Sony 24-70 f/2.8 GM lens while weighing almost half of the Sony and being dramatically smaller. Compared to the Sony-Zeiss 24-70 f/4, which is close in size and weight to the Tamron f/2.8 lens, there is no comparison. The Tamron blows it away in every category.



Superstition Wilderness, Arizona – a7R4, Tamron 17-28mm

I also purchased the 17-28mm f/2.8 as it again is much smaller than the Sony 16-35mm f/2.8. The Sony 16-35 f/2.8 is the very best wide zoom money can buy and while the Tamron nearly matches it in all categories and it is actually slightly better for chromatic aberration. It is exceptional through the zoom

range for sharpness, even wide open. The Tamron is also sharper through the zoom range than the very good Sony-Zeiss 16-35mm f/4 that I used for several years.

My reason for buying both the wide and normal zoom is that I needed something very small and light that is capable of professional results for my trip to the Himalayas where I would be hiking at very high elevations on potentially steep grades making size and especially weight an overriding factor. These lenses did not let me down at all and at no point did I miss the much larger and heavier G-Master lenses from Sony. The rest of this article will be dedicated to the latest entry in the Tamron line, the very impressive 70-180mm f/2.8 which completes the so-called “holy trinity”. But first, some size comparisons! I’ve included the Sony f/4 versions which show some surprising results. In each case, the lens is shown attached to a Sony a7R IV and is in order of Sony f/2.8, Sony f/4 and Tamron f/2.8 from left to right:



Wide Angle Zooms – Sony 16-35 f/2.8 GM, Sony-Zeiss 16-35mm f/4, Tamron 17-28 f/2.8



Normal Focal Length Zooms – Sony 24-70 f/2.8 GM, Sony-Zeiss 24-70 f/4, Tamron 28-75 f/2.8



Telephoto Zooms – Sony 70-200 f/2.8 GM, Sony 70-200 f/4 G, Tamron 70-180 f/2.8

As you can see in the case of both the wide angle zoom and the telephoto zoom, the Tamron f/2.8 lenses are actually smaller than the Sony f/4 lenses and in every case they use smaller or similar filters despite being a full stop faster. Even in comparison to the Sony 70-200 f/4, the Tamron weighs less and in comparison to the Sony f/2.8 lens, it weighs half with the lens hood attached.

The Tamron 70-180mm f/2.8 is 20mm shorter on the long end of the zoom range than the Sony 70-200mm f/2.8 lens, does not have lens buttons or a focus limit switch and also does not have optical image stabilization. However, all Sony a7 bodies except for the first generation bodies have in-body image stabilization (IBIS) so it is still stabilized if you are using it on an a7 II, III, or IV series camera as well as both a9 models. The fact that the lens is so much smaller and lighter makes the Tamron 70-180mm stabilized with IBIS turned on approximately equal in stabilization capability as the larger Sony 70-200mm f/2.8 using both IBIS and the lens' optical stabilization. Eliminating these items allow for a much smaller lens and allows manufacturing cost to be spent on optics and the result is very evident. The Tamron 70-180mm lens outperforms its more than twice as expensive Sony counterpart in virtually every optical test and it blows away the similarly priced Sony 70-200 f/4 across the board. The Tamron is significantly sharper than the Sony f/2.8 lens in the corners and becomes equal in the center at all apertures. At f/5.6 this lens is amazingly sharp, on par with the very best 70-200mm lenses on the market. The Tamron lens has very low chromatic aberration and even outperforms the Sony lens in corner brightness (vignetting) despite the much smaller filter size. Surprisingly, the Tamron, for any given aperture, is almost 1/3 stop brighter; in other words it has a lower T-stop value. Contrast is approximately equal. The only optical characteristic where the Sony f/2.8 outperforms the Tamron is in slightly less pronounced flare when pointing the lens at the sun however the Tamron lens is still excellent in this regard. I'm not a big bokeh guy but the bokeh on out of focus areas in nature are very smooth, point light sources produce bokeh balls that are a bit bigger than they are on the Sony. Minimum focus distance is closer than the Sony and the magnification ratio at 70mm is 1:2 which is on par with some lenses labeled as "macro". The lens exhibits no focus breathing (a lowering of the effective focal length as you get closer to minimum focus distance). The lack of focus breathing actually results in 180mm on

the Tamron being approximately the same as 200mm is on both Sony lenses when focusing on close objects from the same distance; however, since the Tamron lens focuses closer, it actually has a larger reproduction ratio than the 70-200mm lenses.



Superstition Wilderness, Arizona – a7R4, Tamron 70-180mm

The biggest surprise to me with the Tamron lens was focus speed. In general, third party lenses have not focused as fast as Sony lenses and this is definitely true on the 17-28mm and 28-75mm lenses. But the Tamron 70-180mm lens is as fast, if not a hair faster than the Sony 70-200mm f/2.8 lens. Tamron has introduced a new dual linear motor focusing mechanism with this lens that they call the VXD motor and it performs amazingly well. All Sony focus modes are available.

So far this review has been unusually rosy for me and there is a lot to absolutely love about this lens given that it has better image quality than the Sony lenses at a smaller size and weight and much lower price while still being weather sealed. I have already covered the things that were left off of this lens as a tradeoff for size and weight and I don't consider those negatives for my use in the field; I consider them something I am happy to give up for the size, weight and cost savings. There are just two areas where I like the Sony 70-200mm f/2.8 better, the first being that the Tamron is not an internal zoom. The lens gets longer as you zoom (but, on the other hand, fully internal zoom tends to make a lens more prone to focus breathing as is clearly evident in the Sony models). The second is that it does not take the Sony 1.4x teleconverter and Tamron, to date, does not make a teleconverter for this system. The 20mm loss doesn't really bother me that much because I shoot this lens with a 61 megapixel camera so even if I crop to the field of view of a 200mm lens; I still have 50 megapixels.

For the landscape and travel photographer, the Tamron 70-180mm is the best choice for the long lens in the “trinity” of lenses. It is smaller, lighter, sharper, dramatically less expensive, and uses smaller filters making it significantly more portable. I will certainly be buying for use as my primary short-telephoto zoom once travel photography resumes and there is a need for it.

Funny Name, Serious Tripod Revisited

Exactly two years ago, I was provided the iQuick3Pod carbon fiber tripod from my friends at LensCoat.com for review as LensCoat was about to launch their distributorship of this Hungarian brand from the same people that make the highly acclaimed UniqBall tripod head. The model I reviewed was the IQ3P-40.4. Overall I found it to be an outstanding, incredibly strong and sturdy tripod capable of massive load carrying. I stated that it was among the very best tripods available from any manufacturer. My only reservations were that its 60” height was not adequate for taller photographers (like me), it’s lack of a hook on bottom to weight the tripod in heavy winds with a top heavy load, and the location of its leveling bubble which can easily be covered-up by many ballheads on the market. You can read the entire review here: <https://ejphoto.com/Quack%20PDF/iQuick3pod.pdf>



Late in 2019, the folks that make the iQuick3pod tripods in Hungary contacted me to see if I would like to try their brand new tall model, the IQ43P 40.4L and if that addressed the needs of taller photographers. Of course I agreed and they sent a tripod. Then it got stuck in New Jersey at a customs impound and I was unable to get it released since I do not have a US Import license and this was considered a commercial transaction. After many weeks of trying I got my friends at LensCoat involved and they were able to get the tripod released to them as they are a legitimate importer of goods into the USA and they were then able to get it to me about two months after it shipped from Hungary.

This tripod is among the sturdiest tripod made for taller photographers, even sturdier than Gitzo 5 series models. The legs are absolutely stout and extend to about 68 inches tall. Once you mount a tripod head, the height of the camera puts the eyepiece well above my 73 inch height. This tripod should easily support photographers up to about 6’ 8” with absolutely no concern about stability and rigidity. The base where the tripod head is mounted is a leveling head that can accommodate any degree of incline, limited only by the diameter of your tripod head; something almost unheard of in leveling bases, most of which allow about 15 degrees of leveling. With my preferred head for landscape photography, the Arca-swiss p0 hybrid, I can level about 45 degrees of incline. With a UniqBall, my preferred wildlife head, I can level about 30 degrees of incline with the tripod and an additional 90 degrees with the head – in other words I can have the top plate 30 degrees beyond vertical (as in pointing down at 30 degrees!) and still level a camera horizontally with the plane of the Earth – that’s just nuts!

My other issues with the original model were that the sample I had, one could twist the base out of its cradle that does not happen with this new model and may have been a defect in my original early sample. The leg padding is still only on one leg and the bubble level on the leveling base can still be covered up by a larger ballhead. There still is no hook under the base.

The tripod ships with a quality padded bag that should protect this \$930 investment well. It also includes a set of spikes which I find essential for landscape photography. It weighs in at 6 pounds which is on the high side for carbon fiber tripods but then, most other models in this size class are similar in weight and you need to add even more weight if you want a leveling base. The weight along with its 25 inch collapsed height does not make it a great travel tripod but if you are traveling by car, and especially if you want one of the most rigid tripods that money can buy, you cannot go wrong with the IQ3P 40.4L.

As I stated in my original review, the iQuick3pod tripods are very well thought out and a pleasure to use in the field. They are extremely strong and stable for even the heaviest gear on the market. They isolate the camera system exceptionally well from environmental influences such as vibration or wind. The built-in ability to level the base at high angles of incline allows this tripod to be used in areas where normal tripods simply cannot be leveled. Finally, it now lets me raise the camera high enough for shooting straight up without having to bend over too far. This is simply one of the best tripods on the market and now accommodates taller photographers. Funny name VERY serious tripod!

Datacolor SpyderX Elite

I hate calibrating my monitors! It is a necessary evil in order to maintain excellent color fidelity for photography work but it is also a pain as it interrupts my workflow, makes me wait for seemingly ever for the monitor to be ready and then the calibration to run and often is done via somewhat buggy and user-unfriendly software. For the last several years I have been recommending the Datacolor Spyder 5 Elite as a relatively affordable calibrator that is compact and does a very good job. But it was painfully slow and the software sometimes did weird things, especially when it came time to recalibrate the monitor. In some cases it told you that your calibration was out of date right after calibrating it.

Over the years many of the bugs in the software were worked out but most don't bother to check for updates on their calibration software. But even with the software fixes, it still took on the order of 12-15 minutes from deciding to do a new calibration to getting one done when you include finding your calibration puck, hooking it up, running the software, etc. And that's on top of the half hour minimum and 1 hour recommended (by me) time that the monitor had to be on without going into stand-by in order to have a totally stable display ready for calibration.



In late April, Datacolor contacted me and asked if I would be interested in testing their new SpyderX Elite. They have spent three years working on this new calibrator. I was promised that it would be dramatically faster with zero loss of accuracy and that my software woes would be behind me. Naturally I said yes and a few days later UPS delivered a new SpyderX Elite. The Elite version works on any kind of monitor as well as projectors and even allows for calibrated display matching among various computers and monitors so that everyone in a work environment sees exactly the same thing regardless of hardware. In environments where the color temperature of the ambient room is changing, it allows various profiles for different ambient conditions and even warns you, if you leave your Spyder attached when the ambient light is out of the range that the monitor has been calibrated for. I generally

recommend that photographers not use this for editing as it can result in incorrect choices in the image processing flow; however in an environment where a monitor is used primarily for display in changing lighting conditions, this could be very useful. SpyderX Elite also allows calibration of a projector and calibration matching between a monitor and a projector. After the software is done running it gives you a visual view of the gamut of your monitor compared to standard gamuts such as sRGB, Adobe RGB and others along with readout of the performance of the calibrated monitor vs. the standard that it is calibrating to. It also uses different calibration engines for regular gamut monitors and wide gamut monitors to insure that the widest color gamut that you monitor is capable of displaying is utilized.

Does it live up to the hype? In a word, yes! Calibration is insanely fast. It completed on my 2014 iMac (i5 processor with ATI graphics) in about 2.5 minutes and on a Microsoft Surface Pro (i-7 processor with Intel graphics) in less than 2 minutes. The Spyder 5 took 9 minutes and 7 minutes respectively so the time saving is huge. There is an enhanced grayscale optimization feature that can be run which purports more accurate grayscale and this adds about 45 seconds to the calibration; however on both of the systems that I tested this on, it made no difference in the final calibration. I had no glitches whatsoever with the software and it was intuitive in both its step-by-step mode and its advanced mode designed for people with experience in monitor calibration.

As a result of this test, my new recommendation for color calibration of your monitors (unless you have a monitor that includes its own hardware based calibration – basically EIZO and NEC Spectraview) is the Datacolor SpyderX Elite. It generates excellent monitor profiles in unheard of time and does an exceptional job on Windows and Apple computers, even on laptops and Windows, based tablets.

The Story Behind The Photo



Names and dates of this article have been suppressed to protect the innocent and guilty ©

Before the COVID-19 pandemic, I did several private landscape one-on-one workshops per month. One of the places that I like to take clients is the Superstition Wilderness of south-central Arizona. One of the challenges of landscape photography, especially in a workshop setting, as far south as 32 degrees latitude is that, even in winter, sunrise and sunset happens very fast. The best light is from about 15 minutes before sunrise to about 15 minutes after sunrise and by 30 minutes after sunrise light can be pretty harsh. The vast majority of landscape photography is done with lenses similar to a 16-35mm or 24-70mm lens and much of the shooting done in the 30 minutes to an hour of best light from just before sunrise to just after sunrise is done with lenses in this range. After the best light, often my clients feel like they are done with the location. My response to that is to have my clients mount a telephoto lens like a 70-200 or 70-300 or even a 100-400 range lens and start photographing tighter compositions of other parts of the area that we are in.

On a private one-on-one workshop, we had just been photographing one of the most attractive mountain formations in all of Arizona at first light from a lot of different spots in the area from before sunrise through after sunrise (pictured to the right). It is in an area of Saguaro cacti that stretches many square miles and we had hiked for about a half hour into the area on a trail and then went off trail to find some nice compositions of the attractive mountain formation while it was still fairly dark. The typical thing that happens after the best light is over happened on this morning; the client decided that the light is now too harsh and was ready to head back out. Of course I knew this was going to happen and I don't want my clients to be short-changed on both shooting time in the field and opportunities. I already had several alternative compositions including some behind us into the sun in mind where a longer lens can isolate parts of the larger scene resulting in some nice alternative photographs. As my client was finishing up photographing the mountain formation, I had mounted my 100-400mm and found various compositions including the shot pictured above. This photo was taken almost directly into the sun at a focal length of 150mm backlighting and highlighting the Saguaro needles (much easier to see in a larger reproduction than possible here). When my client thought he was done, I showed him this and he said "I need to go back to my backpack to get my telephoto lens." My response while having a huge sinking feeling was "Where did you leave it?" He said "the first place we stopped to take pictures." My internal feeling turned to "Oh \$#!+" I had not noticed that he had dropped his backpack as I was busy searching for good compositions for my



client. There are literally hundreds of thousands of Saguaro's in this area and probably over a thousand just in the area between where we went off trail and where we were now standing. I had absolutely no idea exactly where we took our first photo. So we went back to the spot where we went off trail while it was still dark and tried to recreate our path now that it was light. Well, things look completely different in the now strong sunlight than it did while it was still relatively dark. When it became clear that we were not going to find the backpack by figuring out the exact random path between 75 foot-plus cacti that we went to earlier, I got the idea of looking at our first photographs on our camera LCD screens and then trying to line ourselves up exactly with mountains and some of the taller cacti. We tried this for the next half hour with no luck. So we went back to our starting point one more time and we each took a slightly different path trying to align perfectly what our LCDs showed and what nature was presenting to us in what was now completely different light. Finally, 50 minutes later I hear a shout! My client had finally found his backpack. He was actually ready to give up and just write off the backpack and telephoto lens if this last attempt wasn't successful. The sun was now way too high for any meaningful photography so we hiked a few miles back to the car – yes I knew exactly how to get to it! The lesson I took away from this is that as a leader/guide, it is to not only keep track of my client but also their gear. In the end, we laughed about for the rest of the day including our late afternoon session. The only photo taken that morning with a longer lens after the best light was the one that is The Story Behind The Photo for this quarter. The wide angle mountainscape we were photographing in early light is pictured to the right above.

Social Media Reminder

In the Spring 2019 newsletter I laid out my Social Media presence and strategy. Since then my Instagram footprint has increased substantially through slow organic growth. It is relatively easy to get thousands of followers if you pay Instagram to promote your photos but like Facebook, I have decided to let it grow organically without paying to promote followership. Just a small reminder to please subscribe to my Instagram page if you would like to see some of my best landscape photography: <https://www.instagram.com/ejpeiker/> and to my Facebook page to see a mixture of wildlife and landscape photography: <https://www.facebook.com/EJPeikerNaturePhotographer>

Continuous Garage Sale

All items that are currently available for sale are listed on my website. Here's the direct link to all of the gear I am currently selling – it is kept up to date: https://ejphoto.com/gear_for_sale_page.htm

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. Once the ecosystem for the Canon RF and Nikon Z mount matures, I may include or switch over to those mounts. For now, all of the lenses below work well with the proper adapter to Canon and Nikon full frame mirrorless cameras.

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 Voigtländer 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 Voigtländer 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	Sony 20mm f/1.8 G Zeiss Loxia 21mm f/2.8
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/1.2 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	Sony 600mm f/4 GM
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 Sigma 14-24 f/2.8 Art Tamron 17-28 f/2.8 Di
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	Sigma 24-70 f/2.8 Art Sony 24-70 f/2.8 GM 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	Tamron 70-180mm f/2.8 Sony 70-200 f/2.8 GM
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/5-6.3 Sport	Sony 100-400 f/4.5-5.6 GM Sony 200-600 f/5.6-6.3 G
Macro	Sigma 150mm f/2.8 Macro OS Irix 150mm f/2.8 Macro	Sigma 150mm f/2.8 Macro OS Irix 150mm f/2.8 Macro	Sony 90mm f/2.8 Macro Voigtlander 110mm f/2.5 Tokina Firin 100mm f/2.8

Workshops

All of my group and one-on-one workshops are currently on hold until such a time that safety from COVID-19 can be assured.

Private instruction in camera operation, landscape and wildlife photography is also available as well as image processing training. Photo workstation consulting services are available via telephone or video conference. Contact me at eipeiker@cox.net for more information

Facebook and Instagram Pages

I routinely post new photos, articles, etc on my Professional Facebook Page and my Instagram Business 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/>