

QUACK

Newsletter of E.J. Peiker, Nature Photographer and www.EJPhoto.com
All contents ©2013 E.J. Peiker

Winter 2013/2014
(Vol. 11, Issue 4)

Welcome to the quarterly newsletter from E.J. Peiker, Nature Photographer and www.EJPhoto.com. In this publication, I keep subscribers posted on upcoming workshops as well as sharing photos and experiences with you. I will also give you impressions on any new equipment that I get the opportunity to use and any other general information in the world of digital Nature Photography. Finally, I strive to bring Photoshop processing techniques to you that you may not have thought of. Please feel free to forward this to other photographers and interested parties but please do so only by forwarding this newsletter in its entirety. All content is copyrighted by E.J. Peiker and may not be reproduced. If you would like to be added to the mailing list, unsubscribe, or access back issues, please visit: www.ejphoto.com/newsletter.htm



Winter is Duck Season

In many parts of the world, the best time to photograph the 150 beautiful duck species indigenous to our planet is the winter and early spring months. This is when most waterfowl molts into their most beautiful breeding plumage, giving photographers a beautiful palette of colors to work with. My complete text on how to photograph ducks has sold over a thousand copies and has been highly acclaimed by a number of very accomplished bird photographers. Here are a few top tips:

1. Get as close to eye level as you can. By being at eye level you are putting the viewer into the world of the duck. An image shooting down onto the top of the bird will never be as engaging as one where you are near or at the same level.
2. Focus on the eye. If the eye isn't sharp, no matter how much of the rest of your subject is sharp, we will perceive the photo as being out of focus.
3. Avoid the head turning away from the camera and insure that the eye and bill are illuminated.
4. If you are shooting in RAW, expose by pushing the histogram as far to the right as possible without causing the whites to be clipped to maximize the colors and textures that your sensor can record.
5. Focus on the background - no not your autofocus system but your visual system. Photograph beautiful ducks against attractive backgrounds and watch out for clutter.



For details on these tips and so much more, please check out Ducks of North America - The Photographer's Guide contains the following:

- 133 information packed pages
- Species accounts of every duck found in the wild and in captivity in North America - all 37 native species and 46 non-native species
- Equipment guide for duck photography
- Complete guide to bird and duck photography field techniques including exposure, composition, natural lighting & flash, lens technique, flight shooting and much more
- Suggested locations that you can photograph most species
- Formatted for PC, Mac, iPad or any device that can display PDF files
- Complete listing of every waterfowl species on earth
- Duck anatomy identification guide
- How to approach ducks in the wild

While the locations and a few of the species are North American only, the text and the vast majority of the species are applicable worldwide.

You can download your copy from any of these fine retailers:

http://www.ejphoto.com/ducks_of_north_america_page.htm

Mirrorless Cameras Part II - To Alpha Or Not To Alpha, That is The Question

For years I have been looking to reduce weight while not compromising on image quality. I have made some strides in this area as I've chronicled in past issues but no real breakthroughs as there just wasn't anything lighter than a full-featured DSLR that could muster equivalent image quality (with the possible exception of the severely overpriced Leica M and its lenses). My search and wait continued as I checked out and tested almost every new option that came to market. I spent a significant chunk of the last newsletter (Autumn 2013) giving you a full run down of the state of the mirrorless camera market. In just three months a lot has changed and it's all due to one company - Sony!

In the last newsletter I wrote: "There are fairly high confidence rumors that Sony will announce a full frame NEX camera and/or and interchangeable lens RX1 camera. Of course the downside of full frame cameras is the size and weight of the lenses. The lenses can be a bit smaller with mirrorless cameras than they can with traditional mirror style DSLRs but not dramatically smaller."

Not only did Sony deliver a full frame mirrorless interchangeable lens camera, they delivered two of them and one of them completely eliminates any image quality or resolution compromises that mirrorless cameras have had with traditional full frame DSLRs while saving a ton of weight and reducing size. I am referring to the Sony Alpha 7 (a7) and Alpha 7R (a7R). The a7 uses a full frame 24 megapixel sensor similar to what is in the Nikon D600/D610 while the a7R uses the same, world leading, 36 megapixel sensor that is in the D800e. The only difference between the D800e sensor and the a7R sensor is the micro-lens design on top of the sensor's light collection wells which needs to be different for maximum edge quality due to the shorter and higher angle light path between the rear element of the lens and the sensor on a mirrorless camera compared to the much larger distance and shallower angle on a DSLR. This difference is due to not needing the space for a mirror in the light path. Elimination of the mirror box, the optics required to project an image to the viewfinder and a secondary mirror system to project an image to the autofocus array allows the a7 and a7R to be dramatically smaller and lighter than the traditional DSLR full frame cameras such as the D600/610 and the D800E.

Here is a size comparison of the D800E and a7R camera bodies:



As seen from the rear:



Here is the top view comparison with each camera's professional grade standard zoom lens (24-70mm):



That's a pretty dramatic reduction in size for essentially identical image quality!

The weight is also a lot less, which allows for somewhat lighter support equipment without giving up stability. Here is a comparison of the weights including the camera support system I have been using for the D800E and what I would use for the lighter a7R:

	Nikon D800E	Sony a7R
Camera	1000g (2.23lb)	465g (1.04lb)
Lens	895g (2.00lb) - AF-S 24-70/2.8	430g (0.96lb) Zeiss 24-70/4
Tripod	1971g (4.40lb) - Gitzo 3530LS	1700g (3.79lb) - RRS TVC-24L
Tripod Head	862g (1.92lb) - RRS BH-55	519g (1.16lb) - RRS BH-40
Total Weight	4728g (10.55lb)	3114g (6.95lb)

That's a savings of 3.6 pounds. Granted, I could use the TVC-24L on the D800E without loss of stability on typical landscape focal lengths. I have found the BH-55 to provide measurable extra stability over the BH-40 on a heavy D800 based rig but not on the lighter a7R rig. Some will say that a 3.6 pound savings isn't that much but let me tell you when you hike with this gear or do a 3 week shoot in a foreign land where you are carrying your equipment 18 hours a day, that difference is huge. Additionally, airline regulations are getting insanely stringent on carry-on gear in all parts of the world except the USA and I'm betting the USA will implement some of the stringent carry on limits as well in the future - some carriers like Allegiant and Spirit have already moved in that direction. In many parts of the world, 10kg or 22 lb total carry-on weight is considered a luxurious amenity reserved for First Class passengers. For Economy Class, 8kg (18lb) and even 5kg (11lb) are the norm. The total size of the carry on is also increasingly being measured and legislated. Diligent enforcement of these rules is becoming more and more common. When you combine all of these factors, the weight savings and size savings become a huge factor. In fact, for the 3.6 lb savings, I could add the upcoming FE-mount 70-200mm lens for the Sony a7 and a7R to the kit and still save 1.7lb compared to just the Nikon D800E and 24-70 and still have enough weight left over for an ultra-wide lens. In short, I could cover all of the focal lengths, camera, tripod and head a landscape photographer uses in the same or less weight as just a D800e with a Nikon 24-70 lens, tripod and head.



Of course, as with anything, there are also drawbacks to the mirrorless approach:

- Perhaps the biggest drawback is that the autofocus system in the a7R is a contrast detect system not a phase detect system like DSLRs have. This is generally much slower than the D800E's high end AF system and it can't track moving subjects very well. It is less effective in low light. On the other hand, this approach eliminates the need to calibrate focus for every lens to every camera since focus is done at the sensor plane rather than in a different location on a phase detect array. The 24

megapixel a7 does add phase detect AF on the sensor but performance is still well behind the best DSLR AF systems from Nikon and Canon and even similar on chip-phase detection systems from Olympus. For the use that I would put this camera to, mainly travel and hiking landscape photography, this will likely not be a factor for me.

- Another major drawback is the initial availability of native lenses. At this writing there are only three lenses available with one more coming in the first quarter of 2014 covering a small fraction of the focal lengths that I would normally use. One of them is a low-end kit lens that is not appropriate for use with the a7R's high resolution sensor and the other two are Zeiss 35mm and 50mm prime lenses. A professional quality 24-70mm lens (shown in the size comparisons above) will ship in February or March followed by a 70-200mm lens in the second quarter. No ultra-wide lens has been officially announced although it is on the roadmap for later in 2014. Fortunately, due to the short flange distance on the mirrorless design, it is easy to make an adapter that allows just about any DSLR lens to work in manual focus mode with these cameras. Canon lens owners even have an autofocus adapter available that works with the a7 and a7R made by Metabones. For my Nikon lenses, I have procured a very high quality Novoflex Nikon mount to Sony (F)E-mount adapter that preserves aperture control and will be trying these lenses with the a7R along with the Sony-Zeiss 24-70mm lens when it ships. The a7 and a7R can use all Sony E-mount NEX lenses natively but the image circle is for an APS-C sized sensor so the camera's resolution will drop to 15 megapixels and apply a 1.5x crop factor when those lenses are used. This is similar to using DX lenses on the Nikon D800e.
- Another potential drawback for some may be the viewfinder. This camera uses an Electronic Viewfinder (EVF) instead of the more traditional Optical Viewfinder (OVF). This in itself has advantages and disadvantages. The EVF in the a7R is exceptional and so far I have enjoyed using it but I have not tested it enough in low light situations. Being able to project the same info that you can get on the rear LCD including histograms, exposure warnings, etc in the viewfinder is very useful.
- The a7/a7R has a low shot count before needing to change the battery. This is due to the higher power requirements than a full sized DSLR necessitated by full time live view but in a small body accommodating a much smaller battery. Early testing shows that you can only get between 200 and 300 shots on a charge. Additionally Sony doesn't supply a stand-alone battery charger with the camera. You have to either spring an extra \$30 to \$50 for a charger or charge via a USB port. This is just ridiculous - a \$2300 camera and they couldn't throw in the charger that probably costs them less than \$10 - shame on Sony!



- Finally, the lower mass of the Sony a7/a7R makes it more prone to shutter induced vibration. The camera requires the same size and mass shutter as a full sized DSLR but the much lower weight dampens this out much less. Some experimentation will be needed to see what shutter speeds are deemed as unsafe from a vibration standpoint. The A7 does have an electronic first curtain shutter which will help this a lot but the 36 megapixel sensor of the a7R does not support this. Mirror slap however is not a consideration since these cameras don't have mirrors.

I have just begun to thoroughly test the A7R as this issue of the newsletter went to press and will be thoroughly evaluating this system in the coming quarter. For now, here are some of my early findings:

The Good:

- Much lighter weight than a DSLR that has equal image quality.
- Incredibly good EVF with so much information right in your eye. I am now a believer that the Optical viewfinder is going to be a thing of the past.
- The ability to use zebra patterns at varying threshold levels to determine overexposure and being able to get this information prior to the shot. No more wasted shots taking a test exposure, evaluating and then retaking the shot. If you prefer blinkies, those are also available before the shot but zebras are superior.
- Image quality that is indistinguishable from the D800E.
- Focus peaking makes manual focus a breeze. You can also magnify the scene in two steps for more precise manual focus
- Compatibility with virtually every lens ever made via an adapter.
- Performs exceptionally well with most of my Nikon lenses (except one, see below).
- Highly customizable. The camera has a number of buttons that specific functions can be assigned to. It also has a fully customizable on screen quick menu for additional functions that you use often and don't want to wade through menus for.
- WiFi works well and the included Remote trigger app that comes pre-installed on the camera allows images to be seen real time before and after the shot on a smart phone or tablet. For example, I can set the camera focused on something outside and be in the comfort of my own home watching on the iPad and when I see the shot, trigger the camera and then immediately see the shot on the iPad. I can even change a number of camera settings like exposure or zoom in using the large iPad screen for more precise manual focus than you could achieve on the small camera monitor. Similarly, if I want, I can download photos to my computer without hooking the camera up to anything or taking the card out of the camera. You can even download apps from Sony to enhance the capability of the camera. Currently only three are available including the remote trigger app with more promised including an intervalometer.
- I tested a number of lenses including the Zeiss 25mm f/2, Nikon 28mm f/1.8, Sigma 35mm f/1.4, Nikon 50mm f/1.4, Nikon 85mm



f/1.8, Nikon 14-24mm f/2.8, Nikon 24-70mm f/2.8, Nikon 70-200mm f/2.8 VR II, Nikon 70-200mm f/4 VR are incredibly sharp corner to corner. My Zeiss 21mm f/2.8 lens gave me very poor results. I then checked the lens on my Nikon D800E's and determined that something in the lens had malfunctioned so I will have to do that test after the repair.

- Adobe lens profiles for the lenses treat images taken with those lenses on the a7R well

The Bad:

- Battery life is marginal. I went from 100% to 40% just setting the camera up. Buy extra batteries!
- Charging with the included charger is slow. The charger outputs a maximum charge current of just 0.5A but the battery spec sheet says it can be safely charged with a 1A charge. Use your iPhone charger or any other 1A USB charger with the Sony USB cable for a twice as fast and safe charge. Using a 1A output charger cuts charge time from 4 hours to 2 hours.
- A stand alone charger is not included. It is a separate option. The included charger uses a USB cable to plug into the camera. The camera will not function while plugged into a charger.
- The included manual is a joke and the downloadable interactive help guide is very difficult to navigate and leaves out lots of important detail. For a pro spec camera this is inadequate.
- Wake-up from standby is very long and inconsistent. It seems like the 2 seconds or so that it takes take forever. But then sometimes it wakes quickly. Most DSLRs these days wake up instantly.
- The remote trigger app does not work in Bulb mode so if you are going to do exposures longer than 30 seconds, you still need a cable release.
- The shutter button is quite mushy and doesn't have the positive tactile feel with two clear positions that a pro DSLR has. It feels like my Yashica rangefinder shutter button from the 1970's. Not a problem, just not modern feeling. As an aside, many publications have been very negative on the sound of the shutter - compared to a D800 in Live View, it's quiet - a complete non-issue for me.

To Be Determined:

- Autofocus performance. The Zeiss 24-70 f/4 lens is not shipping yet which will be my primary lens on this body. Once I have that I can test AF. I do not have the two FE-mount AF prime lenses.
- How it handles on an extensive shoot in the field.
- How many batteries will I need for a full day's shoot?
- How is night shooting with an EVF and how will I focus since peaking seems to give up in dark low contrast situations? My initial tests for manually focusing at night with the EVF are promising.

I'll have much more to say about the A7R in the future! It looks like the mirrorless segment is starting to come of age as a serious professional grade alternative to full featured DSLRs is finally available.



The Problem(s) With Rumor Sites

I am a fan of the rumor sites... up to a point. They provide valuable early "intelligence" on what may be coming down the product pipeline from all of the major camera manufacturers. This allows a photographer to make more intelligent buying decisions since something more to their liking than what is currently being offered might be on the way. The better sites have cultivated a number of fairly reliable insider sources and often provide fairly accurate information on a new product months in advance of the actual announcement by the camera companies. Sometimes the camera companies leak information specifically for these sites to pick up. They often roundup all of the different reviews and videos on new products in one place making it easy to find lots of information on a new product without having to wade through page after page of search results. The best ones, with fairly high accuracy of their rumor reporting, are sonyalpharumors.com, nikonrumors.com, leicarumors.com, 43rumors.com and fujirumors.com. Some have a more dubious record like canonrumors.com and canonwatch.com - both have published over and over the imminent release of a Canon 3D, 400/5.6 IS, 100-400 II every few months for about 10 years now but both are rapidly improving. The one rumor site that is completely worthless is zeissrumors.com. Mirrorlessrumors.com is a composite site of all of the other rumor sites dedicated to mirrorless brands. Most of the rumor sites now provide an accuracy prediction for each of the rumors posted, often using a 1 to 5 scale where 1 is something that is purely speculation and 5 is a rumor confirmed by multiple insider sources. Numbers 2 through 4 offer increasing likelihood of accuracy. I read these sites daily.

The rumor sites accuracy has improved over the years but they have a few problems that undermine their legitimacy. The first problem is that as many as 50% of the posts now are nothing more than reposts of sales going on by the major retailers like B&H, Adorama, Amazon, or vendors in Europe. These clutter up the site and reduce the perceived value of what they are doing. While I understand that this helps keep the sites funded, the sales should not be posted in the rumor stream but rather be part of the headers, sidebars, advertising windows, or at the bottom of every article. All of the rumor sites except leicarumors.com suffer from this and canonwatch.com is horrible for this - sometimes you have to wade through several screens before you get to anything resembling a rumor or an article.

The second (more) serious problem is that as these sites have become a free advertising platform for the manufacturers and as such have completely lost their objectivity. Every new product or even a rumor of a product is touted as revolutionary, the greatest thing ever, the harbinger of death for the competition, the reason that every photographer must immediately switch to this brand, and so forth. As with the first problem, this delegitimizes much of the good information found on these sites. Of all of the rumor sites, fujirumors.com and 43 rumors.com are the worst at this. The former posts a constant stream of articles that basically tell the readers that if you haven't already switched to Fujifilm's X-system you must immediately or miss out on real photography; the basic message can come off as "if you don't use the Fuji X system you are of inferior intelligence". The later site, and especially it's fan base, constantly touts that micro four-thirds is as good or better as full frame sensor photography and that Nikon,



Sony and Canon full frame photography is inferior to micro four-thirds, not just on weight and size but even in image quality. Both are ludicrous and again delegitimize their otherwise excellent content.

A third problem that stems from the first two is that any area of improvement for a system or even serious product problems are completely glossed over, ignored, minimized or outright denied, sometime vehemently. It's almost if these sites are being paid by the manufacturers to hype their products and completely eliminate any talk of improvements or problems; and the rumor sites aren't even funded by the manufacturers. They are usually run by brand fans that simply have lost objectivity. The Canon and Nikon rumor sites are better about this than the others that always come off as having a chip on their shoulder because their systems aren't the highest selling systems on Earth and often belittling people that shoot with Canon or Nikon.

The final problem is that the comment sections on some of the sites are either completely un-moderated letting fanboy brand bullying go completely unchecked and often turning into highly inappropriate personal attacks on people or they are so heavily over-moderated that any comment that points out a flaw in the system or a shortcoming gets immediately "moderated". 43rumors.com is the worst for the former and sonyalpharumors.com is the worst for the later. 43rumors.com often takes on an almost extreme anti-

American tone that is quite vitriolic simply because the m43 format hasn't taken off in the USA. It is actually quite shocking what is written there, usually anonymously, and it never gets moderated, discouraged or anything – it is just allowed to spiral out of control. On sonyalpharumors.com on the other hand, I once posted a completely respectful and verified factually correct statement that didn't toe the sonyalpharumors.com line and for several days after that, any comment I posted was first put into a moderation queue to make sure that I didn't post anything that wasn't a glowing review of Sony. Trolls are also a constant issue on these sites.



A troll is somebody that has no real interest in the products being talked about, doesn't own them, and really shouldn't even be on a particular site. But they go there and post garbage against the site or the products simply because they can. This is rampant in the Canon and Nikon community where Nikon people troll the Canon site blasting anything that Canon does and vice versa. There is even within brand trolling if the manufacturer makes two different product lines or mounts like the Sony A-mount and E-mount.

All of the rumor sites are in English but one thing to note, with the exception of canonrumors.com, all of these sites are run from Europe or Asia by administrators whose primary language is not English so the grammar, wording, and even interpretation into English is sometimes confusing or at least interesting. Canonrumors.com is run out of Canada and does not have these language issues. This isn't a real problem, just something to be aware of as you read the content. I do read, and will continue to read these sites on a regular basis because they do provide a valuable service to photography aficionados but I wanted to point out these issues with the sites for those that don't visit them as often as I do so that you can properly interpret what you see on them.

The Best Lenses For Your Nikon and Canon Cameras (Updated)

Zeiss has released their 55mm f/1.4 Otus lens for the hefty price of \$3990 in both Canon EF and Nikon F mounts. The company promised to produce the best lens ever produced for the 35mm format and they succeeded. It vastly outperforms any other lens in the standard prime class by a wide margin including the just released \$1600 Nikon 58mm f/1.4 which is a disappointing performer for the money.

The Best lens table has been updated with this change:

Lens Category	Canon EF Mount	Nikon F Mount
Ultra Wide Prime	Zeiss 15mm f/2.8 ZE	Zeiss 15mm f/2.8 ZF.2
Extra Wide Prime	Zeiss 21mm f/2.8 ZE	Zeiss 21mm f/2.8 ZF.2
Wide Prime	Zeiss 25mm f/2 ZE	Zeiss 25mm f/2 ZF.2
Moderate Wide Prime	Sigma 35mm f/1.4	Sigma 35mm f/1.4
Standard Prime	Zeiss 55mm f/1.4 Otus	Zeiss 55mm f/1.4 Otus
Portrait Prime (short telephoto)	Canon 85mm f/1.2L II	Nikon 85mm f/1.8G
Medium Telephoto	Zeiss 135mm f/2 Apo Sonnar ZE	Zeiss 135mm f/2 Apo Sonnar ZF.2
200mm Prime	Canon 200mm f/2L	Nikon 200mm f/2G
300mm Prime	Canon 300mm f/2.8L IS II	Nikon 300mm f/2.8G VR
400mm Prime	Canon 400mm f/2.8L IS II	Nikon 400mm f/2.8G VR
500mm Prime	Canon 500mm f/4L IS II	Nikon 500mm f/4G VR
600mm Prime	Canon 600mm f/4L IS II	Nikon 600mm f/4G VR
800mm Prime	Canon 800mm f/5.6L IS	Nikon 800mm f/5.6E VR
Wide Angle Zoom	Tokina 16-28mm f/2.8 ATX Pro FX	Nikon 14-24mm f/2.8G
Standard Zoom	Canon 24-70mm f/2.8L II	Tamron 24-70mm f/2.8 Di VC
Telephoto Zoom	Canon 70-200mm f/2.8L IS II	Nikon 70-200mm f/4G VR
Super Telephoto Zoom	Canon 200-400mm f/4L Extender	Nikon 200-400mm f/4G VR II

Upcoming Workshops

I continue to offer workshops in some fantastic destinations through NatureScapes Certified Workshops. Click on the Workshops below for all of the info. For the complete schedule of Workshops offered by NatureScapes, please click [HERE](#):

[Ultimate Iceland Adventure](#): (July 7-19, 2014 - Sold Out)

Once again we have sold out the 2014 Iceland workshop before we even ring in 2014. See below for 2015.

[Canadian Rockies](#): (Dates TBD):

We will again be offering the highly successful Canadian Rockies Workshop in 2014. We are finalizing dates and will have the details of the workshop available on the NatureScapes Workshops Page

[Navajo Country And Grand Canyon North Rim](#): (Dates TBD):

This very popular annual workshop will also be happening again in 2014 and we are working to revise the itinerary to provide some new experiences for the participants. Stay Tuned

Northern Iceland - Arctic Adventure: (May 27- June 14, 2015)

We will soon be taking registrations for this workshop in 2015. Join NatureScapes.net co-founder and Technical Editor E.J. Peiker and Iceland's world renowned Ornithologist and photographer Jóhann Óli Hilmarrsson on a very unique and diverse Northern Iceland Workshop. This workshop has it all, from the most spectacular and powerful waterfalls in all of Europe, to one of the richest waterfowl breeding lakes in the world, to cliff dwelling birds such as the colorful and comedic Atlantic Puffins, Razorbills, Murres and many other sea birds and Arctic species. It is also one of the most spectacular landscape spectacles on the planet. Upon arriving at the modern Keflavik International Airport, our journey starts in the capital city of Reykjavik. After photographing geothermal features and local waterfowl in the area, our journey takes us north to the amazing Hraunfossar waterfall complex and then onward to the north and east, ultimately ending up at the edge of the Arctic Circle in the Mývatn area where it will be light 24 hours a day. We will make plenty of stops to photograph amazing sites like Godafoss and the incomparable Icelandic Horse along the way. Mývatn will provide us opportunities to photograph multiple waterfowl and grebe species in a spectacular environment. This area also boasts some of Iceland's most interesting geothermal features and beautiful landscape



photography opportunities including Europe's most powerful waterfall and several other spectacular waterfalls that stand with the world's finest. After three days in this vicinity we work our way west, stopping to photograph along the way, to the Vestfirðir Peninsula where we will photograph the amazing Dymandi waterfall complex which, at this writing, only the NatureScapes workshops offer, and then on to one of the major highlights of all NatureScapes Iceland tours, the Latrabjarg sea cliffs featuring the Atlantic Puffin at close range and many other cliff nesting and other species. After 5 full sessions of photography in this area, we will depart for the small and incredibly quaint island of Flatey where we will spend the night. Our past participants universally regard Flatey as a major highlight of our Iceland adventures. After departing Flatey and working our way back to Reykjavik, we will visit the Snaefellsnes Peninsula for numerous landscape opportunities as well as some potential sea bird opportunities.

Private DuckShops Dates Available: Due to scheduling issues we did not get a group DuckShop Photo Workshop arranged for early 2014. But please note that if you have been wanting to attend such a workshop, there are plenty of private dates available for \$250 per half day in the Phoenix Arizona area. Click here for more information: http://www.ejphoto.com/duckshop_private.htm

Stay tuned on the [NatureScapes Workshops Page](#) for more amazing workshop announcements in 2014 and 2015!!!

Private Photography Instruction and Consulting Services

In addition to the photo workshops that I launched over 10 years, I also offer private instruction in Wildlife and Landscape photography at the place of your choosing within the USA and Canada. These private workshops are of the one on one variety (or two on one). Clients may schedule time in 4-hour time blocks for either classroom or field sessions. With just two people, a number of shooting locations become possible that aren't possible for larger groups and thereby making it possible to photograph some species or locations that are not attainable with larger groups. More specific instruction, based on the client's specific needs, can be given using this delivery method in either the classroom or in the field. For more information please see the following link: www.ejphoto.com/duckshop_private.htm

I also offer both photo equipment and computer workstation/digital darkroom consulting services. This allows me to combine my 27 years of work in the computer industry with my lifetime of photographic experience and provide services at a technical level that are hard to find elsewhere. Contact me for rates and specifics or visit my rate sheet:

<http://www.ejphoto.com/Quack%20PDF/Rate%20Schedule%202014.pdf>

Two eBooks Now Available

Be ready for Duck Photography with my eBook "**Ducks of North America – The Photographer's Guide.**" It is an essential text that covers all of the techniques needed to get the best shots of waterfowl and birds in general. It covers every species in the wild and in captivity in North America and gives species specific tips on how best to capture them and where to find them. Eleven years in the making, this book is a great tool for the beginning, intermediate or advanced waterfowl photographer. The tips in it are easily applied to all birds and most other subjects too. It sells for \$30. While this is expensive for an eBook due to the incredible amount of time and money it took to create it, it will easily save you 10 times that in aggravation, time, and failed attempts.

I have also released my previously privately published paper book "**West – A Collection of Photographs From The Western United States**" in a fully updated and revised eBook version. It is available for \$10.

Both books can be ordered from the fine outlets you will find at this link:

http://www.ejphoto.com/ebook_page.htm

Facebook Page

On my Facebook Fan Page, I am keeping those interested up to date on what photo excursions I go on as well as short commentaries on a variety of photo related subjects and tools. I also have nearly 100 galleries accessible through there. Please visit:

<http://www.facebook.com/pages/EJ-Peiker-Nature-Photographer/150804446733>

and if you like what you see, please click the "Like" button.

Image Recovery from CF and SD Cards

Let someone that worked as a professional in the computer industry for more than a quarter century and has a multitude of tools available attempt to recover images from your damaged, formatted, or corrupted media cards. There is a basic \$25 charge for the analysis. If I determine that I can recover images, I will recover them, with the card holder's approval, for an additional \$75.

Disclaimers:

E.J. Peiker conducts consulting services and product design services for a number of photographic product companies. The companies change from time to time:

E.J. Peiker writes for and is supported by Singh-Ray Filters and receives non-monetary compensation from Singh-Ray Filters. www.singh-ray.com

E.J. Peiker is a Wimberley Professional Services featured photographer and receives non-monetary compensation from Wimberley. Visit Wimberley at www.tripodhead.com

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 consultant for LensCoat and receives compensation for time spent working on LensCoat products from LensCoat. www.lenscoat.com

E.J. Peiker is sponsored by Hunt's Photo and Video - New England's largest photography retailer. Visit them at www.huntsphotoandvideo.com/

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

Those that know me know I would not endorse a product even for compensation if I did not feel it were a superior product.

Legal Notice: *Written and Photographic Content © E.J. Peiker, Nature Photographer. The text and photographs contained herein may not be copied or reproduced without written consent. This newsletter may be forwarded without restriction unaltered and in its entirety only.*

