



The Newsletter of E.J. Peiker - Nature Photographer

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Welcome to the quarterly newsletter from E.J. Peiker, Nature Photographer and [www.EJPhoto.com](http://www.EJPhoto.com). In this quarterly publication, I share with fellow photographers my photographic experiences, photo equipment reviews, photo and processing tips, and industry news. I also inform subscribers about products upcoming workshops and products that I offer. 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](http://www.ejphoto.com/newsletter.htm)



Quiraing, Scotland (Phase One 645DF+, IQ280, 80mm f/2.8)

## **Year 13!**

This issue marks the beginning of the 13th year of publishing this newsletter. It started out at the dawn of mass market digital imaging as the Quack Newsletter due to my affinity for Duck photography and has evolved into this more expansive 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 and significant equipment and travel expense it takes to put this together. Most of the products I have tested and reviewed, I have purchased myself; some have been made available to me for review and evaluation by loyal readers and a few have also been made available to me 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](mailto:ejpeiker@cox.net). Please also note I have added a section near the end of equipment that I do have for sale. In most cases items offered are in like new or excellent condition and all items are for sale in the USA only.

## **Q3 2014 Adventures In Photography**

The third quarter, or Autumn of 2014 was another productive quarter photographically. Here are a few of the highlights...

In October, I had a private client that photographs in infrared exclusively. We had a ton of fun doing desert landscapes at some of my favorite local and lesser known spots in south-central Arizona without the crowds that you get in the highly publicized Arizona areas. I don't own an infrared camera but by analyzing many of my client's files, I was able to come up with a very credible simulation although I couldn't match the look exactly. These few days did wet my appetite for some real infrared photography and I got a lot better at "seeing" in Infrared - in other words visualizing what an IR photo would like when



Papago Park, Sony a7R, 24-70mm, 850nm IR simulation

seeing a scene. I do plan on having a camera converted to either 720nm or 830nm monochrome infrared in 2015 by the folks at LifePixel (<http://www.lifepixel.com/>)

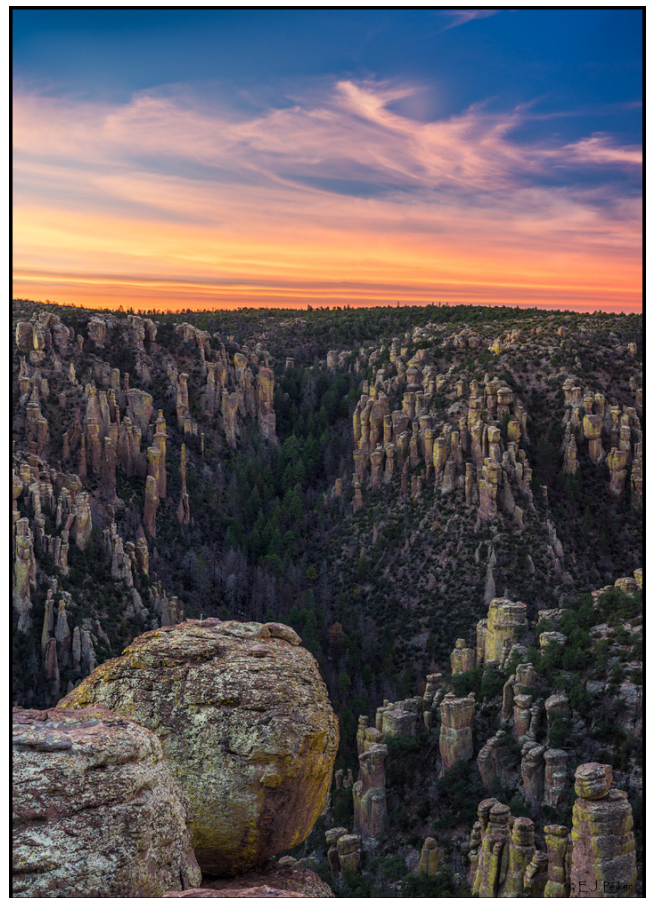
In November I traveled to Scotland with Phase One, maker of the world's highest resolution medium format digital camera backs and the highly acclaimed Capture One image processing software. I used their IQ260 60-megapixel, full 645 frame, CCD medium format back and Schneider Kreuznach leaf shutter lenses to



photograph mountain, coastal, and waterfall landscapes on the Isle of Skye with the incredible Phase One photographers Joe Cornish and Steve Gosling. This part of the UK offers amazing landscapes and dramatic weather. It was an extremely enjoyable shoot and I also got to play with Phase One's new A-system which isn't even available yet and was just formally announced the week that I published this newsletter. This incredible combination uses an Alpa 12TC, Rodenstock lenses and a Phase One digital back for the absolute ultimate in digital imaging. If you would like to know a bit more about the new A-system, here is a great PDF -

<http://www.phaseone.com/en/GlobalMenu/~media/7DD8E49987C94A748D67B31A84E750EC.ashx>

Soon after returning from Scotland, my new Zeiss Sony 16-35mm f/4 lens for the Sony Alpha 7 cameras finally arrived after a long 6 month wait. I wanted to put it to the test. Sony really needs to change their roadmaps to an "anticipated ship date" policy, not a "when we first thought about it" policy - but I wrote about that last quarter. After running my normal resolution, distortion and other quality tests and determining that the lens met my quality requirements, I decided to go to Chiricahua National Monument in far southeastern Arizona. I had been planning a trip there for several years but never quite made it there. Every time I was ready to go, either the weather was completely cloudless or completely overcast or I had some other commitment. But late in November, when the forecast called for a major storm to move in on a Tuesday, I knew the day before had potential due to the way weather moves into Arizona off of the Pacific Ocean and Sea of Cortez. I was not disappointed. This lesser known National Monument is a treasure of photographic opportunity with superb hiking and birding. While there were a few birders there, I pretty much had the entire monument to myself for photography. This is not a small National Monument. It is bigger and more expansive than many National Parks with many miles of trails from easy to extremely



Chiricahua National Monument, a7R, FE 16-35mm

challenging. I was very pleased with the National Monument and the new lens. I have written a mini review of the lens below.



Red Eastern Screech-Owl, D810, 85mm

Finally in early December I went to visit my good friend and the world's best bird photographer, Alan Murphy (<http://www.alanmurphyphotography.com/>) in his hometown of Houston for three days of bird photography. It was a great time and among other birds, I photographed four new species for me. We also successfully photographed Eastern Screech-Owl in flight, at night, along a known flight using Arizona resident Bill Forbes' Phototrap remote IR motion sensitive triggers (<http://phototrap.com/index.htm>)

## **New Product Reviews**

During the last quarter, I published evaluations of several products. Here is an abbreviated summary:

### UniqBall UBH45:

The Uniqball is marketed as a single head replacement for a ballhead, panorama head and gimbal head. It is made with high quality materials and has a built in leveling base and a ball that is designed to prevent camera flop from side to side. Both the leveling base and the Arca Swiss style clamp have built in bubble levels

The Uniqball works best as a basic ballhead but it works better when the leveling base is used rather than the ball to position the camera, since it does not restrict your range of motion. If the main ball is used, one cannot tilt the head in the direction of the white separating line between the two halves of the ball. The leveling base does not have this restriction but it also isn't nearly as smooth and it doesn't have a good tension control setting. However,



after using this head extensively with both a Nikon D810 and a Sony a7R, the head is very usable, stable, and lightweight compared to other ballheads of its size and strength.

The Uniqball fails as a panorama head despite it being marketed as having panorama capability built in. While you can independently level the base via its panning base and then use the top ball to pan, the camera is not locked in all axis except left to right yaw. Therefore, one cannot guarantee perfect left to right panning without the camera tilting or rolling. The roll axis problem can be mitigated by always mounting the camera so that the white stripe on the ball is to the left but one cannot lock the camera from pitching down or up while maintaining level panning capability. It is much easier to use a ballhead with a rotating panorama clamp as this takes significantly less time and is much more accurate with zero possibility of forward or backward pitch movement

If mounting a long lens properly with the center of gravity of the camera/lens properly aligned over the center of the ball and the white line on the ball to the left, this rig is usable for a long lens set-up as it prevents the camera from flopping to the side. However, if you don't have the leveling base tight, the whole rig can take a very hard flop. One must take care to adjust the balls tension carefully to prevent forward or backward flop but with a little practice one can find a good compromise between flop prevention and still being able to freely move the camera/lens combination.

While the Uniqball tries to do all things for all people and is usable for most needs, it isn't extremely good at any of them. When something tries to do everything for all people it often does none of them as well as dedicated products. That is clearly the case for the UniqBall. This head definitely has a place in photography for photographers wishing to have a single solution for all types of photography and lightening the overall equipment burden in the field. It is well suited for traveling photographers due to this. For the complete review, please visit:

<http://www.eipphoto.com/Quack%20PDF/UniqBall%20UBH45%20Mini%20Review.pdf>

Nissin i40 for Sony:

I have previously published a full Nissin i40 review for Nikon in this Newsletter. I recently updated this review specific to the Sony version of this compact, yet powerful flash.

Nissin is a Japanese company that has been producing professional flash gear for nearly 50 years. While it has been a popular brand in Asia, it has not found a strong foothold in North America until very recently. I have wanted a powerful full-featured flash for my Sony a7R since getting that camera in November, 2013 but the full-sized options are way too big for the camera and make it uncomfortably top-heavy. Sony does offer a small flash and has recently announced a flash designed for the a7 bodies to be delivered at some point in



the future but these flashes are not full featured

One day while perusing DPReview I saw an announcement of a high powered compact flash unit by Nissin called the i40. It intrigued me but after looking at the product on the DPReview pages I dismissed it mainly due to its ancient looking mechanical dials on the back. After continued dissatisfaction with using the large full-sized flash units on the a7R, I decided to order the Nissin i40 and absolutely love it. Not only is it very well balanced on the a7R, it is much better than the built in flash on many DSLRs offering much more flash control, including full manual, high speed sync, ETTL, and pretty much all of the capability of the three times as expensive full sized units. The head articulates and swivels in all directions like high end flashes. There is even a small movie light. It is still a lot smaller than Sony's compact flash and is significantly more powerful with a guide number of 40 meters (130 feet). The i40 ships with the same accessories that high end flashes ship with including diffuser, wide angle screen, bounce card, case, and more. Build quality is first rate and gives up nothing to the more expensive camera manufacturer's flash units.

After using this flash, I have become a big fan of the mechanical control dials rather than a multi button LCD screen interface. Changing flash modes, compensation, etc are instant with a quick turn of the dial rather than a multitude of button pushes. The left smaller dial controls the flash mode, and the right larger dial controls either compensation or manual flash power - it really couldn't be simpler. I am now convinced that our big high end flash units should go back to manual controls like this. If there is one very minor complaint, it's that compensation or manual exposure control is in half stops instead of 1/3 stops when using the rear dial on the flash. However if you use the camera to set flash compensation, 1/3 stop control is preserved making this a very minor quibble.

The Nissin i40 for Sony is an excellent, size appropriate, flash unit for the a7 series of cameras. The flash works exactly as expected with no compatibility issues. The extremely easy to use interface with the two mechanical dials is refreshing in a world of LCD panels and multi-tiered menus for almost everything. For the complete review of the Nissin i40 please visit:

<http://www.ejphoto.com/Quack%20PDF/Nissin%20i40%20Compact%20Flash%20For%20Sony%20Review%20x.pdf>

Zeiss-Sony FE 16-35mm f/4 T\* Vario-Tessar First Impressions:

Sony has finally released a true wide angle lens for their full frame sensor mirrorless cameras , the 16-35 f/4 Zeiss cobranded zoom lens. I have only had this new lens for a very short period of time but have performed ISO 12233 test shots and evaluated the lens with the 36 megapixel Sony a7R camera. I also used it extensively during a shoot at Chiricahua National Monument (see above). Here are the results of my evaluation:

Linear distortion: Moderate barrel at 16mm to moderate pincushion at 35mm, both corrected automatically by ACR 8.7 with auto lens correction turned on.

Chromatic Aberration: Slight Red/Green CA on vertical lines in corners at all focal lengths, partially corrected by ACR 8.7 with auto lens correction turned on. Correction is not yet perfect a 16-17mm, I expect Adobe to fine tune these now that the lens is shipping in volume.

Resolution: Center - exceptional at all apertures, at the edge of what is measurable on the test chart or 4000 lines per frame (lpf). Corners - about 3000 lpf at f/4 increasing to about 3700 lpf by f/8 and falling off after that due to diffraction.

Compared to other 16-35mm f/4 lenses: For resolution it is as good as the Canon 16-35 f/4 in the center and slightly behind that lens in the corners. It is slightly better than the Nikon 16-35 f/4 in the center and corners

Vignetting: At 16mm - significant vignetting of more than 1 stop wide open dropping to about a half stop by f/8. This is typical of all wide zooms. At 35mm - very low vignetting at f/4 that completely disappears by f/8

Build quality: Build quality is absolutely first rate. The lens is all metal and the zoom and focus rings are Carl Zeiss smooth.

Value: This lens is the most expensive 16-35mm f/4 on the market but falls slightly short of the Canon 16-35 f/4 for resolution despite costing \$200 more. However, the all metal build quality is superior to the Canon lens as is the smoothness of both zoom and focus rings. The lens outperforms the Nikon 16-35 f/4 in all regimes but costs \$150 more. It has better build quality and ring smoothness than the Nikon lens.

Coma and Field Curvature: The ISO 12233 test chart does not adequately test field curvature or coma and I have not yet done tests to evaluate these.

I ran some comparison tests at 24mm on the Zeiss-Sony 16-35mm f/4 and the Zeiss-Sony 24-70mm f/4 lenses and as I expected, the 16-35 is better than the 24-70 at 24mm. This shouldn't be a surprise since we are comparing the middle of the zoom range on one lens to the extreme wide end on the other. At 24mm the 16-35 has almost no distortion while the 24-70 has significant barrel distortion. Corner resolution is about 15% higher wide open on the 16-35. At f/8 it is still about 10% higher. Center resolution is about 10% higher wide open and drops to no difference at f/8. If corner sharpness is important, it is wise to use the 16-35 in the middle of its zoom range rather than the 24-70 at the extreme wide end of its zoom range.

A quick look at the 35mm focal length reveals that the two lenses are very similar. The 35mm focal length is the 24-70's strongest focal length from a pure resolution standpoint but the 16-35 equals it's performance for resolution. The 24-70 has very low linear distortion at this focal length while the 16-35 exhibits pincushion distortion at 35mm. All linear distortions are fully corrected by Camera Raw 8.7 in both Photoshop and Lightroom.

For optimum image quality with these two zooms, my recommendation is as follows:  
For shots in the 16-28mm range use the 16-35 For shots in the 28-35mm range use whichever one happens to be mounted on the camera For shots between 35-and 70mm you must obviously use the 24-70 unless you happen to have either the Zeiss-Sony 35 and 50mm prime lenses or the Zeiss Loxia lenses.



Overall this is a very good lens, it isn't the very best on the market but it is closer than I expected to the world beating Canon 16-35 f/4 IS and mounts natively to all E-mount cameras. It has stabilization, and focuses much faster than an adapted 16-35 from another mount. While it is not a small lens, it is smaller and lighter than the others and a good companion for the a7 series of cameras.

### Sensor GelStick:

The Sensor GelStick is a stick with a rectangular blue gel like substance at the end. It is designed to be applied to the sensor and rolled off until the whole sensor has been cleaned. It comes packaged with some sticky strips that take contamination off of the sensor gel stick. The sensor Gel-stick is a European product and is used by Leica in their service centers. The instructions that come with it are very difficult to read in English. It appears as if the instructions were simply run through Google Translate and converted from the original language to English. Fortunately there's a video (see below).

The stick is very sticky and I was a bit concerned that it might leave behind some residue since it really does attach itself relatively firmly to the sensor but I am happy to report that it worked miracles. I have never had a sensor become absolutely 100% contamination free in just one application of any cleaning method before but this product did the job on my very contaminated D7100.



APS-C sensors like that found on the D7100 are very easy to clean because there is lots of space around the sensor so it isn't difficult to get into the edges or corners so next I tried my D800E which had a few specs on it. Full frame cameras have sensors that go right to the edge of the mirror box making it very difficult to get corners clean. 4 of the 5 known specs on my D800E were in the extreme corners or edge. Again I am pleased with the performance of the product. After one cleaning only on spec

remained at the very extreme edge of the sensor. A second targeted cleaning took care of that and this sensor is now also 100% spec free. The spec that was not removed completely the first time was of the liquid contamination type which normally requires a wet clean but the Sensor Gel Stick took care of it on the second cleaning.

Note that the blue tipped Sensor Gel Stick is not compatible with Sony mirrorless cameras due to the cover that Sony puts over those sensors. In that case, you will need to get the Sony version which has orange gel. Overall I am very impressed and this has replaced the DustAid product as my primary sensor cleaning tool. The Sensor GelStick can be ordered here: <https://photographylife.com/product/sensor-gel-stick>

### Lens Naming Conventions

The various lens manufacturers use fairly complex naming schemes to describe their products. This is an attempt to demystify some of the nomenclature.



## Canon

Canon uses the EF mount and it has three versions of that, the original EF mount, the EF-S mount for APS-C lenses and the EF-M mount for their mirrorless offerings. EF-S lenses for crop sensor cameras will not mount on Canon full frame cameras but full frame EF lenses will mount on their APS-C cropped cameras. For example, an EF-S lens will not mount on an EOS 5D Mark III or EOS 1Dx but a full frame EF lens will mount on cropped Canon cameras like the EOS 7D Mk II or EOS 70D. In addition some lenses are designated as TS-E which means they are manual focus tilt/shift lenses. Lets look at some examples

EF 400mm f/4 DO IS II USM:

EF - full frame EOS mount

400mm - focal length of the lens

f/4 - maximum aperture is f/4

DO - this lens uses Diffractive Optics elements which shorten and lighten the lens

IS - indicates that the lens is image stabilized

II - indicates that this is the second generation of the 400mm f/4 DO lens

USM - indicates that it uses Canon's version of a silent ultrasonic autofocus motor

EF 200-400mm f/4L IS USM Extender 1.4x

EF - full frame EOS mount

200-400mm - focal length zoom range of the lens

L - indicates that it is part of Canon's professional lens line. Consumer grade lenses do not have an L

IS - indicates that the lens is image stabilized

USM - indicates that it uses Canon's version of a silent ultrasonic autofocus motor

Extender 1.4x - indicates that it has built in tele-extender capability with a 1.4x power making it a 280-560mm f/5.6 lens when engaged

EF-S 18-55mm f/3.5-5.6 IS STM:

EF-S - APS-C EOS mount

18-55mm - focal length zoom range (must be multiplied by 1.6 for equivalent full frame field of view)

f/3.5-5.6 - this is a variable aperture lens which starts at f/3.5 at 18mm and ends at f/5.6 at 55mm

IS - the lens is image stabilized

STM - indicates that this lens uses a stepper motor which is better for video and mirrorless cameras

## Nikon

Like Canon, Nikon also produces lenses for full frame cameras, APS-C cameras and mirrorless cameras. Full frame lenses are designated FX, APS-C are designated DX, and mirrorless lenses are designated as 1 Nikkor. If the lens is a full frame FX model, the FX moniker is not in the lens name. Unlike Canon APS-C lenses, DX lenses will mount on full frame FX cameras and full frame lenses will mount on cropped DX bodies. Due to backward compatibility to the earliest Nikon cameras, the naming convention is a bit more convoluted than Canon's. Some examples:

1 Nikkor VR 10-30mm f/3.5-5.6 PD-Zoom

1 Nikkor - a lens for Nikons mirrorless system

VR - the lens includes vibration reduction (similar to Canon's image stabilization or IS)

10-30mm - the focal length range (must be multiplied by 2.7 for full frame equivalent field of view)

f/3.5-5.6 - the aperture range goes from a maximum of f/3.5 at 10mm to f/5.6 at 30mm

PD-Zoom - indicates that the zoom is achieved with a power-zoom button rather than manually

AF-S Nikkor 400mm f/2.8E FL ED VR

AF-S - Nikon's designation for a silent-wave ultrasonic autofocus motor  
Nikkor - Nikon's branding of lenses goes by the Nikkor name  
400mm - focal length of the lens  
f/2.8 - maximum aperture of the lens  
E - the lens uses an electromagnetic aperture diaphragm  
FL - the lens uses Fluorite lens elements  
ED - Extra-low Dispersion glass is used  
VR - the lens includes vibration reduction (similar to Canon's image stabilization or IS)

AF-S DX Nikkor 18-200mm f/3.5-5.6G ED VR II  
AF-S - Nikon's designation for a silent-wave ultrasonic autofocus motor  
Nikkor - Nikon's branding of lenses goes by the Nikkor name  
18-200mm - focal length range of the lens  
f/3.5-5.6 - the aperture range goes from a maximum of f/3.5 at 18mm to f/5.6 at 200mm  
G - the lens controls aperture electronically and there is no aperture ring  
ED - Extra-low Dispersion glass is used  
VR - the lens includes vibration reduction (similar to Canon's image stabilization or IS)  
II - second generation lens using a newer more effective VR system

Nikon has many other possible lens designations. I would have to provide a dozen or more examples to cover them all. here is a link that will help you identify other letters not covered in the above examples:  
[https://support.nikonusa.com/app/answers/detail/a\\_id/9919/~/\\_/glossary-of-nikkor-lens-terms](https://support.nikonusa.com/app/answers/detail/a_id/9919/~/_/glossary-of-nikkor-lens-terms)

## Sony

Sony has three primary lens lines which include the Minolta derived A-mount and the newer mirrorless E mount with both full frame and APS-C lenses. To complicate things, some lenses are 100% Sony while others are a Sony-Zeiss collaboration

Vario-Sonnar T\* 16-35mm F2.8 ZA SSM  
Vario-Sonnar - Carl Zeiss designation of a zoom lens design  
T\* - Carl Zeiss lens coating designation  
16-35mm - focal length zoom range  
F2.8 - maximum aperture  
ZA - Carl Zeiss branded Sony A-mount lens  
SSM - Silent wave focusing motor

70-200mm F2.8 G SSM II  
70-200mm - focal length range  
F2.8 - maximum aperture  
G - Sony's designation for a professional lens designed 100% by Sony  
SSM - Sony's silent wave autofocus motor  
II - second generation lens

DT 18-135mm F3.5-5.6 SAM  
DT - Distance encoding digital lens  
18-135mm - focal length range  
F3.5-5.6 - aperture range  
SAM - smooth silent autofocus motor internal to the lens

FE PZ 28-135mm F4 G OSS

FE - Full frame E-mount lens (lenses for APS C omit the letter F)

PZ - Power Zoom, this lens can be zoomed using an electronic zoom motor

28-135mm - zoom range

f/4 - maximum aperture

G - Sony designed professional grade lens

OSS - Optical Steady Shot, Sony's designation for image stabilization

For other brands and more letter designations for these brands, here is a helpful link:

<http://photo.stackexchange.com/questions/496/what-do-all-those-cryptic-number-and-letter-codes-in-a-lens-name-mean>

## The Best Lenses For Your Nikon and Canon Cameras

Several readers requested that I add a second place lens since often the best lenses are prohibitively expensive. I have done that where I have enough data. Unfortunately in some cases the second place lens is as expensive or even more expensive but this is not true for all cases. Where there is a very large drop-off from the first place lens to the second place lens, I have added an asterisk (\*). Additionally, I have picked up many new subscribers that are shooting with Sony a7 cameras. I have added a column for full frame Sony E-mount.

Lens Category	Canon EF Mount	Nikon F Mount	Sony (F)E Mount
Ultra Wide Prime	Zeiss 15mm f/2.8 ZE Canon TS-E 17mm f/4	Zeiss 15mm f/2.8 ZF.2	N/A
Extra Wide Prime	Zeiss 21mm f/2.8 ZE Canon 20mm f/2.8*	Zeiss 21mm f/2.8 ZF.2 Nikon 20mm f/1.8*	N/A
Standard Wide Prime	Zeiss 25mm f/2 ZE Canon TS-E 24mm f/3.5L II	Zeiss 25mm f/2 ZF.2 Nikon 24mm f/1.4G*	N/A
Moderate Wide Prime	Sigma 35mm f/1.4 Zeiss 35mm f/1.4 Distagon	Sigma 35mm f/1.4 Zeiss 35mm f/1.4 Distagon	Zeiss Loxia 2/35 Sony-Zeiss 35mm F2.8
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	Zeiss 85mm f/1.4 Otus Nikon 85mm f/1.8G	N/A
Medium Telephoto	Zeiss 135mm f/2 Apo Sonnar ZE Canon 135mm f/2L	Zeiss 135mm f/2 Apo Sonnar ZF.2 Sigma 150mm f/2.8 Macro OS	N/A
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	N/A
400mm Prime	Canon 400mm f/2.8L IS II	Nikon 400mm f/2.8G VR	N/A
500mm Prime	Canon 500mm f/4L IS II	Nikon 500mm f/4G VR	N/A
600mm Prime	Canon 600mm f/4L IS II	Nikon 600mm f/4G VR	N/A
800mm Prime	Canon 800mm f/5.6L IS	Nikon 800mm f/5.6E VR	N/A
Wide Angle Zoom	Canon 16-35mm f/4L IS Canon 16-35mm f/2.8L*	Nikon 14-24mm f/2.8G Nikon 16-35mm f/4G VR*	Sony-Zeiss 16-35 f/4
Standard Zoom	Canon 24-70mm f/2.8L II Tamron 24-70mm f/2.8 Di VC	Tamron 24-70mm f/2.8 Di VC Nikon 24-70mm f/2.8G	Sony-Zeiss 24-70 f/4
Telephoto Zoom	Canon 70-200mm f/2.8L IS II Canon 70-200mm f/4L IS	Nikon 70-200mm f/4G VR Nikon 70-200mm f/2.8L	Sony 70-200 f/4 G
Super Telephoto Zoom	Canon 200-400mm f/4L 1.4x Ext Canon 100-400 f/4.5-5.6 II*	Nikon 80-400 f/4.5-5.6G VR Nikon 200-400mm f/4G VR II	
Long Macro	Sigma 150mm f/2.8 Macro OS	Nikon Micro Nikkor 200mm f/4ED	

## Equipment For Sale

The following equipment is for sale in the United States of America only. UPS ground shipping to the 48 contiguous United States are included (Hawaii and Alaska require a small surcharge) and PayPal fees are also included in the price

Nikon Nikkor AF-S 70-200 f/2.8G VR II Lens: This is the latest version of the most popular low light and action zoom focal length on the market. It is in exceptional condition and very lightly used. It comes with both the stock Nikon foot and the 4th Generation integrated Arca Swiss mount foot (an \$85 add-on). Optics are in perfect condition and the lens is near perfect cosmetically. It comes with all original packing including unused original lens pouch and all other manufacturer included items. This is a Nikon USA lens, not grey market. A new lens like this is currently priced at \$2400 at most reputable online sellers. Asking price is \$1800 including ground shipping within the 48 contiguous United States. PayPal is accepted with no surcharge. This item is for sale in the USA only. Please email [ejpeiker@cox.net](mailto:ejpeiker@cox.net) if interested.

Nikon Nikkor AF-S 300mm f/4D Lens: An excellent condition Nikon 300mm f/4 lens with only light signs of wear. In addition to the stock foot, this lens comes with the Kirk Lens replacement collar and integrated Arca Swiss style foot that holds the lens in two places resulting in a much more stable mount (a \$160 add-on). Optics are perfect. Lens ships in original packing with original unused lens pouch. This is a Nikon USA lens, not grey market. A new lens like this is currently priced at \$1370 at most reputable online sellers. Asking price is \$950 including ground shipping within the 48 contiguous United States. PayPal is accepted with no surcharge. This item is for sale in the USA only. Please email [ejpeiker@cox.net](mailto:ejpeiker@cox.net) if interested.

Nikon TC-17E II Teleconverter: An excellent condition Nikon 1.7x teleconverter that has been used very sparingly. It is in very good condition cosmetically and in perfect condition optically. The teleconverter ships with original unused lens pouch and all included Nikon items. This is a Nikon USA item, not grey market. A new teleconverter like this is currently priced at \$509 at most reputable online sellers. Asking price is \$250 including ground shipping within the 48 contiguous United States. PayPal is accepted with no surcharge. This item is for sale in the USA only. Please email [ejpeiker@cox.net](mailto:ejpeiker@cox.net) if interested.

## 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 <http://www.naturescapes.net/workshops/>

Arizona DuckShop: (Jan 18-21 - Sold Out - Waitlist Only)

Join NatureScapes' Technical Editor and widely acclaimed professional nature photographer, E.J. Peiker, for this exclusive Phoenix, Arizona DuckShop!™ This 3-day DuckShop™ will put you right where you need to be to walk away with breathtaking images of an array of ducks, waders and other species at some of the best hot spots in the U.S.!

The Phoenix, Arizona area is a very popular winter home for many species of waterfowl and they'll be all decked out in full breeding plumage! Possible species include Northern Pintail, American Wigeon, Ring-necked, Gadwall, Northern Shoveler, Canvasback,



Lesser Scaup, Mallard, Mexican Duck Hooded Merganser, Cinnamon Teal, Green-winged Teal, Bufflehead, Redhead and many other bird species. Get all the info here:

[http://www.naturescapes.net/workshops/arizona\\_duckshop\\_2015](http://www.naturescapes.net/workshops/arizona_duckshop_2015)

Northern Iceland - Arctic Adventure: (May 27- June 14, 2015 - just 2 openings left)

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. All the info is one click away:

[http://www.naturescapes.net/workshops/iceland\\_adventure\\_arctic\\_2015](http://www.naturescapes.net/workshops/iceland_adventure_arctic_2015)

Stay tuned on the [NatureScapes Workshops Page](#) for more amazing workshop announcements in 2015 and 2016!

## 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](http://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 Available

Be ready for Duck Photography season which starts in just a couple of months, 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](http://www.ejphoto.com/ebook_page.htm)

## Image Recovery from CF and SD Cards

New Lower Price! 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 recover your lost photos. 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 \$50. In 2014 I recovered over 100,000 photographs successfully with zero images lost by those that entrusted me to recover their data.

## Facebook Page

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

## 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.

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E.J. Peiker is a co-founder of [www.Naturescapes.net](http://www.Naturescapes.net) and leads photographic workshops under the NatureScapes Certified Workshops banner

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Red Cuillin, Scotland (Sony a7R, 24-70, stitched verticals)