



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

Winter 2020/2021 - Vol. 20, Issue 1
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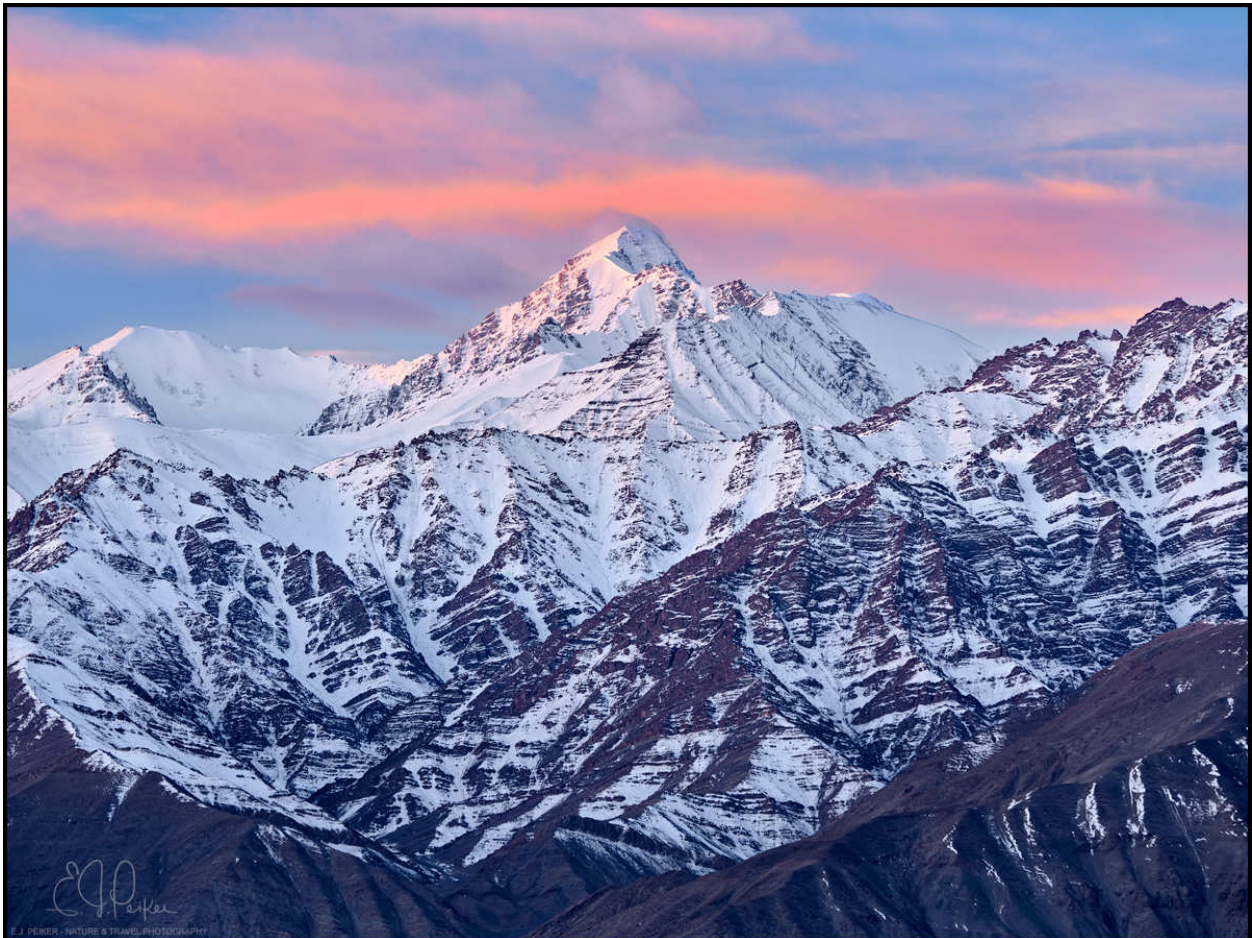
Welcome to the 20th year of the newsletter from E.J. Peiker, Nature & Travel Photography and www.EJPhoto.com. In this quarterly publication, I share with fellow photographers my photographic experiences, photo equipment reviews, photography tips, processing tips, and industry news. I also inform subscribers 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>



Tasmania (a7R IV, 24-70mm)

Goodbye 2020 – Not Gonna Miss Ya!

I had such high hopes and grand plans for photography all around the world in 2020 but first COVID-19 and then a personal disaster kept me away from most of my plans. The year started out great with a high altitude conditioning trip to Colorado followed by a huge trip to the Himalayas of northern India. I chronicled the entire India journey in my Spring 2020 newsletter (read it here: <https://ejphoto.com/Quack%20PDF/Quack%20Spring%202020.pdf>). Towards the end of the India trip, travel bans started to appear throughout the world and we were lucky to get back just a few days before the USA got locked out of the entire planet making our passports worthless, which they still are on the day I type this in late 2020. Just 5 days after returning to India I was scheduled to go to Scotland's Isle of Skye and the isles of Lewis and Harris with my friend Alister Benn, one of the UK's finest landscape photographers. Unfortunately, this was no longer possible due to the growing pandemic and travel bans. Additionally, I had to cancel trips to Denmark, the Faroe Islands, British Columbia, Sweden, Norway, Colombia, Costa Rica, and Mexico. I have already had to cancel plans to travel to Morocco in early 2021 and have not scheduled any new travel. Numerous private 1:1 workshops, and many other aspects of my photo business had to be shut-down. I was only able to go on one other photo related trip after some of the quarantine orders by other states on the people of Arizona, due to our exceptionally poor handling of the crisis resulting in a massive mid-summer surge of the disease, were lifted. I wrote about my Utah roadtrip in the last newsletter including a bit of a scary predicament I got myself into (read it here: <https://ejphoto.com/Quack%20PDF/Quack%20Autumn%202020.pdf>)



Himalayan Mountains, India (a7R IV, 100-400mm)

Since gyms were closed and even when they were reopened with some largely ineffective safeguards in place, I did not feel comfortable in returning and cancelled my membership at least for the foreseeable future. Instead I got heavily into a former love of mine, bicycling. I started out with just little 7 mile rides with my old 1990's vintage mountain bike but the love of doing this grew and grew and I was getting in better and better physical shape. Ultimately I bought both a high end carbon fiber mountain bike and a competition carbon fiber road bike. The later I ordered direct from Iceland and I had to build myself which taught me so much about bikes. In late September, in the final mile of an excellent 35 mile ride on my new self-assembled bike where I had set numerous personal segment records, disaster struck. In an area where the road had just been re-constructed, the road transitioned from asphalt to concrete but the construction crew left behind about a 2 inch step from asphalt to concrete that is essentially invisible unless you get right down to the surface due to the side of the concrete step having been coated with the top sealer for the asphalt. I hit this seam on a diagonal and the seam swept the bike out from under me. One second I was riding along at speed and literally in a fraction of a second I was on the ground unable to move. I did significant damage to my whole right side. The most serious injury of many was a top of femur/hip fracture at a very unusual angle that required reconstructive surgery with several screws and an angle bracket plate. Additionally, I severely deep bruised my right knee and right shoulder and absolutely shredded the fleshy parts of my fore-arm and elbow. Both my quadricep and hamstring took heavy damage from the bicycle frame and the quadriceps had to be sliced to perform the bone repair – this has been the most painful, even more painful than the hip fracture. The helmet saved my head from what could have been a very serious head injury. After 4 days in the hospital in a wing set-aside for emergency non-COVID patients (I was immediately tested for COVID-19 in the Emergency room upon my arrival and the results were available in about an hour), I required around the clock in-home care for the next month and won't be walking normally for months and even then I will not have the strength or stamina to do what I want to do photographically for some time. I will also need follow-up hip surgery sometime in 2022. Then in November I had a COVID scare. I started getting sick with a number of COVID-19 symptoms including an escalating fever and respiratory difficulty as well as achiness throughout my whole body. I immediately got a COVID test but results took about 3 days. During my self isolation, I noticed that the shoulder that I injured in the accident was getting sorer and sorer even though it had been feeling better. When I took my shirt off, the entire shoulder was bright red. Then it dawned on me that during one of my many medical appointments earlier that week, amongst all the other treatments, I was given a Pneumonia shot into that shoulder. My COVID test came back negative and my doctor and I agreed that I had an unusually severe and scary reaction to the pneumonia shot.



Eastern Utah (EOS 1Ds Mk II, 70-200mm)

Even now, almost three months since the accident, I still have parts of my right side that are bruised and still have muscle and tissue damage that has not yet fully recovered although things are getting much better and I am back to riding both an indoor smart trainer as well as some outdoor riding on a real bike. Ironically, the only time I have no pain at all is when I am doing the activity that injured me to begin with. Walking is still challenging at times and I have a long way to go to get rid of the limp. My surgeon said that I presented with injuries consistent to having a right side body impact, leading with the hip, at 40MPH against a hard immovable object. Needless to say, getting low to the ground and photographing waterfowl, one of my favorite winter pastimes is probably not in the cards this winter nor is any hiking on uneven terrain. As if things couldn't get worse, in December, my long-time girlfriend, who spent so much time taking care of me in the first 6 weeks after my accident, broke a bone in her foot. All this while the pandemic is reaching incredible infection rates, hospitalizations, and deaths in the USA making it fundamentally unsafe, and in many cases illegal, to go anywhere for photography even if I am starting to be able to get around a little better. Thankfully, as this newsletter is being published, the first vaccinations are starting to occur signaling a light at the end of a still fairly long tunnel.

Losing the activities that I enjoy the most in this world, traveling to new places all around the planet, landscape/wildlife photography and bicycling all in the span of a few months has been both physically and emotionally devastating. Scanning my Instagram and Facebook feeds everyday and seeing some of my favorite photographers and photographer friends posting fantastic fall color images and me not being able to make my one or two annual pilgrimages to areas with great fall color, really added insult to injury. I am hoping and planning on 2021 being a rebuilding year on several levels. First and foremost I need to



get myself back to full capability, secondly, the world needs to be vaccinated with a very large percentage of the 7.6 Billion people receiving the shots. Hopefully this will allow me to resume the type of photography I enjoy most. Finally, I need to start rebuilding a photographic revenue stream which was a tiny fraction of normal years in 2020.

Here's wishing for all of my readers a good riddance to 2020 and a much better, healthier and more prosperous 2021.

P.S. Due to the events above, this is the first newsletter in 20 years that does not include new photos taken in the previous three months.

To Do List for Camera Manufacturers

As new models of digital cameras become more and more incremental rather than revolutionary, I would love to see 2021 be the year where each of the major camera companies clean up the issues with their product lines. Below is an outline for each manufacturer of some things that would elevate their brands among nature photographers and photographers as a whole:

Canon

- Consolidate the myriad of lens mounts.

Currently Canon has four lens mounts that they are actively marketing and building products with. There is the classic EF DSLR mount, the ill-advised EF-S mount within a mount that some APS-C only lenses use and can only be mounted on those cameras even though those same cameras can take traditional EF mount lenses. Then there is the EF-M mount that is proprietary to Canon APS-C mirrorless cameras and the mount of the future for Canon, the RF mount rolled out with the company's full frame mirrorless offerings. It's just too much and does nothing but sew consumer confusion. By going down to just two mounts, the EF mount for legacy DSLR cameras, and the RF mount for mirrorless cameras, the confusion is gone and then all lenses on offer can be attached to the latest cameras, the mirrorless ones (EF lenses attach to RF mount mirrorless cameras with Canon's excellent converter).

- The EOS R5 is a breakthrough product for Canon and arguably one of the most important introductions in 2020. Canon needs to follow-up this model with a fast action mirrorless camera, one that will ultimately supplant the EOS 1Dx Mk III action oriented pro bodies. The 1Dx is already a better "mirrorless" camera, when the camera is operated in live view mode, than it is a DSLR where it is really nothing more than a 1Dx or 1Dx Mk II due to much better intelligent subject tracking in Live View mode.
- Canon must address battery life in its mirrorless offerings where it is currently worst in class. This can come in two forms, more efficient power usage which may be achieved with some firmware work or, as Sony and Fuji did, with a new and larger battery in future models.
- Canon tends to have a different tactile user interface for virtually every camera (except the R5 and R6). It is time to standardize the physical interface between the hand and the camera.
- The RF lens line, while optically exceptional throughout, is the smallest line of lenses currently available for any mirrorless system. Building out the line will be really important. For example, Canon currently has nothing bigger than 200mm except for some f/11 fixed aperture specialty super telephotos. Similarly, there is no line of prime lenses. On the positive side, Canon DSLR lenses perform very well with Canon adapters.

Nikon

- Nikon must catch up on AF performance to Canon and Sony. In the DSLR world, Nikon captured a lot of marketshare among pro wildlife shooters by offering what was easily the best DSLR AF on the market. Unfortunately in the full-frame mirrorless world, Nikon AF performance is dead last.
- Like Canon, Nikon needs an action oriented pro body with uncompromised performance and class leading AF.
- Nikon now uses the lowest resolution EVF among the major competitors. While they get more out of the older EVF than anybody, it is far surpassed by those using 5 megadot and even 9 megadot EVFs.
- Nikon's IBIS is also the lowest performance IBIS system of any of the manufacturers; this needs improvement.
- While battery life is adequate with the Nikon Z bodies, it is far from class leading. Like Canon, either build future cameras with bigger batteries (ala Sony and Fuji) or increase battery life through efficiency.



- Nikon has done a fairly good job on lenses from the standpoint of filling out the lineup with a set of very nice f/1.8 primes in addition to the standard zooms, there is currently no native lens above 200mm although there are some on the roadmap. While most F-mount lenses can be adapted to the Nikon Z cameras, the AF performance is generally compromised significantly.

Sony

- With the a7S III, Sony finally introduced a more logical menu system than the scattershot approach from the past. It is almost a hybrid between the Canon and Nikon systems. Once one gets used to the change, it is very much preferable to the old system. Sony should immediately proliferate this to all of their cameras with a firmware update.
- Another item under the “broken record” heading is the lack of a lossless compressed RAW file format. Sony still only gives us the option of a bloated uncompressed RAW file or a heavily compressed format that under some circumstances can result in unwanted artifacts.
- Menu lock-out while photos are written to the SD card is another item that has been with us from the beginning of Sony mirrorless and still has not been fully resolved. It has improved marginally but no other camera manufacturer keeps you from changing camera settings while the memory card is being written to.
- Sony has lost the mirrorless autofocus crown to Canon with Canon’s latest offerings. Especially for wildlife photographers, Sony needs to catch back up with effective and reliable animal eye-AF that works for more than domestic housepets like cats and dogs.
- While those of us that have been using Sony mirrorless cameras since the beginning have gotten very used to and familiar with the body ergonomics, picking up a Nikon Z7 II or Canon R5 just feels better than any Sony camera ever did. Despite the significant improvements in this area with Sony’s most recent offerings, there is still work to be done here.

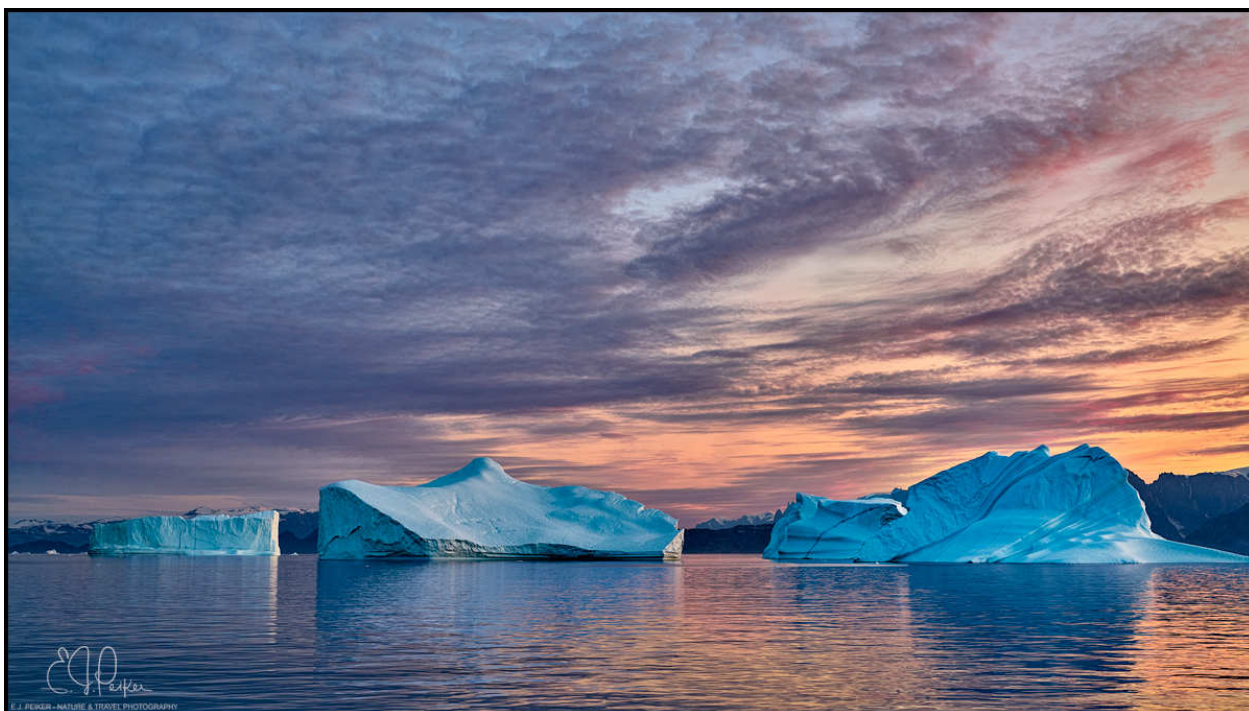


Fuji

- Fuji’s biggest issue, in my opinion, is the almost insane model proliferation with seemingly similar or almost identical cameras in multiple form factors with multiple button layouts. Do we really need almost identical, under the hood, X-Pro, X-H, X-T, X-S, and X-E models? Do we really need all three medium format cameras to have completely different form factors and physical interfaces? Fujifilm, please, let’s pare it down to one center viewfinder camera (X-T), one range finder style camera (X-Pro), one medium format center viewfinder style camera (GFX-S) and one medium format rangefinder style camera (GFX-R). Personally I feel that the XT-4 and GFX-50S are near perfect from the standpoint of physical interface – let’s go with that type of body and then build future models based on that. The buttonless menu driven designs are great for the

rangefinder style and the horrible GFX-100 physical interface has no business being in the lineup. I hope the rumors of a GFX-50S style GFX-100S in 2021 is accurate – that would be a camera that would relegate my GFX-50S to a backup body. If you then want to introduce a scaled down version of these for a lower price point, that's fine. This gives people a way to step up without constantly having to completely re-learn the camera layout.

- I realize part of the charm for many with Fuji cameras is all of the different film simulations but by forcing RAW shooters into a film simulation makes it virtually impossible to get a histogram that accurately depicts what is in the RAW file. We can only get close through a combination of picking a low contrast film simulation and then modifying contrast and saturation levels to simulate what the RAW file might look like. Please give us a “flat” profile just like Nikon does for RAW shooters so that we aren't guessing.
- Fuji lags the big three in AF performance. They are substantially behind Canon and Sony and still significantly behind Nikon. There are likely improvements that can be made through firmware and future models must address this. Certainly Fuji's AF is more than adequate for most uses but for the wildlife photographer, there is ground to be gained.
- The lens line-up for the Fuji APS-C offerings are second to none but the GFX lens line-up needs to be built out. The users of these cameras would be best served with a wide angle zoom, say a 20-40 f/3.5 (16-35mm f/2.8 equivalent) and a tilt shift architectural lens, perhaps something along the lines of a 30mm lens (24mm equivalent).



Greenland (a7R3, 24-70mm)

Panasonic

- Basically Panasonic has become largely a video brand and very few use it for still photos. While the full frame offerings are very nice, the AF is absolutely atrocious. It isn't much better than AF was when mirrorless first came to market 6 years ago. It's time to ditch the contrast detect only designs and join the modern world with on-sensor phase detect autofocus.
- The full frame lens line-up for the Panasonic cameras, namely L-mount, needs rounding out. Sigma being on board with the L-mount will help this substantially in 2021. One can also use the

L-mount lenses developed by Leica but those choices are also limited and out of the realm of affordability for most photographers.

Olympus

- There is nothing more important for 2021, in the Olympus world, than insuring their customer base. When Olympus sold their photo operations to a company that bought the respected Sony Vaio brand of computers and then turned them into cheap poor performing third world computers, Olympus owners became pretty worried. Olympus had a good roadmap and offers features missing from every other brand of camera. The question will be if the new owners stick to the roadmap and fund development or if the Olympus camera name goes the way of Vaio. Until that question is answered, nothing else matters.

The Story Behind The Photo



This quarter's "Story Behind the Photo" is about a breakthrough in image processing that I experienced in Australia's Kimberley region in 2016. On this trip, led by Drew Altdorffer from Phase One, and Australian pros, Christian Fletcher, Peter Eastway, and Tony Hewitt, on our first night using the then brand new Phase One XF camera with the then state of the art IQ3-100, 100 megapixel digital back we went to a place called Pigeonhole Lookout in Western Australia's El Questro Wilderness Region for sunset. The scene was a beautiful high vantage point overlooking a canyon carved by the Chamberlain River. I took it all in and the dramatic sunset light on the edge of the cliff while the rest of the scene fell

into shadow was burned in my brain. Beautiful water reflections in beautiful light is always something I am extremely drawn to. I took several photographs but I knew that the photo pictured above, was really the one I wanted. After it got dark, I rode back with Peter Eastway, we had a long talk about all things Western Australia and I was quite satisfied with the image I thought I got.

After getting back to the hotel, a late dinner, getting things charging and getting organized for an early shoot the next morning. I did nothing more than download the images and go to bed. Since this was the beginning of the trip, I was exhausted given the 9 hour time difference from where I came from just two days earlier. After the next morning's shoot and a good breakfast, I had a little downtime before the mid-day educational seminars put on by these great photographers. I took a look at the photos from the night before. To say I was disappointed would be an understatement. The dramatic light image that I had burned in my brain was simply not captured anywhere near the way I remembered it on the 16 bit ultra wide dynamic range 100 megapixel Sony sensor mounted inside the IQ3-100 digital back. Here is what Capture One presented me upon opening the file:



The image was lifeless, the entire drama of the scene was missing and the colors were very muted compared to what I saw. I figured that I could work on it some and improve it but overall didn't think I could get it to what it looked like using my normal processing techniques. Up to this point, I had shied away from making big adjustments in post processing thinking that it was somehow cheating.

After lunch, when we convened for some advanced Capture One Training by Drew. Then

Peter Eastway illustrated his use of Capture One with a very similar image to mine that he took and illustrating what he does to process the image. I had an epiphany! There is absolutely nothing wrong with taking some more drastic steps in the post processing to get the photograph to look the way you want. This may include multiple layers, lots of dodging and burning, targeted color adjustment and much more – all things that I had previously always been pretty judicious with due to a mindset stemming back to the early 2000's when there was a large movement by an organization called Phototrust which basically made it a bad thing to do anything more than basic contrast and white balance adjustment. Peter took what I thought was a very heavy handed approach to the processing but his end result was something much more dramatic than what came out of the camera, something that actually resembled the scene as I remembered it.

Cameras have come a long way since the Phototrust days of the early 2000's where digital cameras only had a 5 stop dynamic range with sensors that only capture 8-12 bit color. Something like the IQ3-100

which captures images with 16 bit color and a dynamic range of 14 stops can leave RAW files looking a bit flat, depending on what tone curves you apply. I realized after watching a hugely successful photographer like Peter Eastway make image adjustments, including multiple targeted layers in Capture One far beyond what I had done in the past, that it is OK to take image processing to the next level to get a result that I truly enjoy to look at. While in the class, I took a stab at my own Pigeonhole image and came up with the image above.

Top New Products in 2020

I did not try out nearly as much new equipment in 2020 than in previous years. Not only were there fewer product introductions due to the pandemic, much lower levels of photographic income precluded me from buying or renting as much equipment as in previous years. However, there are a few stand-outs that deserve recognition:

Best new camera – Canon EOS R5

While the R5 got some very negative initial reviews, the negativity was all on the video side due to overheating issues, especially with the 8K video which was Canon's sole marketing thrust for this camera. However for an all around still photography camera, the R5 is the best camera Canon has ever made. Couple that with the incredible RF mount lenses and you have a high resolution camera that leaves behind most of the image quality issues that Canon cameras have had for years with the best AF available on the market today.

Best new lens – Tamron 70-180mm f/2.8 for Sony FE

There were quite a few excellent lenses introduced in 2020, virtually all of them among the best ever made so picking a single lens is hard to do. However, Tamron was able to produce a world class short telephoto zoom that gives up just 20mm on the long end but giving up nothing in image quality to the ultra expensive 70-200 f/2.8 lenses from the competition. All this while charging less than half and being much smaller and lighter. It is the perfect telephoto zoom for the traveling and hiking landscape photographer. See my review here:

<https://ejphoto.com/Quack%20PDF/Quack%20Summer%202020.pdf> (page 5)

Best new Tripod – Uniqball iQuick3Pod IQ43P 40.4L

This new iQuick3pod tripod model is very well thought out and a pleasure to use in the field. They are uncompromisingly strong and stable for even the heaviest gear on the market while extending high enough for overhead shots despite my 6'-1" height. 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; additionally, it allows a geared head to be used without being limited by the amount of incline available by the gears which can be as little as 10 degrees. See my review here:

<https://ejphoto.com/Quack%20PDF/Quack%20Summer%202020.pdf> (page 9)

Photographic Accessory – Breakthrough Filters X4 Dark Polarizer

If you are tired of having to stack filters to both polarize and add neutral density to slow down the exposure, Breakthrough Filters has the answer. They have combined their world's best (lowest color contamination) ND filters with their exceptional polarizers. While other manufacturers, namely Singh-Ray have done this, Breakthrough offers both a 3 stop and 6 stop option and does not impart a warming color cast due to IR light influence when taking long exposures with these filters. These are the perfect waterfall filters as they can simultaneously polarize the sheen off of the rocks and foliage while slowing the exposure to give a beautiful veiled water effect. The 3-stop filter is perfect for powerful falls where

exposures of $\frac{1}{4}$ to $\frac{3}{4}$ second are desirable and the 6-stop is great for smaller lower flow cascades where you may want to expose for a second or longer

Honorable Mentions:

Hasselblad 907X-50C – the best new medium format camera in 2020, if only Hasselblad had weathersealed it...

Fujifilm X-T4 – the best APS-C camera on the market but the AF still lags the big 3.

Sigma 105mm f/2.8 DG DN Macro Art – the best mirrorless true macro lens on the market.

Canon RF 70-200mm f/2.8L – the most compact image stabilized 70-200 f/2.8 with uncompromising optics.

Sony 12-24mm f/2.8 GM – no other ultra-wide zoom even comes close – I wish it could take filters that don't double the size of your backpack!



Coastal Brown Bear, Alaska (D300, 500mm)

The Best Lenses for Your Nikon, Canon and Sony Mirrorless 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. As development of DSLR lenses for Nikon and Canon have essentially stopped, I am switching this section to covering mirrorless only. On all systems, areas left blank means that there is no lens currently available (or one that I can recommend) with that native mount; however, in virtually all cases, a DSLR lens can be adapted to the mirrorless system often with some minor to moderate compromises, primarily in autofocus capability. Currently there are no electronically coupled third party lenses for the Canon and Nikon mirrorless systems due to both

manufacturers using a proprietary mount strategy. For my final DSLR lens recommendations for Canon and Nikon, please see the Autumn 2020 Newsletter linked here:

<https://ejphoto.com/Quack%20PDF/Quack%20Autumn%202020.pdf>

Lens Category	Canon RF Mount	Nikon Z Mount	Sony (F)E Mount
Full-frame Fisheye			Sony 28mm f/2 + 16mm Fisheye Conversion Lens
Hyper Wide Prime			Sigma 14mm f/1.8 Art
Ultra Wide Prime		Nikkor Z 20mm f/1.8S	Zeiss Batis 18mm f/2.8 Voigtländer 15mm f/4.5
Extra Wide Prime		Nikkor Z 24mm f/1.8S	Sony 20mm f/1.8 G Zeiss Loxia 21mm f/2.8
Standard Wide Prime			Sony 24mm f/1.4 GM Sigma 24mm f/1.4 Art
Moderate Wide Prime		Nikkor Z 35mm f/1.8S	Sigma 35mm f/1.2 Art Sony-Zeiss 35mm f/1.4
Standard Prime	Canon RF 50mm f/1.2L Canon RF 50mm f/1.8	Nikkor Z 50mm f/1.2S Nikkor Z 50mm f/1.8S	Sony-Zeiss 55mm f/1.8 Zeiss Loxia 2/50
Portrait Prime (short telephoto)	Canon RF 85mm f/1.2L Canon RF 85mm f/2 Macro IS	Nikkor Z 85mm f/1.8S	Sigma 85mm f/1.4 DG DN Sigma 105mm f/1.4 Art Sony 85mm f/1.4 GM
Medium Telephoto Prime			Sigma 135mm f/1.8 Art Sony 135mm f/1.8 GM Zeiss Batis 135mm f/2.8
200mm Prime			
300mm Prime			
400mm Prime			Sony 400mm f/2.8 GM
500mm Prime			
600mm Prime			Sony 600mm f/4 GM
800mm Prime			
Wide Angle Zoom	Canon RF 15-35mm f/2.8L	Nikkor Z 14-24mm f/2.8S Nikkor Z 14-30mm f/4S	Sony 16-35mm f/2.8 GM Sony 12-24mm f/2.8 GM Sigma 14-24 f/2.8 Art Tamron 17-28 f/2.8 Di
Standard Zoom	Canon 28-70mm f/2L Canon 24-80 f/2.8L Canon RF 24-105mm f/4L IS	Nikkor Z 24-70 f/2.8S Nikkor Z 24-70 f/4S	Sigma 24-70 f/2.8 Art Sony 24-70 f/2.8 GM Tamron 25-75mm f/2.8
Telephoto Zoom	Canon RF 70-200 f/2.8L IS	Nikkor Z 70-200mm f/2.8 VR	Tamron 70-180mm f/2.8 Sony 70-200 f/2.8 GM
Super Telephoto Zoom			Sony 100-400 f/4.5-5.6 GM Sony 200-600 f/5.6-6.3 G
Macro	Canon RF 85mm f/2 Macro (0.5:1x)		Sigma 105mm f/2.8 Macro Art Sony 90mm f/2.8 Macro Voigtlander 110mm f/2.5



Western Himalayas – India (a7R4, 28-75mm)

Photo Gear 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

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. These services are currently only available via telephone or video conference. Contact me at ejpeiker@cox.net for more information.

Social Media Reminder

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>

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/>
<https://www.instagram.com/ejpeiker/>

Newsletter Info

This is the 20th year of my quarterly Newsletter. I try to cover the wide array of digital imaging and products from mirrorless to medium format and everything in between. Throughout the years, the information contained herein has always been free and will continue to be free despite the many hours it takes to put it together and significant equipment and travel expenses. Most of the products that I have tested and reviewed, I have purchased myself. A small minority have been made available to me for review and evaluation by loyal readers and a few by the manufacturers themselves. While the newsletter is free either via eMail subscription or via accessing it on my website at <http://www.ejphoto.com/newsletter.htm>, if you find the information useful to you and you do wish to donate for my continuing efforts, you may do so via PayPal and sending the funds to ejpeiker@cox.net.

Disclaimers

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

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

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

E.J. Peiker is a **Sony** Digital Imaging Pro and receives some services at a reduced cost or free of charge from Sony USA. <https://alphauniverse.com/prosupport/>

E.J. Peiker promotes **LensCoat** products and receives some of their products at no cost. www.lenscoat.com

E.J. Peiker is a **Singh-Ray Filters** featured photographer and receives non-monetary compensation from Singh-Ray. Visit Singh-Ray at <http://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

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Granite Dells, Arizona (a7R, 24-70mm)


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