QUACK

Newsletter of E.J. Peiker, Nature Photographer and www.EJPhoto.com

Autumn 2012
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Welcome to the quarterly newsletter from E.J. Peiker, Nature Photographer and www.EJPhoto.com. In this quarterly email publication, I keep subscribers posted on upcoming workshops as well as sharing photos and experiences with you. I will also give you brief impressions on any new equipment that I get the opportunity to use and any other general information in the world of digital Nature Photography. 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

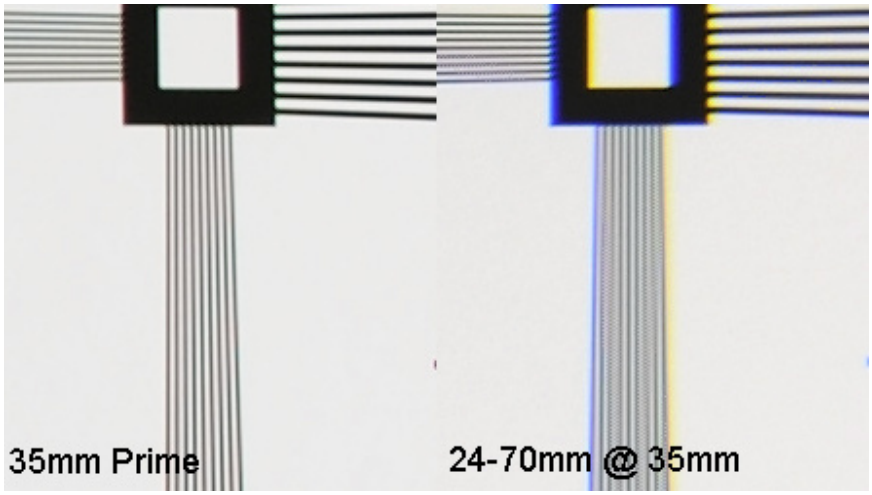
Coppery-headed Emerald - Costa Rica

The Case For and Against Fast Prime Lenses

The recent introduction of DSLR cameras with very fine pixel pitch resulting in very high megapixels like the 36 megapixel D800 models or the 24 megapixels packed into a 1.5x crop body such as the Sony A77 has re-amplified the argument between proponents of high quality fast prime lenses and proponents of professional grade zoom lenses. Over the last 10-15 years, professional grade zoom lenses have become very good. In many cases, on professional DSLR cameras of 20 megapixels or less for a full frame body and 12 megapixels or less for a 1.5x crop body, it has become very hard to distinguish a difference in image quality at most apertures in real world shooting situations. But now, in 2012, with these new ultra-resolution cameras, even the best zoom lenses show visibly poorer resolution in fine detail when compared to the best prime lenses. This is especially true as you move away from the center and get closer to the edges and corners of the frame but is visible everywhere in the frame.

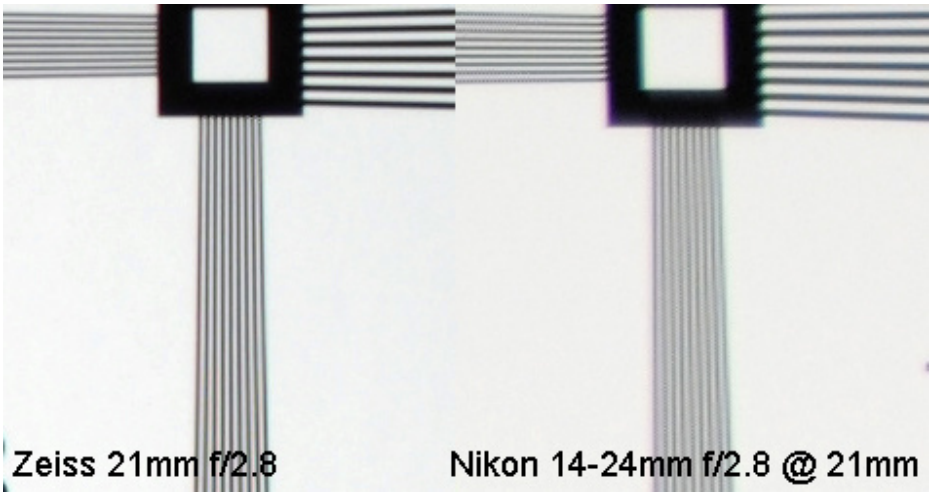
Consider a 35mm lens photographed at f/4; if you are using a professional grade 24-70mm lens, you are only one stop away from wide open (f/2.8) while a professional grade 35mm lens is a full 3 stops from its widest f/1.4 aperture. The 35mm prime lens is in the sweet spot optically while the zoom lens is still one to two stops away from the sweet spot.

Below, a comparison of corner resolution between the Nikon 35mm f/1.4G lens and the Nikon 24-70 f/2.8G lens is illustrated. These lenses are widely considered the best lenses in their respective class available for Nikon cameras. Both were taken at 35mm and f/4 and were taken at the 1/6 point up and in from the bottom right of the frame:



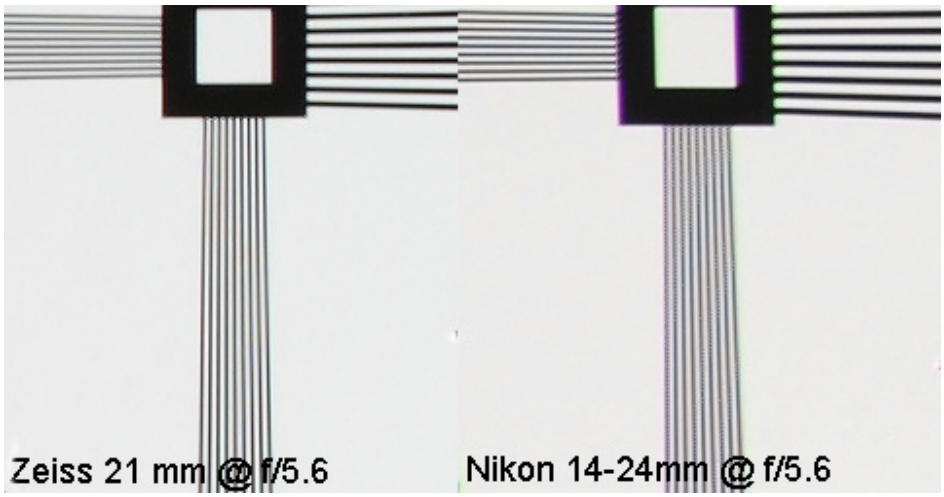
Note the significantly lower acuity of the zoom sample as well as the higher chromatic aberration of the zoom sample (color fringing)

Let's take a look at two different world class lenses wide open. In this case we will compare the Zeiss 21mm f/2.8 and the Nikon 14-24mm f/2.8G lens. Both are considered the best optic of their kind available at any price. Both samples are at 21mm and f/2.8:



The differences here are pretty dramatic. Not seen well in this small crop of the whole frame is the much larger angular distortion of the zoom.

Even at f/5.6, where both lenses should be performing at their best, there is a visible difference with higher acuity in the Zeiss sample and less chromatic aberration. Linear distortion is also much less:



It is clear that high quality prime lenses are producing significantly superior results on cameras like the D800 and A77 and even on the older 24 megapixel D3x. But there is a lot to be said for the versatility of a zoom lens. One can instantly zoom the lens to get the desired framing of the subject compared to either having to change lenses or physically move closer or farther from the subject. One can cover in two lenses what it might take 6 or more prime lenses. As

an example, if you want to replace the framing capability of the Nikon 14-24mm f/2.8G and 24-70 f/2.8G lens and get optical quality better than those two lenses, one would have to buy the following:
Zeiss 15mm f/2.8 Distagon T*
Zeiss 18mm f/2.8 Distagon T* (only marginally better than the 14-24)
Zeiss 21mm f/2.8 DIstagon T*
Nikon 24mm f/1.4G
Nikon 28mm f/1.8G
Nikon 35mm f/1.4G
Nikon 50mm f/1.4G
Nikon 60mm f/2.8G

That's 7 lenses at a price that is about 5 times the price of the two zooms and you still can't go to 70mm nor can you shoot at the intermediate focal lengths. It also takes up a lot of room in your bag and forces many more lens changes. In the Nikon system, the mechanical aperture linkage is the weakest link in the entire Nikon system from a reliability standpoint and this would tax that to a much higher degree. This is less of a factor for fully electronic mounts like every other manufacturer uses.

Many photographers are debating the merits of the two approaches - the zoom approach and its versatility vs. the prime approach and absolutely the best image quality you can achieve but at a cost. Fortunately we are not locked into one approach or the other. We can own the two zooms and supplement with one or two or three primes at focal lengths that we wish to have the absolute best quality for critical work. The Zeiss 21mm and Nikon 35mm lenses are very popular for those using this approach as they are simply the best wide angle lenses available for 35mm format cameras in the world today. Furthermore the Zeiss optic is available for Canon, a system that is severely lacking in wide angle capability (with the exception of their 17mm and 24mm Tilt/Shift lenses). I currently have the two zooms, the Zeiss 21mm, the Nikon 50mm f/1.4, and the Nikon 28mm f/1.8G lens and would like to add the Nikon

35mm lenses in the future for my ultra high resolution needs.

I have not talked about longer focal lengths in this article primarily because the issue is most pronounced at the shorter focal lengths. There are some resolution benefits to lenses like the 85mm f/1.4G and 200mm f/2G as well but they are not as large as the differences at wide angles.

How To Avoid Star Trails In Night Photography

As we are approaching longer nights in the Northern Hemisphere throughout the fall months, my thoughts have turned to some night-time photography. Night-time landscape photographs often require long exposures. If the night is clear and you want to record stars as the pinpoints we see with our eyes, we have to exercise care with how long of an exposure time we can use. Since the earth is spinning us around while the stars are essentially stationary relative to our position, if we allow the shutter to be open too long, we start to record star trails. Star trail photography is very popular and many articles, including one by me, are available on line. This article is how to **avoid** the stars from being recorded as small trail. The Earth's rotational velocity at the equator is approximately 1000 Miles Per Hour while at the terrestrial or true poles, the velocity is essentially zero. There are formulas one can use to determine exactly how long the shutter can remain open based on your latitude and the focal length of the lens you are using but at night in the field doing this math is not practical.

One can use trial and error but this may result in a lot of wasted time and redo or we can follow some rules of thumb. Unfortunately even the rules of thumb still require a little bit of math but it is fairly simple and can be done pretty quickly either in your head or on something like a smart phone.

If you are between the equator and 30 degrees latitude (equator to the approximately the southern border of the USA), your angular velocity is sufficiently close to the 1000 MPH maximum speed that the points on the equator achieve and you will have to use the shortest shutter speeds. To figure out what maximum shutter speed you can use, simply divide 400 by your focal length. So if you are using a 24mm lens, you get 400/24 = 16.7 seconds. But 24 is sufficiently close to 25 and 25 goes into 400 16 times (400/25=16) so the longest shutter speed you should use to guarantee no star trails being visible is 16 seconds.

Between 30 degrees and 45 degrees, you are moving slower than those on the equator and you can use 500 divided by the focal length. So in the example above you would be able to shoot a night scene with stars at 20 seconds and not get any star trailing. (500/24=20.8 or head math would be 500/25=20 seconds).

Between 45 and 60 degrees, you are again moving quite a bit slower (at 60 degrees you are moving half the speed of someone at the equator) and utilizing 600 divided by the focal length to determine the longest shutter speed will give you a good image. In our 24mm example, this results in a shutter speed of about 24 seconds (again I'm using 25 instead of 24 to keep the math easy for field work).

For those shooting at 60 degrees to 75 degrees, 750/focal length will work. Our example yields 30 seconds.

For those rare individuals that will ever shoot above 75 degrees latitude you can use 1000 over the focal length but the stability of your ship or ice floe will have to be taken into account!

For most of us something between 400 and 750 divided by the focal length will guarantee no star trails. In the accompanying image taken at 10 degrees north latitude in Costa Rica with a 28mm lens, I set the shutter speed to 13 seconds. The calculation, 400 divided by 28 results in a maximum shutter speed of 14.3 seconds so I opted for the next increment below that. A very close examination of the image, even with tiny pixels such as those used by the D800, no star trails were visible.

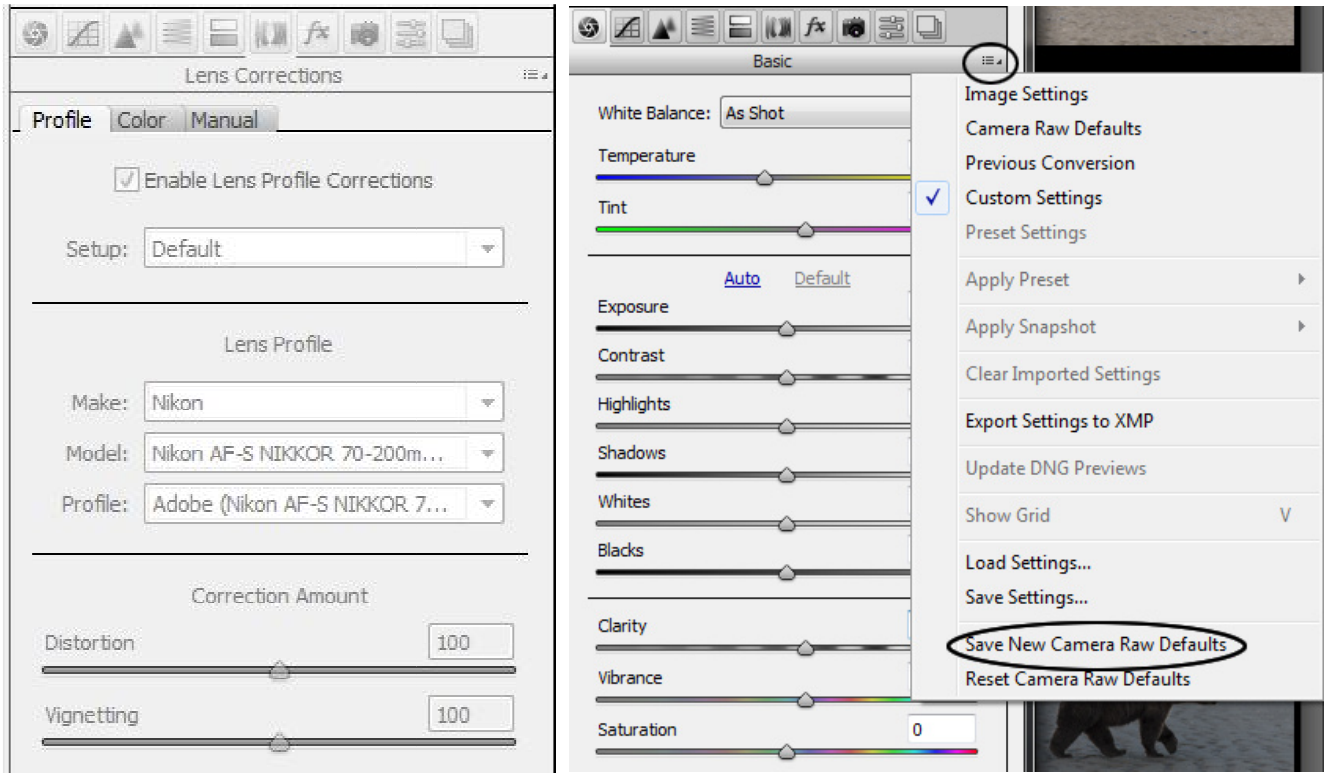
In order to achieve the shutter speeds needed to prevent star trails, it may be necessary to go to higher ISO values than you may want to. This is something you will likely have to accept. If you do not plan on ever printing the image or displaying the image at full resolution, you could cheat by going to somewhat longer shutter speeds, knowing that the star trail will be minimized by the downsizing of the image..

Turn On Automatic Lens Correction

In my travels and workshop I run across many people using Lightroom and Photoshop that don't use one of the best features that was introduced with Photoshop CS5 and continued in CS6. The folks at Adobe have gone to great lengths to characterize most of the lenses many of us use from the major manufacturers and have included lens profiles that correct for things like vignetting, linear distortion, chromatic aberration and more. But for some reason, folks upgrade to the latest versions of these software packages at significant cost without taking the time to actually use the new features. One of the most underutilized features that can make a huge difference in the quality of images is automatic lens correction. It is easiest to use this feature during the RAW conversion process. I recommend everyone turn this feature on and

save it as part of their Camera Raw defaults for every camera that they use. Once turned on, when utilizing Camera Raw (or the Develop module in Lightroom which is Adobe Camera Raw), the software automatically corrects for these lens deficiencies and you don't have to ever worry about correcting curved horizons, color fringing, and so on.

To turn this on in Camera Raw, select the Lens Corrections Tab and check the Enable Lens Profile Corrections box, then save this as part of your Camera Raw defaults for ever camera that you use:



To save the defaults simply click on the small icon circled at the top of the above screen capture on the right and then click on Save New Camera Raw Defaults. Make sure all of your sliders are in a neutral position and White balance is set to As Shot when you Save the New Camera Raw Defaults since all of these items will be saved.

Some New Goodies

Sony Cyber-shot RX-100: After years of looking at all of the point and shoot cameras that come and go from the market and never being excited about any of them, I finally decided on a point and shoot camera. The new Sony Cyber-shot RX-100 sets itself apart from the point and shoot crowd by using a much larger sensor than all other shirt pocket point and shoot cameras. There are some point and shoot cameras with an even larger sensor like the Canon GX-1 but it is significantly larger and not what I would call a shirt pocket camera. The RX-100 has been receiving rave reviews across the board for image quality, features, customizability

and professional grade results from such a small camera. It has a Zeiss 28-100mm f/1.8 lens (on the wide end), a sensor the same size as the Nikon 1 interchangeable compact camera system but with a 20 megapixel Exmor sensor - the same sensor technology that is used in my Nikon D800's. Video capabilities are outstanding with 1080P at 60 frames per second. Manual, Shutter Priority, Aperture Priority, Auto ISO, and full program modes are available and easily selectable via a dial, not a menu. A function button allows you to assign up to 7 functions available at the touch of a button. A number of aspect ratios are available as well as in camera HDR, and Sony's sweep panorama mode. I've been using this little camera extensively for about 2 months now and couldn't be more pleased.

MK-Controls Lightning Bug: The folks at MK Controls sent me one of their Lightning Bug lightning triggers and a cable for my D800's to test out. The unit is very simple to use - just attach the lightning trigger to your camera's hot shoe and plug the cable into the cable release socket. Then turn on the camera and lightning bug and when the unit detects lightning it fires the shutter allowing you to capture great lightning shots. While I have been out in scenic locations, lightning has been limited lately but I did test the unit at home during some monsoonal thunderstorms so that I would know how to use it. On my way home from the Grand Canyon I did encounter a brief storm and captured a few photos. The unit works very well. I have found that in this part of the country (Arizona), it works best at its maximum sensitivity setting. In general, exposures, especially at dusk and at night, should be less than if you were recording the scene without lightning. A starting point of about 2 stops less than you would normally take the shot worked well since lightning illuminates the scene. If exposure levels get too high, the lightning and all of the area around the lightning bolt gets completely blown out due to the intense flash provided by the electrical discharge. The Lightning Bug is available from my sponsor Hunt's Photo:
http://www.huntsphotoandvideo.com/detail_page.cfm?ProductID=LIGHTNINGBUG&mfg=MK%20Controls&show=yes

Workshop Reports/Diaries

Below you will find my diary of the Costa Rica Workshop and a trip Report of my Northern Arizona Navajo Country and Grand Canyon North Rim workshops that I lead or co-lead this quarter. The Costa Rica diary appears pretty much as I wrote it on the trip and has not been significantly edited or reformatted. Tense and point of view may change at random throughout. I present them to give you an idea what we experienced and encountered on these workshops.

Hummingbirds And Toucans Of Costa Rica Diary (Leaders: Greg Basco, E.J. Peiker)

Sat 7/14/12
Departed Phoenix on time on US airways non-stop to San Jose, Costa Rica. Arrived right on schedule at 6:25PM. I was surprised that it was already pitch black out on arrival. But when checking the latitude and seeing that it was slightly less than 10 degrees north of the equator, that all made sense. There is very little difference in daylight hours between summer and winter this close to the equator.

Great meal on plane – probably the best I've had – Bruschetta, Tortellini, salad, and cake. US Airways First class upgrade.
Transfer to Hotel Bougainvillea. Seemed like we were driving through some very small streets.

Sun 7/15/12
Got up at 5:45
Already light out
Explored large garden grounds of Hotel before breakfast
6:30AM Breakfast
8:00 AM departure for the northernmost part of Costa Rica on Nicaraguan border
5.5 hours of travel, first half on paved roads, second half on dirt roads
Traversed cloud forest and agricultural plane – very lush the whole way – nothing but dense green vegetation everywhere
Just before the eco lodge where we stay at the bridge was washed out
Had to carry luggage across by foot and abandon the van. We were picked up on the other side by hotel staff
Arrived at lodge, had lunch and set-up to shoot for rest of the day.
Got eaten alive by noseeums – bug spray from now on!

Mon 7/16/12
Up at 5:00 AM, out by 5:30 to meet the first morning shooters and help them get set-up
Allergic reaction to bug bites. My arms swelled up with big red welts that are extremely itchy. Alegra helps for a few hours.
Lots of monsoonal rain in the AM followed by clearing and high humidity heat in afternoon.
Wet all day. Very humid! Birds are much more active when it's cloudy and/or rainy.
Presented my outdoor flash class mid-day
Greg took first three participants to innkeeper's residence to shoot at his feeders
Slow afternoon due to high heat but did see a few rarities including Chestnut-headed Oropendola and Buff-throated Saltador
Dinner, Greg gave part 1 of Lightroom Tutorial

Tue 7/17/12
Up at 5:20
Very foggy but burned off by 6:00AM – extremely hot and humid
Took group of three to blind/feeder set-up at lodge manager house – very productive but harsh light at times. In the afternoon, back at lodge, there was no bird activity to speak of. It was just too hot. A short shower rolled in and the birds perked up
Adolpho brought out fresh pineapple harvested that day. By far the best pineapple I've ever tasted.
After dinner did some star shots with tropical tree foreground. – D700 would have been better for this than the D800 due to lower noise.
Bug bites reducing in size but still very itchy – learned of a product called After Bite which is essentially ammonia that helps a little.

Wed 7/18/12
Torrential downpours overnight. Ultra humid, not much sleep tonight.
Morning shooting until breakfast then packed but left 1 hour late due to heavy rains and still washed out bridge
Saw a very rare Rufous-vented Ground-Cuckoo and a Great Curassow but gear was already packed.
Drove about 2.5 hours and stopped at a farm and had by far the best meal so far.
Then we photographed wild Scarlet and Great Green Macaws in the wild including flight shots. Also several Parrot species and a White-faced Monkey that constantly harassed the dogs on the farm.
Late afternoon it was onward to our next location where we will be staying until Sunday

– a cloud forest Nature Preserve. This beautiful reserve is at over 5000 feet elevation. Here is where Greg, Jose and I will be setting up hummingbird shooting areas. The rooms are very nice and large and the dinner service was first class. Finally Internet in the lounge area until 9:00PM.

Thu 7/19/12
Today was a 6:00 AM start to set-up all of the Hummingbird set-ups and make a shooting schedule for the participants. We use a 4 flash setup with main light, fill light, backlight and background light all triggered with radio triggers. We augment this with native plants found right on the grounds that the birds actually come to instead of potted plants that aren't part of the bird's environment.
I did some shooting after the participants finished in late afternoon before tearing down for the night.

Fri 7/20/12
Friday was a repeat of Thursday with every participant getting 4 half hour turns at the Hummingbird photography stations. This was followed by a Lightroom Part 2 session that Greg ran.
Learned of Colorado Movie Theater shooting massacre - I am deeply disturbed by this and have difficulty falling asleep.

Sat 7/21/12
Our last day of Hummingbird shooting takes us to a different location in the Cloud forest. After setting up for the hummers, I led a small group of people down to the base of a beautiful large waterfall – about a 2.5 mile roundtrip that drops nearly 400 feet and then comes back up those 400 feet. A total of 396 steps were counted on the trail. It is fairly strenuous on the way back up. We are at a bit over 4000 feet above sea level. Several new species of hummingbirds for our group are found here and the shooting is prolific with the shutters flying constantly. At the end of the day it's back to our lodge for dinner and then a Photoshop class taught by me. I also helped a participant recover lost files on a flash card.
Today was a very long day!

Sun 7/22/12
The last day of our workshop has already arrived. Where did the time go?
This was a free morning until load-up time a 11:15 so I took the opportunity to get out early and go on a rain forest hike by myself with just a camera and a 24-70mm lens. I went as far as I could under the dense canopy without losing track of where I was going. Since there are no real references on where you are going it is important to keep track. I got some nice rainforest and rainforest stream shots. I was back in time for breakfast at 7:30. After breakfast it was time to clean up and pack, load the bus, have lunch and take off. On our way back to San Jose we stopped at Greg's home town of Zarcero. This is a vibrant town at about 6000 feet with a very active town square which has a large catholic church as its centerpiece. I photographed both the church for my dad's Places Of Worship series on Facebook and a few pictures of the town square.

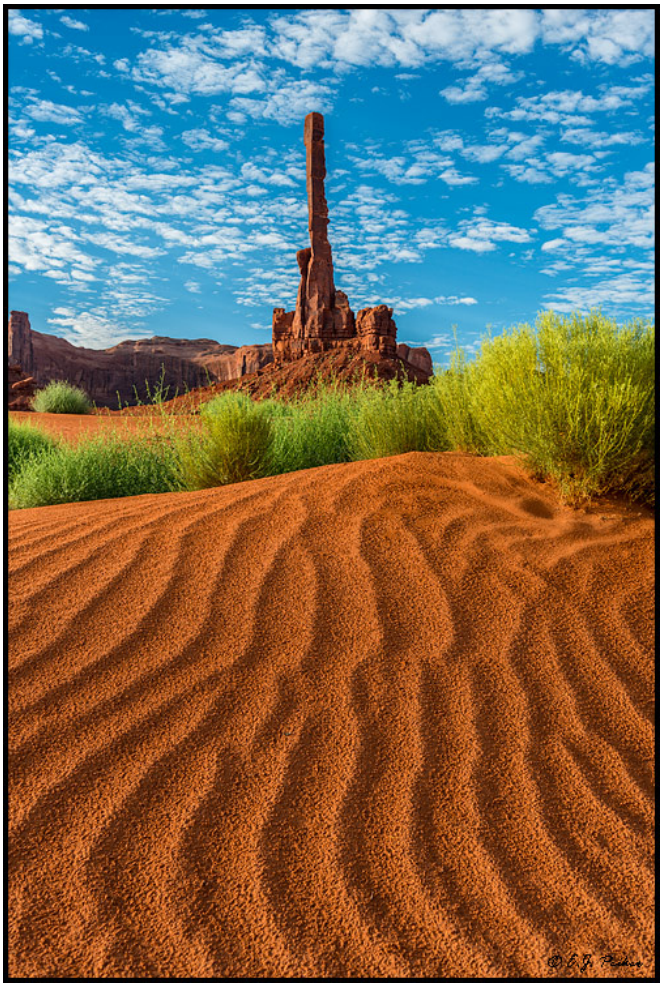
We arrived back at the Bougainvillea hotel in San Jose around 3:00. After check-in I took my 150mm macro and just walked around the beautiful large botanical garden that is on the grounds of the hotel. I decided to experiment with Auto ISO and I was pleasantly surprised by the utility of this function on the D800. This garden rivals many of the most beautiful and famous stand-alone gardens in the world..
We had our farewell dinner in the evening and then got ready for the return trip the next morning.

Mon 7/23/12
The van for my transfer to the San Jose airport picked me up at 5:00AM and I was northbound to Atlanta on a Delta 757 on schedule at 7:00AM. Then onto my flight to Phoenix. All flights were on schedule with no issues.

Navajo Country and North Rim of the Grand Canyon Workshop (Leader: E.J. Peiker)

In the last week of August, 2012, long time Arizona resident E.J. Peiker led the Navajo Country and North Rim of the Grand Canyon Workshop presented by Naturescapes.net Certified Workshops.

The group met at the spectacular View Hotel and immediately took a drive around the self guided Monument Valley Loop in the late afternoon and evening. This gives a great overview of what Monument Valley is all about and offers a number of excellent opportunities. The next morning, Fred Cly, our Navajo Guide met us shortly after 5:00AM to take us into the heart of Monument Valley. These are areas only accessible with an experienced Navajo Guide. The



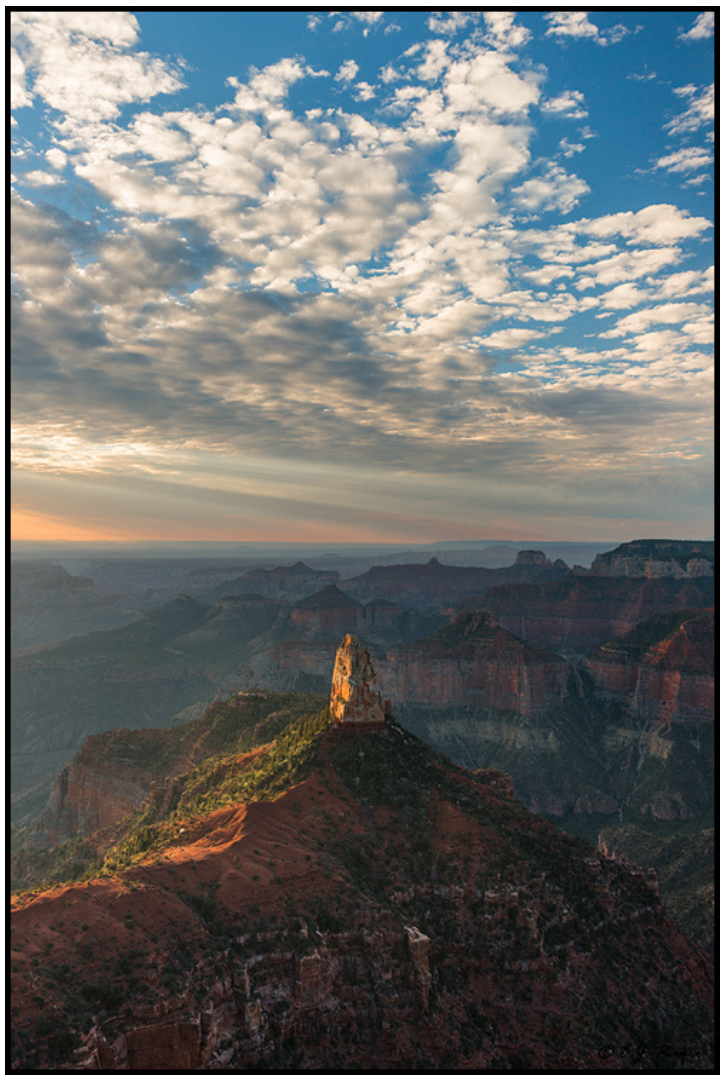
400 foot high Totem Pole formation, it's surrounding sand-dunes and an excellent sunrise with fantastic clouds did not disappoint. One of the workshop participants who is a very experienced landscape photographer described it as being one of his top 10 photographic experiences ever. This was followed by several other stops including a huge rock wall that had ancient Indian Petroglyphs. After lunch we visited the famous Teardrop Arch where you can photograph parts of the valley through an arch followed by the pancake rock formations of Mystery Valley. We came back in hopes of some sunset color on the famous Mittens and Merrick Butte. Luck was on our side as the sun snuck under a low layer of clouds and lit up the Mittens in bright red just before sundown. Our final morning in Monument Valley was spent photographing the Mittens at sunrise. More great clouds made it another great shoot.

After breakfast and checking out of The View Hotel, we drove about 120 miles to Lower Antelope Canyon. This is a narrow slot canyon that you climb into made of red sand stone. The photographic possibilities are literally infinite as you record the light play between the sun's rays trying to get into the canyon and the many shapes and curves of the rock formations. Slot canyons are great ion the middle of the day when other landscape photography is hampered by harsh light and flat contrast so we chose mid-day to do this. The two hour time limit for photography in the canyon came and went in what seemed like 30 minutes. But there were big smiles all around.

After checking into our hotel in Page and a brief rest period, we went to the Horseshoe Bend Overlook. Horseshoe bend is an area of the Colorado River where it makes a sharp turn of over 200 degrees in a 1000 foot deep gorge. The hike to get to it climbs over a hilltop and back down for about 3/4 mile and then you come to the incredible gorge. We photographed this area from many angles until well after sunset and again were treated to some beautiful color on the horizon.

Our third morning, before moving on to the North Rim of the Grand Canyon, we stopped at several overlooks of Lake Powell where we photographed a spectacular sunrise over the lake and Navajo Mountain. After breakfast we started making our way towards the Grand Canyon. Along the way we stopped at the Marble Canyon overlook where one of the participants was

successful at spotting a California Condor. As we moved on, the terrain changed dramatically from the high desert terrain that we had spent the first half of the workshop in to the lush and much wetter Kaibab plateau and National Forrest. Wild flowers were everywhere due to the wet summer that this region has been experiencing. The meadows were a beautiful green and the temperatures dropped from near 100 degrees in the earlier places to a very comfortable 70 degrees due to our elevation change to nearly 9000 feet above sea level. Upon arriving at the North Rim of the Grand Canyon, we immediately set out to photograph Bright Angel Point while we were waiting for our rooms to become ready at the North Rim Lodge. The north rim receives a mere 1% of the visitors that the South Rim does due to its remoteness but it is in many ways much more rewarding and beautiful due to its lush forest setting and closer in rock formations. We photographed the area of the canyon around Bright Angle point until it was pitch black outside.



The next morning we got up very early so that we could make the 45 minute winding mountain road drive to Cape Royal in time to capture pre-sunrise color and sunrise. We had another spectacular shoot with great colors in the sky and the canyon. On our way back we stopped in a large field of wildflowers of all colors shapes and sizes. There were big smiles all around and the entire morning we did not see another person. In the afternoon we went to Point Imperial. It took patience to get nice light on this awesome rock spire but we were rewarded. This was the only evening where we did not have a spectacular sunset but we went back the next morning for our final shoot of the workshop and were rewarded with a spectacular sunrise, great color and fantastic photographic opportunities.

The small group of five participants in this workshop came away with some outstanding photographs and experiences while learning a lot about the southwest and it's geology. The workshop was a great success. We will be offering a similar Workshop in 2013. I hope to see you there!

Two eBooks Now Available

Duck photography season will be in full swing starting in November over much of North America. Be ready 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.

Upcoming Workshops

Arizona DuckShop™: (2 dates: Dec 11 - Dec 14, 2012; Jan 15- Jan 18, 2013)
The original DuckShop is back for Winter 2012/2013 with two different dates for your waterfowl photography convenience. Learn waterfowl photography from one of the world's best known waterfowl photographers. This is the one that started it all but in an expanded format that has us visiting several locations in the waterfowl winter Mecca of South-central Arizona. I will put you right where you need to be to walk away with breathtaking images of a wide array of ducks species, waders and other species at some of the best hot spots in the US! 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, Redhead Ducks and many other bird species.

SoCal DuckShop™: (Feb 13 - Feb 18, 2012)
Join me for this exclusive Southern California DuckShop!™. This 5-day workshop will put you right where you need to be to walk away with breathtaking images of a large array of ducks, waders and other species at some of the best hot spots in the US! Visiting locations such as

Santee Lakes, La Jolla Shores, the famous Bolsa Chica Preserve, San Joaquin Sanctuary and Upper Newport Bay we are likely to see species such as Brown Pelican, Green-winged Teal, Blue-winged Teal, Cinnamon Teal, Bufflehead, American Wigeon, Gadwall, Lesser Scaup, Ring-necked Duck, Ruddy Duck, Northern Shoveler, Surf Scoter, Wood Duck, American Avocet, Western Sandpiper, Least Sandpiper, Long-billed Curlew, Marbled Godwit, Black Turnstone, and many more! I know each of the locations *intimately* and have scheduled this exclusive workshop for the optimum tide conditions and the best chances for creating dramatic images.

Downeast Maine: (Sep 29 - Oct 4, 2013)
This 4-day Landscape Photography Workshop will put you right where you need to be to come home with breathtaking of this rugged and beautiful coastline. Rain or Shine, there is plenty to photograph on the far northeastern seashore of Maine. From sunrise along the beautiful corral sandstone coast, to the lush interior rainforest and the highlands of Cadillac Mountains, and much more, we will photograph the beautiful Acadia National Park. In addition, we will visit one of the USA's most charming lighthouses at West Quoddy Head, the easternmost point in the USA. The shoreline here provides beautiful landscape scenery with and without inclusion of the lighthouse. This workshop will focus on the techniques to record these landscapes in their full glory. This includes focus bracketing techniques and natural looking HDR techniques to really create fine art wall hangers for your portfolio. A general outline follows below however the days and locations may change due to weather conditions so that we can maximize our opportunities in the right type of light for each location:

Private Photography Instruction and Consulting Services

In addition to the DuckShop photo workshops that I launched 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: www.ejphoto.com/Quack%20PDF/Rate%20Schedule.pdf

New Service – SD and CF Card Image Recovery

I am introducing a new photographic service with this newsletter: SD and CF Card image recovery. 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 is a consultant for LensCoat and receives compensation from LensCoat. www.lenscoat.com

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E.J. Peiker is a member of Nikon Professional Services and receives some services free of charge from Nikon Corp.

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 founding partner in www.Naturescapes.net

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