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



Aurora Borealis - Snaefellsnes Peninsular, Iceland (Nikon D800E, Sigma 35mm f/1.4)

## Winter In Iceland With The Sony a7R

When I packed my gear for my annual winter trip to Iceland, I packed the usual assortment of fast lenses and a Nikon D800E. Of course I also packed a tripod, tripod head and all the accessories that I would need in the harsh winter climate of this island nation that sits at the doorstep of the Arctic Circle between Greenland and the UK. I also threw in the Sony a7R and Zeiss 24-70mm f/4 full-frame E-mount lens along with my Novoflex adapter that allows me to use my Nikon lenses on the a7R. Sometime between the time I packed and taking the first picture, this trip turned into a stress test for the a7R. It wasn't a premeditated or even a conscious decision but that is what I ultimately decided to do. About 95% of the photos I took were taken on the a7R. I used it so much that on those rare occasions when I did use my D800E, initially my fingers went to the wrong places on the camera. After 8 straight days of shooting almost exclusively with the a7R in temperatures from 9 degrees to 40 degrees Fahrenheit, winds exceeding 100MPH at times, in rain, sun, and complete white-out snow conditions, here are some of my findings...



Nupstadur - Iceland (Sony a7R, Zeiss 24-70 f/4)

### Pros:

- I did not end any of the days with a sore shoulder or back pains. This is the norm for the heavier Nikon gear. While I still went to bed very tired after long 18 hour days every day, I didn't go to bed achy all over needing to take Ibuprofen - my kidneys surely enjoyed that. The reduction in weight and the lower lever-arm over the shoulder weight of the a7R is beyond the mere 2.2lb that this camera/lens combo saves over an equivalent D800E with Nikon 24-70mm lens. The speed at which you can get out of the vehicle and be ready to shoot is just amazing since you can comfortably keep the a7R with Zeiss 24-70 on your lap all day.

- The dynamic range of the camera is incredible. Of course this is expected since this camera uses a newer generation of the same sensor as the D800E, one that after two years on the market is still completely unmatched by anyone else.
- I was pleasantly surprised by the speed and accuracy of the autofocus. I was expecting poor performance in low light or when using 8 stops of neutral density for waterfalls but it was never an issue. Of course it isn't as fast as DSLR phase detect AF but for what I do, I will trade speed for the accuracy of contrast detect AF for landscape photography any day.
- Manually focusing Nikon lenses is a pleasure. I have settled on a method where I compose the shot and get a rough manual focus and then hit the C2 button, which I have configured for magnification, and fine tune the focus with focus peaking on the high setting enabled. The focus is incredibly accurate when you do this and with some practice only takes a few seconds.
- Being able to see the depth of field clearly in the viewfinder helps to determine if stacking should be used or not. You can go into magnified view mode and cruise around the picture to insure that every critical thing is in focus.
- Being able to see the shot you just took in the viewfinder is great especially when taking ocean wave shots. You know right away if you timed the wave right without ever taking your eye off the viewfinder.
- During the second half of the trip, I had the new firmware version (1.0.2) installed. This dramatically improved my enjoyment of shooting with this camera. The camera start-up delay, and consistency of the delay completely disappeared. I would turn on the camera and almost immediately it was ready to go.
- The Zeiss 24-70 is great to work with. It does distort heavily as I outlined in my review of that lens (<http://www.ejphoto.com/Quack%20PDF/Sony-Zeiss%2024-70mm%20Review.pdf>) but there is now a third party lens profile for Adobe Camera Raw, Photoshop and Lightroom available that corrects this. Figuring out all of the places in the convoluted Adobe folder structure that the profile needs to be installed is not so easy but once you do, it does the automatic corrections well. The image stabilization works wonders in gusty conditions.
- As a walking around town camera, the a7R coupled with the Zeiss 24-70 is superb. No big heavy camera



Faxi Foss - Iceland (Sony a7R, Zeiss 24-70mm f/4)

with big zoom, nobody questions you about being a “professional” in historic places and it is so light and easy just to carry in your hand ready to shoot at any instance. It makes high quality street shooting fun again. I never once even took out my RX-100 point and shoot.

- Even the relatively slow moving Icelandic Horses were no problem at all for the camera to focus on.

Cons:

- As I said in my review of the a7R

(<http://www.ejphoto.com/Quack%20PDF/Sony%20Alpha%207R%20Review.pdf>), battery life just sucks.

At temperatures right around freezing, I was able to get about 120 shots per battery charge on average.

After warming the battery backup I could get another 25 shots before terminal exhaustion. This is even

worse than my testing for my review but I believe this is due to using an image stabilized autofocus lens

rather than manual focus lenses that do not draw any power. Fortunately I had 3 fully charged batteries

with me each day but on two occasions I ran out while a few hundred yards from the car and had to run

back to get another battery since I forgot to stick one in my pocket. You are constantly playing the battery

conservation game, turning the camera off between shots even if you are only going to be moving position

for a minute or so.

- One completely unexpected issue occurred when I thought my rear LCD had failed. While photographing

the always misty Seljalandsfoss in southern Iceland, suddenly only my electronic viewfinder (EVF) would

work and it wouldn't switch back to the rear LCD when I removed my eye from the EVF. When shooting

misty waterfalls one quickly turns the camera away from the waterfall after a shot to keep moisture off of

the front element of the lens. After a minute of panic and rebooting the camera, I noticed a single tiny

spec of mist on the eye detector that is used to determine if an eye is on the viewfinder. This droplet was

easily less than 5% of the detector in size yet it was enough to fool the camera into thinking there was an

eye on the EVF at all times. This sensor is recessed fairly deeply above the EVF so getting a cloth in

there is not real easy but once I was able to dab the sensor with the corner of a lens cloth, operation



Seljanlnads Foss - Iceland (Sony a7R, Nikkor 70-200 f/4, Novoflex adapter)

returned to normal. This happened two more times in misty conditions during the trip.

- While I am writing about the the EVF; it is usually wise to wear sunglasses when photographing in bright sunlight and snow covered terrain to prevent snow-blindness and eye fatigue. I have a special pair of prescription sunglasses that are not polarized since polarized sunglasses can interfere with your view of an LCD or can result in issues when using a polarizer on a lens. Using sunglasses in bright conditions, even with the EVF set to it's brightest setting results in a relatively dark image in the viewfinder in very bright conditions. I did get used to this but it has never been a problem with an optical viewfinder. I do think the camera needs one more notch of brightness adjustment for the EVF.
- For the first half of the trip I was totally annoyed with the camera start-up times which vary from instant to 3 seconds relatively randomly. But on one of the nights when it was raining with level one hurricane force winds and a good WiFi connection I did the recent firmware update. After that it was never an issue again.



Icelandic Horse - Iceland, (Sony a7R, Zeiss 24-70mm f/4)

Overall, my experience with the a7R in Iceland was a very good one. The camera shot through three hurricane force windstorms, a blizzard, rain, and just about any nasty condition you can throw at a camera. It just kept on ticking. It took great shots with both the autofocus native E-mount 24-70mm lens and my Nikon mount lenses from 14mm to 200mm. The only real issues were the battery life and the mist spec on the eye detection sensor. I think my summer trip to iceland will result in better battery life since the temperatures will likely be about 20 to 30 degrees warmer. I will fashion a small tool that can easily clean the eye detection sensor for future shooting situations in mist - something like a tiny pec pad over a coffee stirrer should do the trick. The Sony 24-70 f/4 lens' image stabilization works wonders in the strong gusty Iceland winds. The Sony 70-200 f/4 is just becoming available and a Zeiss 16-35 f/4 or similar will be

announced soon. With just those three lenses one could do an entire Iceland trip that is geared towards landscapes in a kit that weighs only slightly more than what a D800 with just a 24-70 weighs. Image quality is superb and the AF speed is adequate for most landscape photography scenarios.

My complete 28 page review of the a7R can be found here:

<http://www.ejphoto.com/Quack%20PDF/Sony%20Alpha%207R%20Review.pdf>

For the complete review that analyzes all of the different lens performance parameters of the Zeiss 24-70mm f/4 lens can be found at <http://www.ejphoto.com/Quack%20PDF/Sony-Zeiss%2024-70mm%20Review.pdf>

## Retro Cameras

Several retro styled cameras have been introduced in the last few months. These cameras promise modern digital imaging with the handling qualities and looks of film based DSLRs of the past. Nikon, Fujifilm and Olympus have introduced three cameras that most closely resemble the cameras of yesteryear. These cameras happen to cover the three most popular sensor sizes - Full frame 36x24mm (35mm film format), 1.5x cropped frame 24x16mm (APS-C), and 17x13mm (Micro 4/3). Lets take a bit of a critical look at them:

Nikon Df:

The Nikon Df is a full frame 16 megapixel still image only camera. It sports retro controls with discrete shutter speed, aperture, ISO and exposure compensation dials. The camera internally is basically a D610 with a D4 sensor. Basically Nikon has built a camera with it's best low-light sensor but has given it an autofocus system that is not the best for lowlight photography. The exposure compensation dial is on the left side of the camera which is a bad place for it. In order to change exposure compensation you have to remove your left hand from under the lens and bear the entire weight of the camera in your right hand. If you are using a heavier lens, this means you have to first cradle the lens in your right hand against your body, then change the exposure compensation, then lift the camera back up to take the shot. this is repeated every single time you need to change exposure compensation.

Another problem is that the external dials for shutter speed and ISO can say one thing while the camera is actually shooting at something completely different if you are using aperture priority, shutter priority or program mode. In other words when you look at the top of the camera, the settings that you see aren't the settings that the camera will shoot in. Only in manual mode do they correlate. All Nikon would have had to do is to



incorporate the PASM setting positions on the shutter speed dial and then this discontinuity couldn't exist. Finally there is price. At \$3000 this camera is ridiculously overpriced. The D610 offers a higher resolution sensor, controls that work as expected rather than showing you one thing while doing another, the same AF system for \$1000 less. Oh, and you get HD video too! For \$3000 you can get a vastly superior D800 and a lens.

What the Df does have going for it is looks from the front and top - from the back it looks like any other digital camera, and the ability to use any Nikon lens ever made.

Overall I look at the Df as a nearly epic fail in usability at the price. But it looks really good, especially the all black model

#### Fujifilm X-T1:

The Fujifilm X-T1 is a compact 16 megapixel APS-C camera using Fuji's X-trans sensor. Internally the camera is basically the same as the highly regarded X-E2 rangefinder styled camera but in a DSLR styled housing with discrete controls. The topside control layout is done really well with the ISO dial on the upper left. Shutter speed and exposure compensation dials are on the upper right where they are easy to manipulate with just a thumb. Many of Fuji's X-series lenses also have real aperture rings completing the retro experience. the size of the X-T1 is very similar to SLRs of the film era which is significantly smaller than most DSLRs today.

While the control layout looks almost perfect, in use all is not perfect. For example the ISO dial locks with a center button making it impossible to change ISO with a single hand. If anything this button should toggle the ISO lock on and off or it could be eliminated altogether. there is already an aftermarket solution that clips on a new ISO dial faceplate which permanently depressed the ISO button.



Since the X-T1 is an EVF camera, it should have some things in the EVF that it does not such as exposure warnings prior to taking the shot nor does it have the full range of exposure evaluation tools available in the viewfinder after taking the shot like you get with other manufacturers making EVF based cameras. Fujifilm tends to be one of the most responsive companies to user requests for firmware updates so hopefully this will get rectified. The camera does use the somewhat oddball X-trans sensor which poses some RAW processing challenges for third part RAW converters but this is becoming less and less of an issue. On the positive side, Fuji has an excellent manual focusing system including a split image prism look and a separate image for magnified manual focus assist. The X-trans based mirrorless cameras are all capable of using a great many legacy lenses from both the DSLR and rangefinder world via an adapter.

The X-T1 may just be the best of the retro cameras so far and with some firmware patches it could be truly great. Add to that an excellent line of lenses and this might just be the retro camera of choice for those looking to work like they did in the film days.

#### Olympus OM-D E-M1:

It may be a mistake to classify the Olympus OM-D E-M1 in the retro category because it doesn't really have true retro controls. It is much more like a modern DSLR in the way that it is used. But many throw it into this category because it is a EVF camera yet it sports the classic Olympus OM trapezoidal mirror-box hump at the top of the camera as if it were an SLR. Overall the E-M1 is the most full featured camera of this grouping as it has just about every conceivable feature of a pro grade DSLR in a smaller package. Unfortunately it also has a very small sensor in comparison. It uses the traditional 16 megapixel micro 4/3 sensor. While the sensor in this camera is very good, it isn't up to high grade APS-C or full frame 16 megapixel sensors. Olympus has done heroic things to squeeze as much performance out of the sensor but it is already diffraction limited at f/5.6 so going to higher pixel densities in the future creates some significant challenges for Olympus. Overall this is a great camera with what I consider to be a sensor technology near a dead end for still photography.



Here is a size comparison of the three:



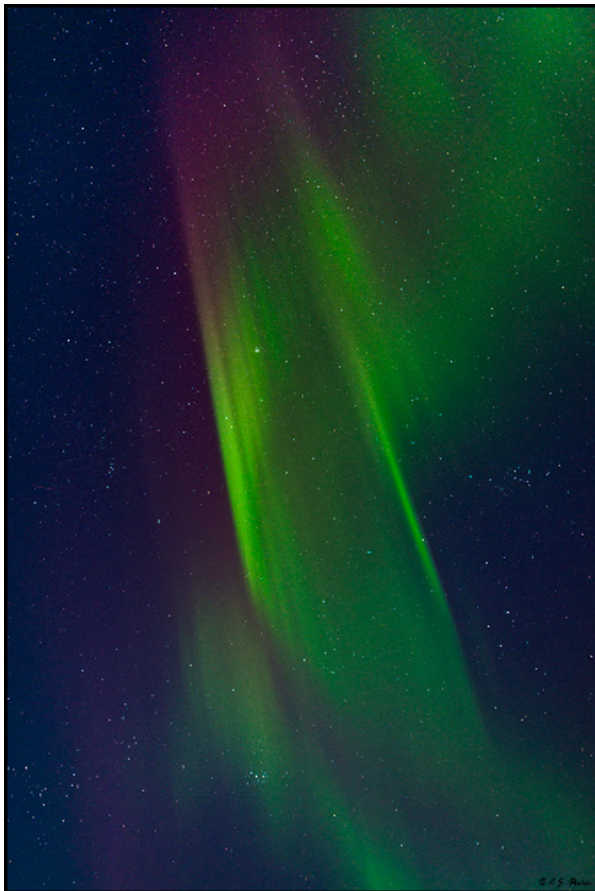
If I were making a purchasing choice among these three my choice would be the Fuji X-T1 although I do think a firmware release is needed to get it to full usability. The Nikon Df, even though it can use all of my lenses natively just has too many usability issues that can't be fixed in firmware for me. The Olympus locks me into a sensor size that I don't think has a bright future in photography (although for video it may be one of the best sensor sizes) and it really isn't controlled in a "retro" manner.



## The Best Lenses For Your Nikon and Canon Cameras

There are no changes to the best lenses table for this quarter:

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



Aurora Borealis - Iceland (Sony a7R, Sigma 35mm f/1.4, Novoflex Adapter)

### 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/>

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

Our 2014 Iceland adventure is sold out and we are selling 2015 slots fast. See below for my very unique 2015 Northern Iceland Arctic Adventure.

**Navajo Country And Grand Canyon North Rim: (Aug 23-28, 2014):**

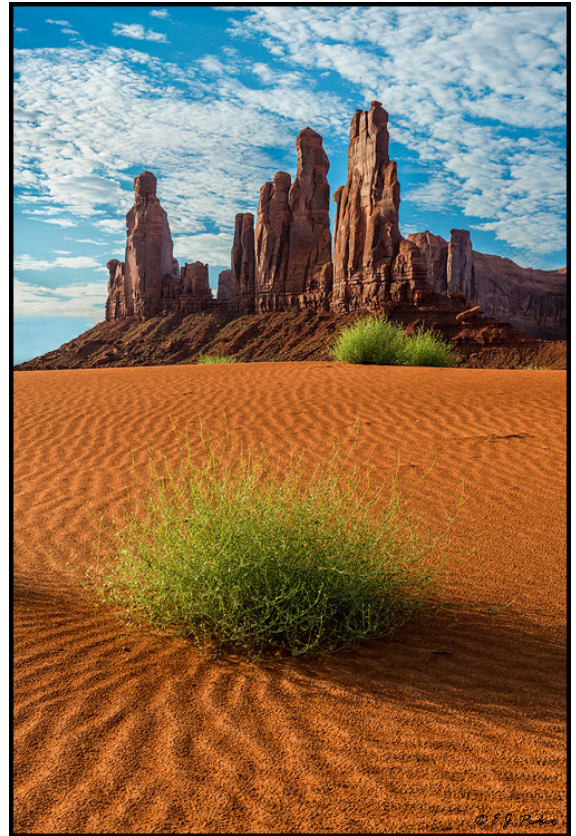
I am very excited to take this workshop up another notch this year with the inclusion of the private and exclusive Canyon X slot canyon. We will start the workshop photographing the Horseshoe Bend of the Colorado River. We will then explore the exclusive Canyon X slot canyon. It is majestic like the upper Antelope Canyon but with no crowds making photography a pleasure rather than a frustration. We will likely be the only ones in this 150 foot deep slot canyon. Then we will visit the incredible red rock formations of the mystical Monument Valley deep within the Navajo Nation. Not only will we photograph some of the well known and iconic spots such as The Mittens, Merrick Butte, and Sentinel Mesa, our experienced Navajo guide, who is also a photographer and works with the film industry, will lead us to shooting locations that one is not permitted to go to on their own. This opens up many possibilities for unique images of this spectacular area. After leaving Monument Valley, we will conclude the workshop at the North Rim of the Grand Canyon. Much cooler and less crowded than the overcrowded South Rim, the North Rim offers unparalleled views of the canyon and there is the possibility of photographing wildlife and wildflowers as well. For all of the info, please visit here:

[http://www.naturescapes.net/workshops/arizona\\_grand\\_canyon\\_2014](http://www.naturescapes.net/workshops/arizona_grand_canyon_2014)

**Canadian Rockies - Banff and Jasper: (Oct 4 - Oct 11, 2014):**

Nestled in the heart of the majestic Canadian Rockies, Banff and Jasper National Parks are a dream destination for photographers looking to photograph rugged landscapes and iconic northern wildlife. The trip will start in Banff with visits to classic locations such as Lake Louise, Vermilion Lake, Peyto Lake, and more. Time permitting we will even visit the spectacular Kananaskis Country of Southern Alberta. There we'll have ample time to experience and capture some of North America's most beautiful and iconic wilderness landscapes before heading up to Jasper to focus on wildlife. In Jasper, we'll have opportunities to witness the world's largest bighorn sheep rams and see the elk and moose where spectacular mountain backdrops provide the perfect setting for incredible photographs and an unforgettable experience. Everything you need to know here:

[http://www.naturescapes.net/workshops/banff\\_2014](http://www.naturescapes.net/workshops/banff_2014)



## Arizona DuckShop: (Jan 18-21)

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)

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 Hilmarsson 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 2014 and 2015!!!



### **Private Photography Instruction and Consulting Services**

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

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

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

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

[http://www.ejphoto.com/ebook\\_page.htm](http://www.ejphoto.com/ebook_page.htm)

### **Facebook Page**

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

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

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

### **Image Recovery from CF and SD Cards**

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

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

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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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