

# THE INDEPENDENT PHOTOGRAPHER

## DEVELOPING YOUR WEBSITE & E-COMMERCE STRATEGY

BY DREW DOGGETT

**M**y independent photography career started with a life-changing trip to Nepal in 2009. There, as I sat high in the mountains, I decided to pursue my career according to my own set of artistic ideas.

Since then, I've built a sustainable business around selling my photographs of subjects that I'm passionate about. As a result, I've traveled to remote African deserts, run with the wild horses in the South of France and in Nova Scotia, traveled throughout the American West

to visit our National Parks System, and spent time documenting the most incredibly designed sailboats in the world.

For my *Photopreneuer* column, I wanted to share the advice and information I would have welcomed when I began working independently. You'll also find specific tools that help me continue to monitor and refine areas of my business.

I found that defining my mission was the first step to an independent practice. More than anything, it helps to make your future work recognizable as uniquely yours amidst the crowded photography landscape. For me, the

common thread that draws my work together is my pursuit of documenting the cultures, people, and objects that may be overlooked or forgotten amidst rapid change. This is my continued mission, and although I revisit it, the basis of it has remained active throughout all my images.

Looking back, I can see the seeds for my practice were planted years ago when I worked under top fashion photographers—I can even recognize traces of their influence in my own work.

Learning what you like to do is as important as learning what you don't want to do; assisting others taught me that. I highly recommend



DREW DOGGETT, CONVERGENCE

studying or working with people you admire in your own quest for style. What I discovered when I first embarked on my own, and what is still true today, is that the number of photographs available to the public for purchase were outnumbering the rate at which people could make informed decisions about buying. Additionally, galleries were looking for photographers who were stretching the process beyond the print and into conceptual territory, or who had a proven history of sales and press behind them, while I was interested in making more traditional black and white prints and just starting to create a body of work all my own. I quickly realized it could take years to have a gallery show.

I also knew that initially I needed to reinvest my money entirely into my practice, so following the traditional gallery/artist relationship wasn't going to work, and I couldn't wait. I needed to create income for my business on my own.

The commitment to my mission and drive to find my own path is how I came to create a unique hybrid of a business. Along the way, I've found that one of the most important yet often underestimated tools you can have as an arbiter of sales and promotion is your website. So, in my

first column, I thought I'd share some of what I've learned.

## **CONSIDER YOUR WEBSITE YOUR CALLING CARD**

Your website should match your aesthetic and brand as well as line up with your social media voice and all public iterations of your professional presence. Your audience wants to see that you have defined your identity in a thoughtful, crafted way. Anytime you have an opportunity to put your distinct mark on something, do it.

For example, I've focused my career on black and white imagery, so throughout my website, social media, series release e-mails, and more, I stick to a clean, black and white palette that mimics the tone of my work. Any output from my studio - from e-mails to collectors to blog posts - looks like a 'Drew Doggett' production.

## **LET YOUR WEBSITE DO THE WORK FOR YOU**

Your website can be your best tool to allow you to field inquiries so you can focus your time on what you do best—creating. Before my website

in its current iteration, I spent a lot of time chasing sales leads, putting together estimates, and then sending them out, only to find out that after several days of correspondence the collector had gone a different route or had cut down their budget. My website allows me to give clients the answers they need faster, which is something people have become accustomed to from other sites.

## **INVEST IN YOUR WEBSITE, REFINE AS NEEDED**

My first major investment in my business was in a custom site. I think of the design and content's role as standing in for a salesperson in a gallery, and I ask myself, "What would help people make the decision to buy?"

So, my custom design allows me to take potential collectors beyond a single image to tell the stories of the people and places I visit when creating my work. The narrative of your subjects, as well as your story, is often what maintains continued interest among your collector base. Finding ways of intertwining behind-the-scenes images, video, and other unique information



DREW DOGGETT, AROUND THE BEND



what looks best to them, which is great considering how much time can be eaten up by photoshopping or explaining framing options.

## ANALYZE WHAT YOUR AUDIENCE LOVES AND ADD MORE OF IT

I continuously analyze my website's traffic through various tools. As a photographer who is building a career without the boost of a big gallery, I try to always show images of behind-the-scenes moments as well as images of my works in homes. This creates an emotional relationship with the work as well as shows collectors the many environments in which my photographs can be displayed. One of my most

heavily-trafficked pages is full of images of my work in homes. New collectors feel confident when they see that others have invested, and gain trust in my practice.

Lastly, I thought I'd lay out some of my favorite tools for you to explore, most of which weren't around when I started but today are invaluable to my business.

from the making of the series are assets your website can provide. Truth be told, I found this investment initially daunting, but it has paid off in countless ways. My team and I also spend a part of our week looking at user behavior like bounce rates, traffic, and site speed, allowing us to refine as needed. By adjusting the site through what analytics has told me about my audience's behavior, I know that I am investing in the right updates and spending our time wisely. To help you figure out best practices for yourself, you'll find a list of my top five website monitoring tools at the bottom of this article.

I also highly recommend hiring a copywriter and finding a designer/developer team you trust. My copywriter helped to articulate my vision through content, and my designer/developer has figured out ways to improve my site and traffic flow by solving back end and front end issues. Also, be sure to ask the opinions of family, friends, and trusted collectors for their input; often times people in different fields notice things in a different way than you might.

## E-COMMERCE WAS THE RIGHT CHOICE FOR ME. WHY?

As still might be true today and as mentioned above, there is a narrow space for photographers in the traditional gallery model. Also, when working with galleries, the gallery takes at least

half of sales proceeds. Relying on galleries still doesn't seem like the right business model for me. Since I invest everything in the next series, being able to directly interact with collectors through my website makes a big difference in the finances of my business. For someone like me, who invests everything in the next series, being able to directly interact with collectors through my website makes a big difference in the finances of my business. I can confidently say that countless sales are made from relationships where my website (and advertising to draw traffic to my website) were the starting point, and those relationships have exponentially grown.

## TIPS AND TRICKS FOR BUILDING YOUR SITE

My website also allows people to buy after (or while) viewing the work—so as they are learning about the piece they can make an informed decision about purchasing. It has also allowed me to take over framing, which is another steady stream of revenue since 60 percent of my orders include frames.

This also makes things easier for the collector while allowing me to make sure my work is encased in the best frame possible. It also helps designers, since they know my team can help with framing logistics. People can also view the work in different frames and borders to make their own decisions about

### MY TOP 5

- **Bitly** - Tracks clicks to links through URLs
- **Later** - Allows you to plan captions for Instagram in advance and track interaction with your followers
- **Tiny JPG** - JPEG optimizers that are essential in reducing load time for image-heavy websites
- **Hotjar** - Allows you to monitor user behavior and to test your site's intuitiveness with real time analytics
- **Mixpanel** - A specialized version of analytics about your website that works to help you increase conversions

I look forward to sharing my criteria and tips for evaluating opportunities like photo contests, exhibitions, and more in *Photopreneur* Issue #2.

For more information, you can view Drew's website at [www.drewdoggett.com](http://www.drewdoggett.com) and follow him on Instagram @[drewdoggettphotography](https://www.instagram.com/drewdoggettphotography) and @[sableislandhorses](https://www.instagram.com/sableislandhorses)



THE GAZE, DESERT SONG: COMPOSITIONS OF KENYA, CANON 1D MARK III, 70-200MM F2.8

# STORYTELLER WITH A CAMERA DREW DOGGETT

BY SUSAN MARQUE

“Admittedly, the most career-boosting recognition I’ve received yet is having my work accepted into the Smithsonian. This has had more of an effect on my career than anything yet on both a professional and personal level. I love knowing that generations to come as well as global institutions will have access to these images.”

Drew Doggett is a storyteller with a camera. He takes his creativity and passion across deserts, oceans, and to corners of the globe that may not be accessible to most, to find stories that are exciting and informative. Doggett creates both still photographs and video to generate compelling, often romantic pieces with timeless imagery and style. His 2011 series *Omo: Expressions of a People* was curated as a permanent installation to the photographic archives in The Smithsonian’s National Museum of African Art. This significant achievement brings his work to scholars and educators as well as those who enjoy beauty.

**D**oggett's image *A Young Goddess, Mindisayo* from his latest series *Desert Song: Compositions of Kenya* was recently crowned a winner at the PDN World in Focus global travel competition. His 2011 series *Omo: Expressions of a People* was curated as a permanent installation to the photographic archives in The Smithsonian's National Museum of African Art. This significant achievement brings his work to scholars and educators as well as those who enjoy beauty.

**Were you always taking photos as a kid? Did you get to travel a lot?**

I was inseparable from my camera as soon as I discovered its power. I was also lucky enough to be part of a creative family that loved to travel, so as a child I was able to get out and see a lot. It was these travel experiences that helped to fuel my interest in and passion for understanding other cultures.

**What were the steps you took to go from being someone who takes photos to having a successful creative business that also gives back?**

I've always felt it was important to give back, so I've collaborated with charities to host exhibitions as well as create series. I often find that the places I travel to are at a precipice -- often environmental factors or other obstacles are hindering their existence. While the documentation of these places is important, I try to find another means of giving back as well, whether that's

a monetary donation from sales or otherwise. My documentation is just one part of my conservation effort.

**You have won several awards. How did that come about for you? Did winning awards help to build momentum for your work?**

I'm not sure that awards have quantifiable results, but the peer review is so important. You get so close to your images that having someone you respect outside of your studio review them offers you important insight and lets you know what's working and what isn't. Admittedly, the most career-boosting recognition I've received yet is having my work accepted into the Smithsonian. This has had more of an effect on my career than anything yet on both a professional and personal level. I love knowing that generations to come as well as global institutions will have access to these images.

**How did you get started as a full time professional photographer? Was there ever a fallback plan or did you know from the start that you'd be successful?**

Like many other full-time professional photographers, I got started on my own after working for years for other people. Assisting is a huge part of this industry and it was invaluable to get to learn from the best in the business, however, I knew that at some point I wanted my own practice with full creative control. To be totally honest, there was never really a fallback plan



RAY OF LIGHT, DESERT SONG: COMPOSITIONS OF KENYA, CANON 1D MARK III, 70-200MM F2.8

from that; I was unwavering in my need to seek out my own subjects and stories. To me, success was being able to have that control and make a living from it. I'm also the type of person to throw myself into work completely, so when I create a new series I give it my all.

**Did you have a vision early on and know what your niche would be? Or did it evolve? Do you suggest that everyone find their signature style? You have an elegant sensibility that draws in the viewer. Where did that come from?**

I took a lot of cues from my years spent working in fashion but organically tailored my portfolio over time so that my work became recognizable as my own. This fine-tuning took years, but I know, now, that my images are identifiable. Developing a signature style is incredibly important, especially since everyone equipped with a phone is taking photos. Think about your signature style as, in a way, what differentiates you from the masses of phone photographers and if you don't have that style your work can get lost. This is also not just about a look but about subject matter and editing choices - all of this goes into owning your aesthetic territory.

**Tell us about the research and development phase of your series creation.**

I spend a lot of time researching any location I am interested in traveling to as well as developing the concept. Every creative decision I make is predicated on months, often years, of research and thought. I pay for everything out of pocket, which is one of the many reasons I am so involved in the business side of my practice. I often try and balance out my work so that I can take creative risks while also sustaining my practice. So far, none of my work has come from commissions, and I've been fortunate enough to pursue subjects of my own choosing since starting my independent practice. This independence is a lot of work - but worth it.

**You mentioned you got your start in fashion photography. Did you find that there were surprises or obstacles in going from that to fine art photography?**

One of the biggest obstacles is going from the controlled studio environment of the fashion world to, for example, the sand dunes of Namibia or the desert of Kenya where you have little to no control over the environment. However, I've found that no matter where you are, making portraits involves a similar set of skills. I'm thrilled to have learned under the auspices of so many incredible photographers and I find myself implementing tools learned in my assisting work in my current practice.

**Who were your greatest influences? What did you learn from them?**

I am grateful to have assisted some of my favorite photographers and greatest influences, many of whom became my mentors. Steven Klein, for example, taught me the importance of artistic narratives as well as the incredibly



ADORNED, DESERT SONG: COMPOSITIONS OF KENYA,  
CANON 1D MARK III, 70-200MM F2.8



high level of attention to detail needed for success. I apply what he taught me to every single series I make, and working with him was one of my most formative experiences. I also constantly refer to the work of Ansel Adams for his incredible range and palette.

**What is the most exciting part of photography for you? How often does that happen?**

So much research and work happens before I ever click the shutter, so one of the most exciting parts of my photography practice is seeing the ideas we

discuss in the studio come to life. Also, I find the editing process to be incredibly gratifying because I am maximizing the image's potential; it's cathartic! I also love seeing the work on a collector's walls, as well as how they have incorporated my images into their daily life. One of the most exciting parts of making a sale is knowing that someone wants to live with my art. It's such a humbling feeling. However, I must admit that making a living doing what I love is the most exciting part of all.

**How do you find collectors/sponsors/clients? What is involved in your daily work when you are not shooting?**

Like any business, there is a ton of work involved with keeping it sustainable. After creating a new series, you don't just release it and hope for the best, but instead actively try and get your work in front of the right people. When I am not shooting or working on ways of improving my business, I try and get out and see as much as possible, so I can continuously be inspired. In recent years, I've discovered a love for live performances. There is nothing like seeing someone in the act of exhibiting their creativity.

**Where do you see your work moving towards? Do you have a 5-year plan or a 10-year plan or just try to see what's next as each day unfolds?**

While not really rooted in a specific timeline, I am always seeking opportunities to reach the widest array of people in an educational capacity. Starting in 2018, I plan on focusing on cultures through a large-scale, comprehensive body of work that plays out over time. The study of global identity continues to intrigue me, and I feel this non-stop urge to document the most remarkable people, places, and subjects out there. There's also so much changing in the technology of photography and film, from the equipment available to what people feel comfortable purchasing online, that I've trained myself to focus on the big picture while adjusting to new goals as they come.

**How do you continually keep your work fresh and exciting for new clients and repeat ones?**

This is an interesting question because I try and choose subjects that are timeless, so because of

this they are also inherently varied. I feel that this range of subject matter allows me to always have something new and exciting. I'm also not so interested in following trends, but I've found that sometimes, a few years after creating a series, the trends fall in line with my work. For example, I created my Omo Valley series in 2011, and it wasn't until five years later that it became financially 'successful.' I also create so much material for my archive around each series that I now have a huge pool of work to pull from. This allows me to present my audience with something fresh and never-before-

seen months and years after the series is released. I can also pull images out when any issues in them become topical. Between my film, my behind-the-scenes photos, and my social media - I feel that I inevitably have created a formula for keeping my work fresh and exciting.

**How many people help you with your work?**

I have two people that help me with my work, one based here with me in Charleston and another in New York.

**How much time do you spend editing and dealing with the business side of being a professional photographer?**

I'd say about 85% is pre- & post-production and business, but so much of that is *still* creating. I put a ton of effort into releasing and promoting each new series because it's part of what is required of me to represent the work well. From researching the narrative around my subjects to Instagram stories, everything I put out into the world is part of both my creative and business process. I'm also very hands on, more than most, and I genuinely enjoy it. You also need to be much more involved with your clients now - so figuring out meaningful ways of getting to them is always exciting for us.

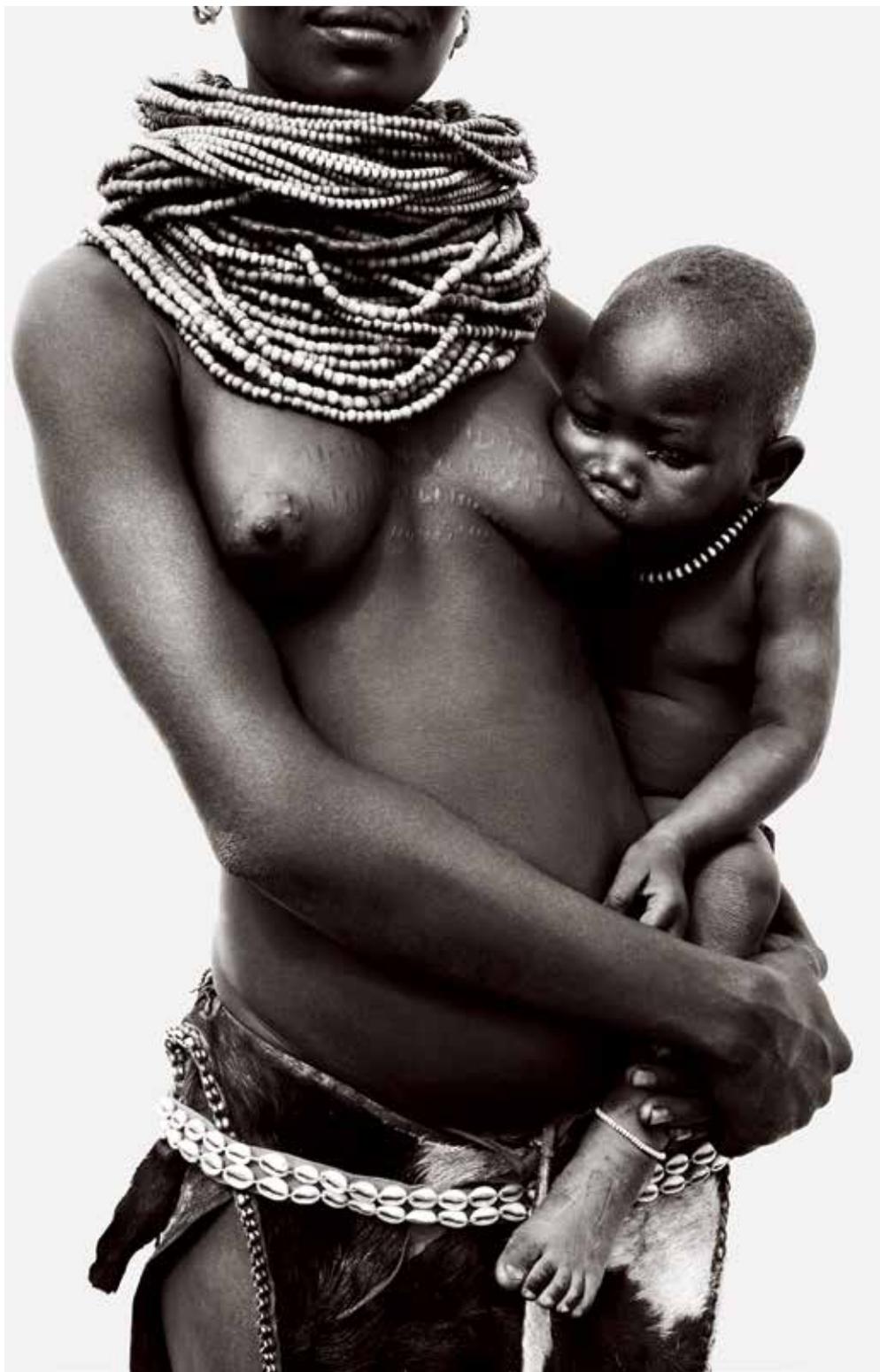
**What advice would you give to someone just starting out, maybe they have created some excellent images, maybe they have even sold a few images, but now want to sell more of them, what can they do?**

Go out and shoot. Look around you and don't try to be too technical at first so you can start to figure out what you like and dislike without worrying about anything else. Find out if any of your influences are teaching workshops and go to them. Create your own archive of photo books - I know I am constantly referring to my own library, even the books I bought when I first started taking photos. Figure out what you admire about other people's practices and try and bring your own version of that into your own practice. But keep making work, and never stop learning.

Owning your social media presence and personal brand gets increasingly important every day. It can also lead to partnerships and sales. It's incredible how much opportunity is afforded by Instagram; I know many businesses will check your social following before deciding on working together. It is understood that your website should be well-curated as well; we are in a creative industry and the aesthetic of your site will speak volumes to your audience. Also, embrace online art sales platforms, but choose wisely because you always want to be in good company.

**What's immediately next for you? Where is your camera taking you?**

I am looking forward to furthering my study of cultures in Africa and beyond through film and photography. I'm also hoping to build an archive that will celebrate African cultures and act as an educational database for future generations to learn from. There's so much left to do!



UNTITLED 13, OMO: EXPRESSIONS OF A PEOPLE, CANON 5D MARK II, 24-70MM F2.8

# CANON 5D SERIES

BY SUSAN MARQUE

**D**rew Doggett and Elliot Ross are both award winning photographers who utilize their tremendous skills to inform and educate, as well as take our breath away with stunning visuals. They each uniquely blend fashion, portraiture, and landscape work, and have traveled the world to capture compelling stories with their lenses. Their visions have quickly found homes in places such as *The National Geographic*, *The Atlantic*, and even The Smithsonian's National Museum of African Art's photographic archives, where works from Doggett's "Omo: Expressions of a People" series now resides.

Both of these craftsmen choose to shoot with Canon's 5D series and most recently with the EOS 5D Mark IV that was released in September 2016. The Mark IV brought significant upgrades to the already power packed full frame DSLR line.

While both of these artists have abundant skills to create beautiful images, we wanted to find out their journey with this camera as the tool

that gives them what they need to continually create fine art quality images. The EOS 5D started the full frame compact DSLR camera line and soon practically doubled key features like the ISO and megapixels as it went to a Mark II.

Live view became a feature to covet that would go on to see great improvements in the Mark IV. The Mark III introduced improved AF, a new sensor, and better weatherproofing. Rugged, yet fairly compact, the 5D series offers cameras that have comfortable grips, ease of use with all the key features at your fingertips, and longevity. The improvements with every edition offer substantial upgrades that are greatly appreciated by photographers everywhere, such as being able to capture images in low light like never before.

The new AF system is a good improvement for shooters like Ross and Doggett who are continually on the move and want to grab shots in changing conditions. We caught up with each of them before they were individually flying out once again.



UNTITLED 37, OMO: EXPRESSIONS OF A PEOPLE, CANON 5D MARK II, 70-200MM F2.8



**How long have you each been photographers for?**

**Elliot Ross:** I started shooting when I was a child. My allowance as a kid was a roll of film a month. I savored each picture. You know, I had 36 a roll, so that is about one a day. I got my first camera when I was seven – the first camera that was mine, and before that, my grandmother would give me disposables from the time I was four years old.

**Drew Doggett:** I became interested in photography at a young age. I soon realized I could combine my interest in making images with my love of exploration and travel, and from there I had my mind set on having my own photography practice. Of course, I put in many hours of working and learning with others before my first, career-defining trip to Nepal.

**What was your first Canon Camera?**

**ER:** A silver Canon Rebel. I bought the 5D Mark I after that. It changed my life. At that time, I was shooting a lot of music. I wanted to be a rock and roll photographer. That's what I did all through college. I paid my bills through shooting live music and getting really deep into that world. I loved the lifestyle and the 5D opened a lot of doors because it was my first full frame and I could do things in low light that my Rebel couldn't. I bought a 50mm prime lens and all of a sudden could shoot at 1:8 and I still have that lens, only now I have the L series so it just sits. I chose my first

Canon 5D because it was easily the best camera I could get my hands on for the low light environments, which was real important at these shows and these venues that were so dark and I could just imagine how many more possibilities I had.

Now with the Mark IV, I could reproduce a photo at 1300 ISO, or if I want to freeze motion of a singer spitting vodka in the air and being caught by the back light and I want to freeze those droplets of alcohol I could, whereas before it would be a blur.

I saved for another couple of years and bought the 5D Mark II and used that until I ran it into the ground. That was when I moved to New York City and bought a Mark III.

**You've had them all.**

**ER:** Yeah! That was the first camera I started shooting things for actual money on in terms of post assisting career and shooting commercial jobs. I bought another Mark III so I had two. One with a 35mm on it and one with a 50mm on it and that is how I still shoot most jobs. I have two Canon DSLR's on me. I only use prime lenses so having two camera bodies allows me to quickly change between perspectives when shooting commercial jobs. I own many of Canon's lenses but those two get used often. The Mark IV is now my primary camera.



**DD:** My first pro series Canon camera was the 1DS Mark III, which was my go-to, reliable companion for many, many years - really since the beginning. We've seen a lot together.

**What made you upgrade from the Mark I to the Mark II and from the Mark II to the Mark III and now the Mark IV?**

**ER:** Again, pursuing the possibility of working in low light. That's really the most important thing to me. My favorite time of day to shoot is about 45 minutes after sunset. The last light on the horizon. You get really beautiful deep cyan with magenta and purple. Those are the environments that

I like to work in. That blue channel is hard to work with to begin with. It's noisy, so always needing that incremental boost in low light is incredibly helpful in opening up possibilities of what I can shoot. I was really hungering for that incremental jump and pop which motivated my upgrading between each camera. It's also why I shoot with prime lenses because they open up to 1:2 so I can shoot in those really low light situations.

**Did you notice that the new 30.4 MP sensor has changed things for you?**

**DD:** Definitely file size. In my line of photography, I am often blowing up pieces to 110 inches or more, and the resolution is essential to retaining the integrity of the file in large scale. Details are a huge part of my images and are achieved through a lengthy editing process, so it's imperative that they come through in the prints. The Mark IV's ability to retain all of the information I work so hard on is crucial. Also, the faster DIGIC 6+ image processor offers more dynamic range than previous versions.

**ER:** Yeah, it definitely allows me more versatility. It's great because more and more with the work that I do, I am cropping to a different aspect ratio so I'm using the 6:7 format and the 4:3 format so I'm losing resolution. I'm losing the top sixth of my frame and the bottom sixth of my frame so having that added resolution really does help.

For commercial work, I can crop in and I can deliver for all sorts of dimension needs. Some of my clients need in store displays that have odd dimensions. I also need that resolution in case I didn't shoot a detail and I need to crop it out and treat it as a separate image.

**It's giving you something you needed with the camera you like using.**

**ER:** Canon has the best ergonomics on the market. It's so intuitive, it makes sense, I love the big wheel where you don't accidentally press buttons. You don't have to go to the menu to change any settings on the camera, which is huge for me. There are a lot of custom buttons on the 5D and they are all set up to do the things I need them to do. They are all within easy reach, and for me, the camera is an extension of me. I don't have to think about it. It's the right size for my hands too. I carry my Canon everywhere I go.

**Have you found that the expanded AF vertical coverage gets you focused faster? Has it helped you compose more efficiently?**

**ER:** It does. I like it especially with lifestyle work. Being able to reach those focus points. I use auto focus for commercial work. I also like to manually focus through live view quite a bit. Live view is one of my favorite things.



A lot of my work is very fun and playful and you have to be fast when covering events or have people running around. The AF has gotten a lot better in low light, I must say. Canon's low light AF performance is easily one of the best I've come across and it's made everything more seamless. It does what I need it to do.

**DD:** When I'm shooting a moving boat from a helicopter there is no time to recompose after focusing so the expanded coverage can mean the difference of getting the shot or not. While the Mark IV has the same number of AF points as the Mark III they fill more of the frame, which is essential to being able to capture the compositions I seek. The orientation linked AF points also enable me to switch between horizontal and vertical orientation quickly.

#### **How are you utilizing the built-in Wi-Fi?**

**ER:** I use it a lot. There are a number of projects where I don't have the space in my bag to carry a laptop. Say I'm going to a refugee camp for a week and I don't want to be encumbered with a laptop and have someone steal it or have it break, but I still need to be sending photos to editors or even just to post to Instagram and having that ability to beam an image off to my phone is huge. It was one of the biggest things that I felt was missing for a while. It's critical. I do most everything I do in camera so the images are ready to go.

#### **You don't do much retouching?**

**ER:** I do a little bit of color tweaks but I also use the custom color settings within the body, so if I'm shooting a raw image it will apply that profile to the jpeg that it's processing out to my phone.

#### **With the 100- 32,000 and expandable to 50 – 102,400 ISO coupled with the AF system that is sensitive down to -3EV what's it like shooting in low light now compared with your previous cameras?**

**DD:** From the sun rising over the dunes of Namibia to the horses galloping through the Camargue marshland at dusk, I often find myself in low light situations where it's imperative to dramatically increase the ISO while also stopping motion. Given my large output size, I need to feel comfortable pushing the ISO without losing the level of detail and dynamic range I require. The 5D Mark IV allows me to do this at a whole new level.

**ER:** It allows me to do a lot more hand-held work. I have pretty steady hands so I can shoot up to a thirteenth of a second hand held, if my subject isn't moving, and then with a wide-open L series, like 1:4 or 1:2, I can shoot in really dark situations, which I haven't been able to do before. Most noticeably, when I was in Europe during the migrant crisis, in January, I needed that. I used the camera to its limits. Also, the new image

stabilization has been really helpful. It's one of the main reasons I don't need a tripod for 99 percent of what I shoot now. The ISO has improved significantly and very noticeably like when I use lenses such as the 70-200mm. Canon's improvements have put more tools in my toolbox. It's allowed me to push and experiment more in realms that I wouldn't have been able to digitally before.

One of the reasons I love shooting with Canon is color. Sure, the ergonomics and all that is a huge part of it, but it's the color. There is something with how Canon lenses and Canon's sensor work together makes the colors.... there is something with how Canon renders skin tones and also skies – the blues, that others don't do. I am looking to recreate that film colors and Canon gets me the closest to it without any sort of modifications. In low light, color rendition is still good. Again, all around, this camera does what I want it to do.

**Do you utilize the 7.0 fps continuous shooting?**

**DD:** Yes, in certain circumstances - especially with moving subjects, like horses, when it's imperative to get several frames quickly. When

I was shooting my "Sail: Majesty at Sea" series, for instance, this allowed me to capture the waves splashing over the bow at exactly the right time.

**Drew, you shoot video. Was that always something you were interested in or did it evolve as your equipment evolved? How did you get started with that?**

**DD:** I always aim to tell a story with my work so it was a natural progression that the story include film. Video allows me to fill out a more robust experience of the location. The incorporation of video into the 5D system is really what began my interest in making films in addition to my photographic series.

In my recent films, like my latest work from Sable Island, I often ask myself what my locations or subjects would say, "If they could talk." I needed the Sable film to encompass what I couldn't fulfill in my still images, and a big part of that was relaying the emotional experience of this isolated, miraculous location. To evoke that near-indescribable feeling of otherworldliness, the creative device I often use is slow motion and the Mark IV can help me realize that with HD up to 60 fps. The new touchscreen also allows me to pull focus from one subject to another while still keeping the transitions nice and smooth.

Lastly, when trekking somewhere like the Himalayas you need to have as little equipment as possible, so having 4K video like on the Mark IV means I can shoot film without compromising weight. The farther you get from home, the more helpful it is to have a camera that can do it all in a versatile size and with an impressive resolution.

**Do you ever grab a still from a video shoot?**

**DD:** I grab stills from video quite frequently and use them for social media and on my website. They are an important part of telling a well-rounded story and promoting the work. At 8 MP, the file sizes of the stills I can get from video on the Mark IV are more than enough for social media and other public facing outlets. Being able to grab these directly from video saves me from switching between video and stills.

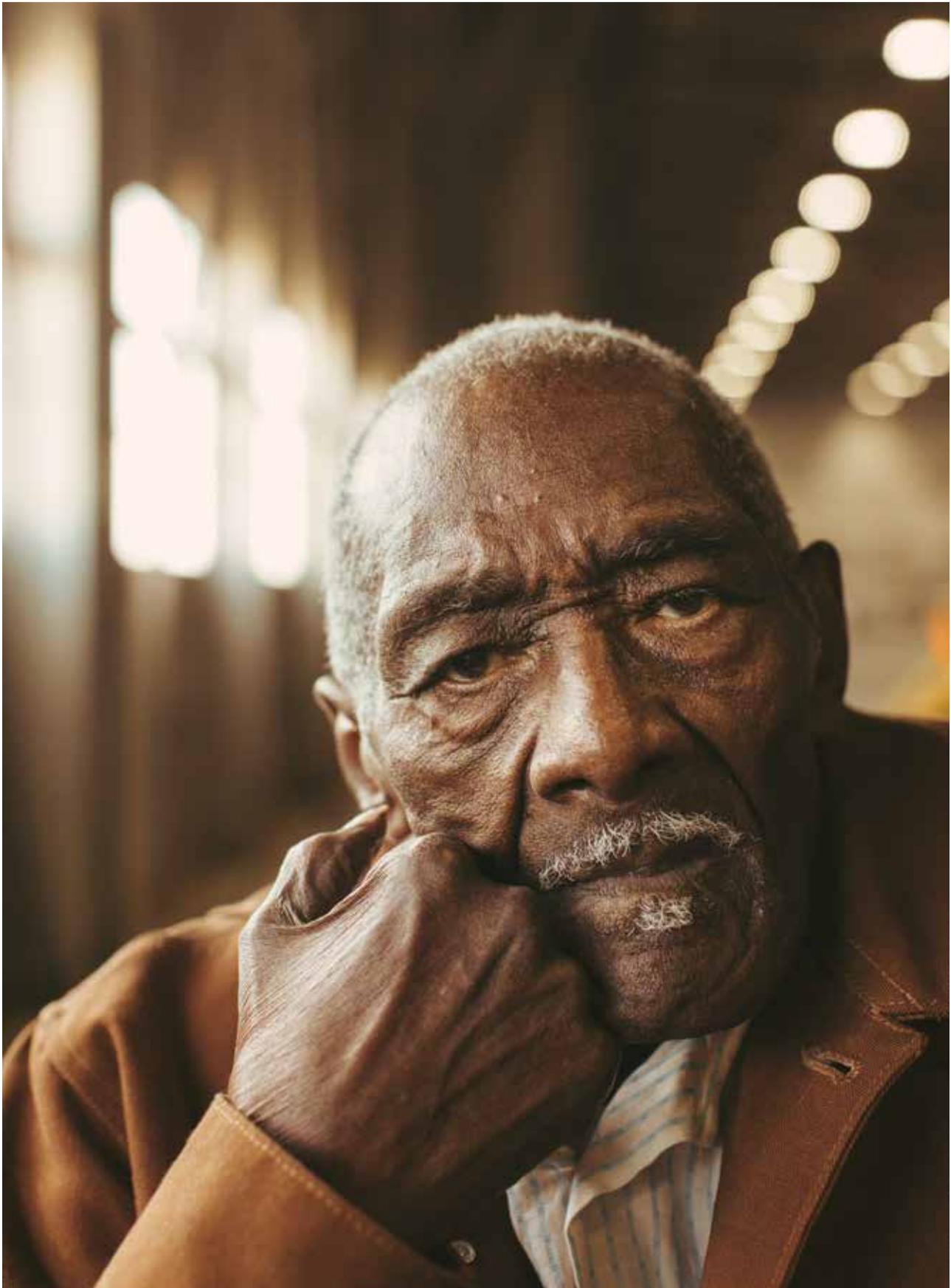
**In what ways is the new GPS function helpful?**

**DD:** On a recent trip to Kenya we visited countless villages to take portraits of the residents. We had to move fast— from respecting the negotiated agreements we had with the elders, and the scorching heat—we had limited time.

All of this information about our locations is used in my series, whether for museum and educational partners or for social media campaigns, press outlets, or my blog - and we often need to move so quickly that it's hard to perfectly record it all. The new built in GPS function allows me to save location data so I can focus more on shooting.



LES FRITZ; DICKINSON, NORTH DAKOTA; PORTRAIT



SERGEANT PRESTON JOWERS; CARHARTT; DETROIT, MICHIGAN; WWII;  
WILLOW RUN AIRPORT; YANKEE AIR MUSEUM; PORTRAIT



ADATO CLOAKED, DESERT SONG: COMPOSITIONS OF KENYA, CANON 5D MARK II, 24-70MM F2.8