Contents

Introduction..........................3
Light....................................4
Color....................................7
Focus..................................12
Balance...............................17
Empty Space.........................21
Relationships........................23
Simplicity.............................26
Moment..................................32
Viewpoint..............................37
Details................................41
Decisions..............................45
Creation...............................48
As photographers, we strive to make images that present our own unique point of view. Whether we’re freezing a powerful expression, preserving dramatic evening light on our subject, or capturing the wonder of human action, endurance, motion or emotion, photography drives us with powerful creativity, mental effort and personal fulfillment.

That excitement fuels us when we see clouds turn from white to orange to pink, when we see shadows begin to elongate, when we recognize compelling subject matter in front of our eyes and raise our lenses to capture it as the light hits it just right. The mere act of photographing brings us pleasure and satisfaction, even before we look at the results.

However, whether we’re shooting for ourselves or for an audience, it’s the results that matter. For as much as we enjoy the process of making photographs, what really counts is how good they are.

Ultimately, the more powerful the image, the more likely is to be remembered, and thus, purchased, licensed or shared on the web, because it evokes an emotional response from your viewer, or because your client recognizes its potential for reaching a large audience. In today’s world where photos come and go in the media every single minute, a powerful image holds itself in the collective memory for that much longer.

The goal of this book is to help you create stronger imagery. The approach is very straightforward, and many of the concepts that I present are rooted in the specific ways that the human visual system responds to the world. After all, your photography revolves around your own visual excitement, and so I believe that it helps to better understand just how your eyes and brain evolved to see things.

As you incorporate these concepts into your own work, the more proficient you’ll become at making more powerful photographs.

-Dan Bailey
One of the great things about outdoor photography is that no matter who you are or what you like to shoot, we all share the same light source. The sun. In fact, we have an indivisible bond with the sun, because without it we would be unable to practice our craft and make our images. Although we sometimes use flashes and other forms of artificial lighting to help augment the sun’s rays, there’s something completely unique and special about the sun. It varies greatly in color and quality as it makes it’s daily journey across our skies every single day.

We learn early on that the best time to photograph outdoor subjects are in the morning and evening, or during Magic Hour. These are the times when the sun’s rays skim across the surface of the earth and pass through more of the atmosphere. The shorter, blue and violet wavelengths of the spectrum are scattered out of the beam, which leaves only the longer rays of red and orange to illuminate our scene.

We know that during Magic Hour, the light that’s cast from a low sun will generally be much warmer in hue than in the middle of the day. Shadows will be inky black and elongated to exaggerated proportions. Clouds will be lit from below by the low rays of the sun and will take on an otherworldly appearance as they float with majesty above the landscape.
Any kind of subject looks better in this warm light, and you should take advantage of it whenever possible.

However, even though we can plan our photographic outings to coincide with the light, we never know exactly how it will look until these fleeting moments play out in front of our eyes.

Cloud formations are never the same from day to day, and the exact path of the sun’s angle varies by season and latitude.

And sometimes the bold light that we were hoping for never materializes and all we’re left with is cool shadows and darkening skies. Therein lies the adventure our game. It’s the not knowing that makes it so exciting.
If there is one all encompassing key on how to make better photographs, it’s this: Put yourself out there into the light. Go explore the world, find subjects that excite you and experience the dynamically changing light of early morning and late evening.

The best images that have ever been taken by any photographer, you included, exists for one reason and one reason only- because they make the effort to be there. If you remember only one thing from this eBook, make it the sentence that you just read.

Go ahead read it again. Soak it up. Remember it. Live it.
In the span of human history, the human brain not only evolved with the need to recognize and differentiate color, it formed emotional symbolism to color. Throughout history, people have used color to illustrate and characterize certain moods and traditions. As a species, we’re not only drawn to color, we’re driven by it in all walks of life.

Color gives us identity, and since 80% of all visual information is related to color, research shows that color actually boosts memory for stored mental images. Close your eyes for a minute and think about some of your favorite images. Do they contain prominent bold colors?

Fortunately, for us as photographers, the world is full of color. Let’s explore how the human visual system perceives and responds to color and see how you can use it to create stronger compositions that impact your viewers.
Blue is the color of the sky and the ocean. It generally projects feelings of calm and stability. Blue is noble and dignified. Green is timeless. It’s the color of grass and vegetation.

Red on the other hand, is very eye catching. It projects excitement. It’s the color of blood and fire, and it incites energy, and heightened emotion. You can’t avoid looking at the red in a photograph, even if it’s just a small part of the image.

Put green with blue and you’ll create a very serene, subdued image that will project timelessness and tranquility.

We are drawn to red because it represents an immediate level of emotional excitement.
An image that’s predominantly red will overwhelm the viewer. This is not a bad thing, though and it can be used on occasion with great effect. Don’t overuse the technique, though.

On the other hand, a tiny splash of red in a photograph will act like a visual target. No matter what other elements are contained the image, your viewers eye will be immediately drawn to red, no matter where it is in the frame.

Including small bits of red in your photos is a very effective compositional tool and deciding where to place it will affect how viewers look at your image.

Yellow is the brightest color in the spectrum and it is the most stimulating and fatiguing color to look at. Things that are yellow are meant to be looked at, like school busses and warning signs.

For this reason you should use yellow sparingly in your images. Like red, the eye will hone right in on anything in the frame that’s yellow. There are no hard and fast rules, though. Experiment. Use lots of yellow in your photos and see what happens.
Warm vs. Cool. Bold vs. Subdued

Generally, color is most effective when used in large areas, but as we’ve seen, it can also be just as effective in smaller areas since the eye tends to hone in on spot colors. We are attracted to warm colors over cool colors. Imagine a photo that’s mostly blue with a red accent, vs. an all red photo with a blue accent. The first one will seem more appealing upon first glance.

We are also attracted to complimentary colors, that is colors that are opposites on the color wheel. Yellow and purple, blue and orange, green and red. These colors always look good together, especially if you pay attention to the warm vs cool rule.
Dark vs. Light

Another way you can use color and light is in the way you choose your backgrounds.

A dark background that is set behind a lit subject is particularly effective, especially when the background is in shadow, or a shadow itself. This is easily seen when shooting silhouettes.

A more darker, more dramatic sky or sunset will almost always make for a more interesting image than a lighter colored, or overcast sky.
When we look at a photograph, our eyes tend to lock onto whatever area of the image is in clear, crisp focus. We’ve been trained to deduce that this is, in fact, the main subject, and so, naturally, we’re drawn to this area of the image like it’s some kind of visual target. More often than not, it’s like the starting point for our eyes.

Only then will we start to explore the rest of the image and follow the lines, shapes and colors that the photographer has laid out for us. However, no matter how far we stray, we’ll inherently be drawn back to that point of sharp focus.

Nikon N90s, 80-200mm f2.8 lens
When shooting landscapes, we’re usually taught to use wide apertures and hyperfocal distance in order to achieve maximum edge-to-edge sharpness from front to back. This technique works so well with grand vistas that are shot with wide angle lenses. By using a tripod and stopping the lens down, you’re able to create images where everything is sharp.

These types of images can be compelling, but since there is no single point of sharpness, you must rely on other compositional techniques in order to bring in the viewer’s eye and lead it around the frame. Effective use of lines and color, as well as subject placement can dictate the likely path a viewer might take when they explore the different areas of your image.
However, if you only shoot images with a wide depth of field, you’re missing out on one of the most creative possibility that photography offers: Selective focus. Even though camera lenses behave much like your eyes, you don’t generally perceive the world with selective focus vision. When looking at an object, you’re usually too focused on the object itself to notice the apparent depth field that your eyes are producing at any given time.

Using a shallow depth of field allows you to isolate your subjects with sharp focus against a soft background of out of focus material. That blurred background acts as a frame in which to place your subjects instead of just hanging them out there in space and it can give the image a sense of place and context within the frame. By using selective focus, you can build a picture that actually tells a story instead of just featuring the subject matter.

Selective focus and shallow depth of field work great for portraits, (you always want to focus on the subjects eyes) but it also works well for sports, wildlife and even landscapes, where you can isolate individual subject elements within the frame. Remember, the shallowness of your depth of field varies with your lens choice, and in all cases, it’s more exaggerated the closer you are to your subject.
The slightly blurred background and foreground in these two shots serves to help the main subjects pop and act as the visual target for your eyes.

Nikon D200, 85mm f1.8 lens
Your point of focus sharp doesn’t always have to be on the main subject. In these two images, I’ve selected environmental elements to be the points of focus, not the subjects themselves. By using this technique, you can create images that have a strong sense of location, place or mood and that draw your eye through the image back to the main subject.
Subject placement.

This is usually the first thing that makes or breaks the shot. Where you position your important subject elements determines the overall balance of your composition and it can make the difference between an interesting picture and a boring picture.

The easiest rule to follow is to keep the subject out of the center. We’ve heard this before and we often use the Rule of Thirds to help us place our subjects.

Why, though, is this such a critical technique? To understand why this works, we go back through history. The Rule of Thirds is actually based on a complex mathematical formula called the Golden Ratio that was devised by the classically minded Greeks and used heavily by artists such as Leonardo Da Vinci. And, much like the innate human perceptions about color, our perceptions about spacial visualization can be traced back to human evolution.

The human brain is hard wired towards pattern recognition, which helps us navigate and survive in complex environments. We actually prefer to see things in order so that we can quickly identify and process visual information in the world around us. They key to this, though, is that as soon as we make sense of the visual material, our brains tend to relax and get ready to move onto the next thing.
Good photography isn’t about relaxing the brain, though, it’s about creating visual tension that engages the brain and holds the attention of our viewers.

We don’t want our viewer’s to move on too quickly, we actually want to keep their eyes wandering around in the frame as they explore the different compositional elements that we’ve includes in our images.

It’s this visual tension that holds our viewers and keeps them looking for order that just isn’t there.

Look at these two images for awhile and then try to remember the pathways that your eyes took as you explored the different subjects, lines, shapes and colors that exist in each photograph.
A photograph that doesn’t show perfect visual order is simply more interesting because it engages your brain and makes you want to look at it for a longer period of time.

In contrast, if you look at a picture where the subject is smack dab in the middle of the frame, your brain subconsciously recognizes this perfect order, and decides that it’s ready to move on.

It quickly says “Done. Next picture.”
The Rule of Thirds works so well because it places subject matter in random areas around the frame and keeps it away from areas that normally indicate order by the brain’s pattern recognition software.

You don’t always have to use the rule per se, but by keeping subjects out of the center, you inherently create more dynamic images.
Another way to achieve balance and simplicity in your photographs is to use generous portions of empty space in your compositions.

By placing your main subjects against large open backgrounds, you not only make the subjects stand out more, you create a stronger sense of balance in your photos.

You’ll find that this empty, or negative space can often be used as a very important visual element in its own.
Empty space can be large shadowed areas, expanses of open sky or clean, uncluttered parts of a landscape. The amount of empty space you use can depend on the strength of your main subject.

Generally, the more powerful the subject, the more space you can include around it. By combining this technique with the ideas about framing your subject that we just explored, you can create some very dramatic and eye-catching imagery.
They say “No man is an island.” The same could be said for a great subject in photography.

When I critique student photos in my photo workshops and in my Pro Photo Critiques, I often seen images that seem to have great potential, but that don’t quite knock it out of the park. Often, the photographer focuses on a singular piece of subject matter, which may be quite compelling in itself, but they don’t show as it relates to its environment.

Photographic subjects need to reside in the context of the world around them, otherwise, you just have a picture of “The Thing.” In order to take that subject and turn it into a great photograph, we need to present it with something else that it can play off of. We usually consider that other thing “The Background,” but that’s almost too broad of a term and it doesn’t necessarily define the compositional components of a great photograph.

A great image tells a story in a very simple, yet effective way, whether you shoot landscapes, action or travel. How do you tell that story? Simple. You add an additional subject elements to our composition. That second element is what builds context and defines the relationship between your subjects and the rest of the world.
Notice how your eye goes back and forth between the main subject and the secondary subjects in these two images. In the dancer photo, the guitar player is the secondary element. In this photo, both the orange rock face and the hiker take on equal strength as subject elements that draw your eye and play off of each other.
The elements that you chose in your composition reflect your own creativity and how you see the world. Sometimes these secondary elements might be highly conceptual or symbolic, or they might be a simple, in-your-face background. In some cases, they might even be in front of your subject. Or, it might just be the way the light, shadow or fog accentuates or highlights your main subject.

It’s this relationship that will tell the story of the greater scene and answer the questions such as where, why and how. It’s what gives the shot a sense of place and provides the air of mystery or the impact that a powerful photograph carries. It’s what gives your photo it’s own flavor. Without flavor, you have bland, and when it comes to photography, no one wants to look at bland.
The strongest images not only captivate the audience in the moment, they embed themselves in the viewer’s mind and are remembered long after the initial inspection. They do this with simplicity. They don’t distract or overwhelm the viewer with too much information and they don’t try to say too much. You’ve heard the term “Less is More.” In photography, this is a golden rule.

The viewfinder is your canvas and you have final say about what goes into it. You also get final say about what doesn’t go into it, which is often the more important decision. Compose your shot so it contains only the vitally important subject matter, whether it’s a specific feature in the landscape, a person or the color of the light that’s falling on the subject.

Next, try to remove any distracting or unnecessary in the frame by zooming in with your lens, waiting for few seconds, minutes or hours, or by simply moving your camera position. Aim for a scene in which all the elements in the frame are related in some way, whether they compliment or contrast each other.
I’ve always been fascinated by Henri Cartier-Bresson’s phrase, “The Decisive Moment.”

Essentially, it refers to a single fleeting moment or expression that is captured by a photographer who happens to be in the right place at the right time. In real life, that “decisive moment” probably went by so fast that most of us didn’t register it as a singular moment. However, the photographer clicked the shutter at the precise second, or in many cases, fraction of second, and preserved the instant forever as a still image.

A powerful image can end up becoming part of our visual vocabulary and can represent our own ideas about an event or subject, even if we weren’t there to see it for ourselves. In that way, the photographer who captures the specific instant with their camera actually helps define the scene for the rest of the world through the power of the image.
Nikon N90s, 50mm f1.4 lens

Nikon D200, 14mm f3.5 lens
However, not all great photographs are rooted in capturing and freezing a specific moment in time. In fact, many powerful images are based on a photographer’s personal interpretation and unique representation of a static subject that has been seen, and perhaps photographed by many other people. Travel photos and some landscapes fall into this category.

Great photographs can be made with either method and I encourage you to go out in the world and look for decisive moments as well as static subjects that you capture in your own creative way.

Nikon N90s, 17mm f3.5 lens
Of the millions, if not billions of photos that are taken every year, most of them are shot from roughly the same vantage point: between five and six feet above the ground.

This is the average height of the human body, and since most people shoot photos while standing upright with the camera held at eye level, there is very little variation in how most images look.
Varying your vantage point is a very easy and effective way to give your images a unique look.

We are not used to looking at the world from any other view than from our own eye level, and so any photo that is taken from a drastically different vantage point will inherently appear more interesting to us.

I climbed a tree in order to get this shot.
Changing your vantage point can be as simple as standing on top of something, crouching down or lying on your belly on the ground. Or it can involve using more elaborate methods to get you or your camera into a higher or lower position, such as shooting from on top of a boulder or cliff, or up in a tree.

You don’t always have to hold your camera to your eye; ‘shooting from the hip’ so to speak, or holding your camera very close to the ground or near your subject can lead to some very dynamic imagery.

Nikon D300, 80-200mm f2.8 lens
You can also hold your camera onto the end of an extended tripod like a motion picture camera boom or attach it to different objects by using special clamps that are designed for such purposes, such as the Manfroto Super Clamp and the Bogen Magic Friction Arm.

Using these clamps, I’ve attached my cameras to bicycles and other moving vehicles and used the self-timer or Pocket Wizard radio controlled remote triggers to fire the shutter. The possibilities are endless, and only limited by your imagination and equipment.

For this shot I used a monopod and the self timer on my Nikon D700 with a 14mm f.2.8 lens. Yes, those are my legs!
The world is literally full of details. Every single object and scene around us is made up of individual features and textures that make up the greater form, and depending on who we are and where our interests lie, we all notice them differently. What interests one person might not even gather the attention of another, and thus moving in close and shooting the details of a scene is a great way to create images that truly reflect your personal view of the world.

Detail and closeup shots often have a strong visual impact because they draw the viewer into the scene. However, as with any type of great photograph, a good detail image is more than an accurate picture of a particular object. Rather, it is a representation of the greater scene that captures the viewer’s attention and hints at what lies beyond the borders of the photo.

A good detail shot will give the viewer just enough visual information so as to engage their mind and cause them to try and imagine the rest of the scene. Anytime you can involve the imagination of your audience, you have created a successful image.
Detail shots work well with any type of lens and you’re only limited by your imagination as to how you portray your subjects. Let’s explore a number of techniques and creative considerations that you can use to make your detail shots stand out.

**Details that give a sense of place:** You might want to shoot a detail shot in such a way that it includes hints about how the subject relates with its surroundings. Including just enough information that tells the greater story of the scene is an effective way to give your viewers not only a reference to location, but also additional visual subject matter to concentrate on.

**Larger details:** Detail shots don’t always have to be photographs of smaller objects and they don’t always have to be taken up close. There is enough detail of different sizes in the world that you can focus on nearly anything you want, so long as you can accentuate that particular subject matter in a visually appealing way.

**Lines and textures:** Sometimes the subject of your detail images can be more about simple graphic form and texture instead of a physical object. Experiment with lines, shapes, colors, patterns and other abstract subject matter that appeals to you. Shadows and how they relate to tangible subjects around them often make striking images.

**Human details:** There is endless variety to the details of the human form and its actions. Focusing on particular aspects of human interaction, motion or relationships with the world can lead to very powerful imagery.
Before taking a photo, ask yourself the following question: **"What’s the picture about?"**

This simple question is perhaps the single important ingredient toward composing better images. Without it, you run the risk of making boring, cluttered, distracting pictures where nothing interesting stands out in the frame. Reactions to weak images usually result in very quick, uninterested review by your audience, who will remember very little about your photo as soon as it passes their eyes.

This goes completely against the effect that most of us desire with our photography, which is to create images that have a strong impact and lasting impression on our viewers. The most powerful images not only captivate the audience in the moment, they imbed themselves in viewer’s minds and are remembered long after they have seen the shot.

That’s where your vision comes into play.

**"What’s the picture about?"** is what dictates the story, or the narrative on which the image is built. It gives enough information so that the viewer can have at least a basic understanding of what’s going on within the borders of the photo. It’s what defines the relationships between the people, the background and/or the different subject elements that make up your frame. It doesn’t have to tell the entire story, and it should leave enough room for the viewer’s imagination to run amok, which is a sure fire way to evoke an emotional response from your photo.

**"What’s the picture about?"** defines the body and the composition of the photograph and ensures that it has a skeleton, legs to stand on, room to breathe and enough muscle mass that it can throw its weight around. It also ensures that it’s lean enough to be quick and nimble without being overwhelmed by too much unnecessary clutter.
By identifying the most important subject matter in your scene and considering the emotion or power that you derive from it, you take the first step towards composing a good image. However, it is not the only step, nor is it the most crucial.

As I mentioned above, after deciding what goes in your frame, you must next decide what doesn’t. This is often a more difficult process, but it’s often more critical to the success of the image. (Remember the adage: “Less is more.”)

As you look through your camera, pay attention to everything in your scene and then try to remove any distracting or unnecessary elements in the composition. This is done most easily by changing your camera position, by waiting for a few seconds or a few hours, or by zooming in or out with your lens.
Be deliberate with your compositions and strive for that perfect balance of simplicity, relationship and mood in your photographs. And before you snap the shutter, remember to ask yourself “What’s the picture about” because if you don’t know the answer to this vital question, then your viewer’s probably won’t either and your picture will fail to have the desired impact on your audience.

If you concentrate on doing this, it will put you on a path towards creating much more powerful imagery.

Finally, understand that the best images do not just happen. Snapshots happen, but a strong image is a product of vision, anticipation, technique, creativity and sometimes a little bit of luck. Making good images takes effort and personal engagement with the subject matter, and the energy that you apply to the process will be reflected in the final image.

I close now with some thoughts on the process of creativity and the concept of image creation. I hope that you’ve found this manual to be inspiring, thought provoking and useful in your own photography.

Remember, improvement at photography is a lifelong process. Treat it as such, and over time, you will see not only growth in your own imagery, but maturation and evolution in your own creative process and personal vision.
Creation

What exactly is creativity? We all throw that word around quite a bit, but how much time do we spend really thinking about what it means, aside from the mere act of being creative?

By definition, creativity is the set of cognitive brain functions in the human and animal existence that revolve around solving problems, or expressing ideas, concepts or methods that are uniquely original.

Creativity in human society is about producing something useful and new that has never been made before. It either allows to complete a previously impossible task or it entertains us in a novel way. Both processes stem from looking at our surroundings in a new way and trying something that’s never been done before.

Often times, those ideas are met with the barrier of opposition, and it’s the persistent individual who is able to push forward with his or her ideas and create new and successful methods that change the lives or the perceptions of ourselves or others. In the animal world, those barriers are usually environmental. With humans, they can either be environmental barriers or social constraints that cause lack of acceptance. Throughout our human story, creativity has not only allowed us to evolve technologically as a species, it has also allowed us to find meaning in our lives, express our own individuality and define our personalities.

Creativity requires both risk and the confidence that your ideas will have some inherent value or merit, either to yourself or to society. The process of creativity can be broken down into five stages. Let’s look at how they could play out in a photographic process.

Fact Finding: Where you do research and collect data about your surroundings. You notice a subject that you’d like to photograph and note the different elements of the environment that attract you to the scene. Or you imagine a subject and how you’d like to portray it your imagery.

Problem Findings: Where you pinpoint specific problems in the current method or areas that could be made more efficient. You evaluate the lighting conditions, shadows, backgrounds and anything that might hinder your image.

Idea Finding: Where you mull over your collected data from the first two stages and brainstorm for new ideas for success or originality. You come up with ideas such as angles of view or directions and quality of lighting that might better emphasize your subject.

Solution Finding: Where you come up with specific solutions to the problems or barriers in your process. You consider exactly what equipment you’ll need, which lens to use and where you’ll need to stand in order to effectively capture the scene as you imagine it.

Plan of Action: Where you carry forward and implement your new ideas to achieve something brand new. You plug in your lights, grab your camera, move around, reposition the subject and actually take the photograph.

Not that you have to memorize and plan out these specific steps every time you take photos, but it can be useful to recognize what goes into our creative process as photographers. The next time you find yourself in a creative rut, try running through these steps in your mind and see if any new ideas pop out.
During my years as a professional shooter and photography teacher, I’ve spent a great deal of time exploring the methodology of creativity as it applies to different types of images.

In thinking about the process of making photographs and analyzing photos that I’ve already shot, I’ve come up with three different concepts that define specific types of imagery, and four different concepts that describe the actual process of creating that imagery.

While you don’t necessarily have to think about these methods every time you got out and shoot photographs, but exploring them and storing these concepts in the back of your mind helps you to further understand what actually goes into creating photographs.

**Types of Images:**

**Found:** An images that shows a scene “as is,” with no manipulation or alteration in any way. Most nature, wildlife and journalism photographers create “found” images.

**Controlled:** Using minor “direction” to create an image that might not have happened exactly that way without your involvement, but very well could have. This could be having your subject pose a specific way, or follow some sort of action that is dictated by you. Many of my adventure images are somewhat controlled. I’ll often direct my models to “ski right by that rock,” or “ride down that trail,” or “stand over there on that outcrop and look towards that mountain.” Even though I direct the image a little bit, the final images represent scenes or actions that conceivably could have played out that way whether I was there to photograph them or not.

**Contrived:** An image that was totally made up or “faked.” It probably would never have happened that way in real life, but by the hand, direction or special effect of the photographer, a unique image is created. Studio photographers often make contrived images. Nature photographers rarely make images of this type.

---

**Methods of Creation:**

**Snapshots:** Just pointing your camera and shooting. Very little, if any thought process is involved in creating the photograph.

**Passively Created:** Fine tuning or working a scene that is already before you. You are using your own personal vision to record the scene in a unique way. You might not alter the scene in any way, but as you’re shooting, you give some thought to your compositions, angles, and lighting while you’re shooting.

**Actively Created:** Having previsualizations about the way you want a particular subject to look in your final image. This means deciding on factors like composition, exposure, subject placement and lens choice in advance, and then waiting for the optimum lighting conditions.

**Totally Previsualized:** This means having an original image idea in your mind even before you have camera in hand, and then working to turn those creative ideas into a finished photograph. This method involves searching in advance for the right subject matter, location and lighting, and then bringing all the elements together. This approach often leads to the most rewarding photographs and will most likely reflect your personal vision.
About the Author

Dan Bailey has been a full time professional adventure, outdoor and location photographer since 1996. He teaches photography courses online at The Compelling Image and he writes about photography on The Photoletariat and on his own blog.

A Colorado Native, Dan currently lives in Anchorage, Alaska.

Visit his work at www.danbaileyphoto.com.