

# The Aesthetics of Photography

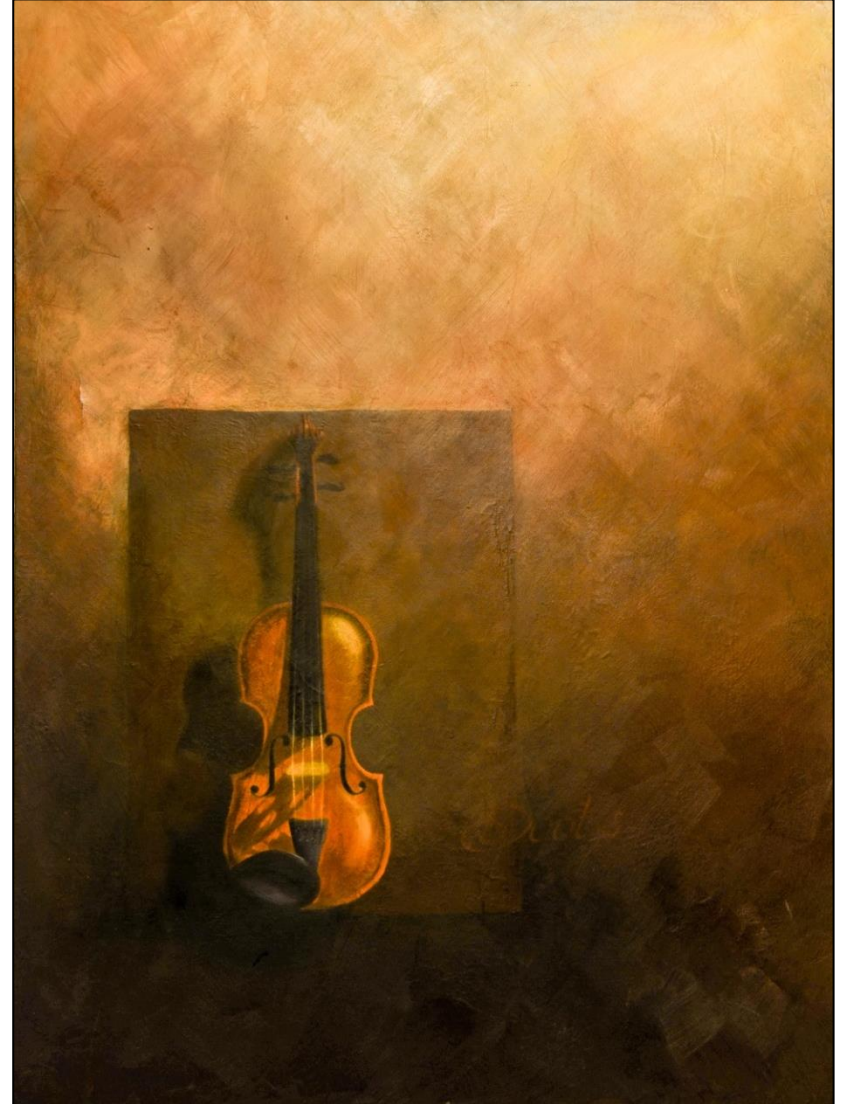
Written by Emma Gilette

"You don't take  
a good photograph,  
you make it"

- Ansel Adams

# My Background in Art:

- Fine Arts Degree  
(Painting & Drawing)
- Secondary Art &  
Photography Teacher  
(7 years)
- Numerous sales and  
exhibitions (paintings,  
drawings and photos)



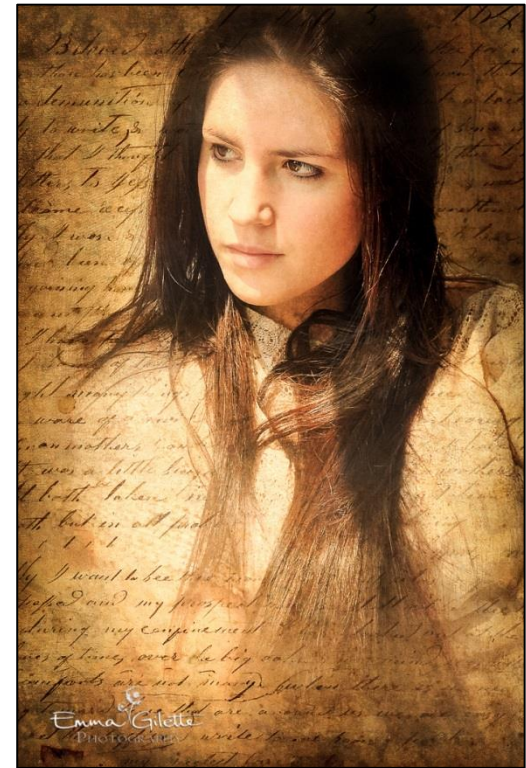
Emma Gilette , *Mum's Violin*, acrylic on canvas, 2005



# Some of my Photography









# **Definition of “Aesthetic”:**

## **Adjective:**

1. Having a sense of the beautiful; characterized by a love of beauty.

*E.g. That photograph is aesthetically pleasing.*

## **Noun:**

1. The philosophical theory or set of artistic principles governing the idea of beauty at a given time and place:

*E.g.. The Cubist aesthetic.*



# **Why Learn Aesthetics?**

**Understanding Aesthetics will help you to:**

- “See” the images around you,
- Capture images with maximum impact,
- Develop your visual vocabulary,
- Develop your “eye” for what “works”,
- Make you think & plan before you shoot, and
- Ultimately, improve your photography.



# **This Presentation Will Cover:**

- **Art Elements**  
line, colour, tone, shape, texture, space
- **Design Principles**  
Balance, Emphasis, Contrast, Movement, Rhythm, Pattern, Repetition, Unity, Variety, Proportion, Scale
- **Design Concepts**  
Composition, Juxtaposition, Perspective
- **Compositional Guidelines**  
Rule of Thirds, Golden Mean, Leading Lines, Lead Room, Natural Framing, Rule of Odds, Simplify
- **How to develop your photographic “eye”**



# Art Elements

The building blocks of all artworks:

1. Line
2. Colour
3. Tone
4. Shape (2D)  
Form (3D)
5. Texture
6. Space



Caras Ionut

# Line

**Lines have character and personality and can communicate emotion**



Martin Vlach



# Horizontal lines

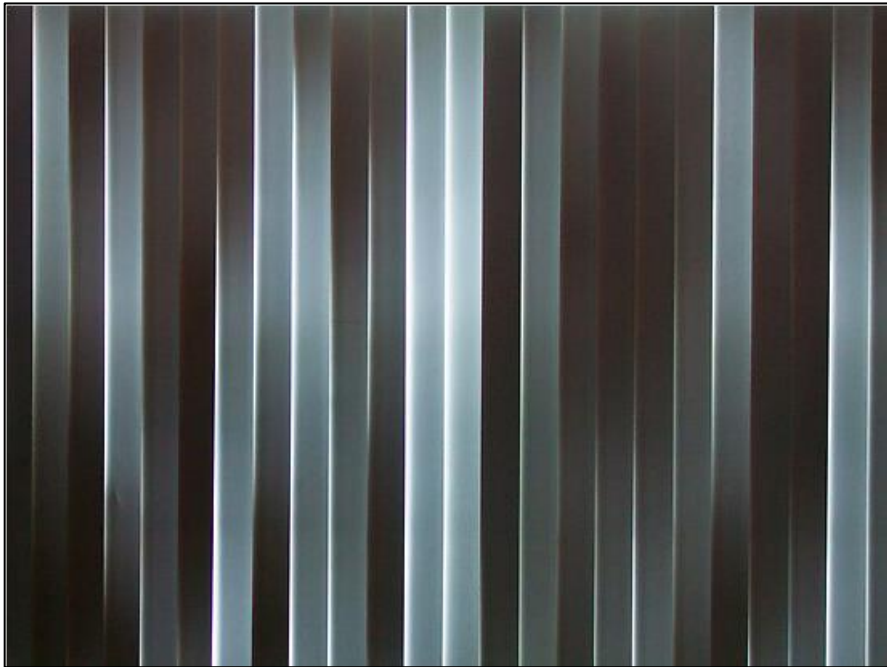
**Suggests a feeling of rest and repose – they are calm & quiet**



Canola Farm At Dawn by EOS20

# Vertical lines

Are bold, strong & stable



G. Richard Anderson, *Vertical Blues*



Philippe Halsman, *Moustaches (Salvador Dali)*, 1954



# Vertical lines

Can also communicate a feeling of loftiness and spirituality.



Dorit Thies, *Borderline*



Martin Stranka, *Between Light & Nowhere*

# Diagonal lines

**Diagonal lines** show action, falling, leaning, or growing – they suggest a feeling of movement or direction.



Buckwhite, *Abstract Architecture in Blue II*



Dwarkan, *Introspection*



# Curved Lines

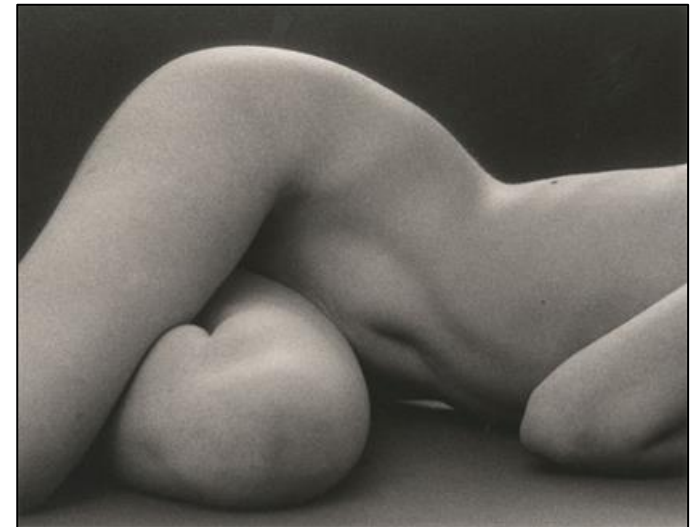
Suggest comfort, safety, familiarity, relaxation. They recall the curves of the human body, and therefore have a pleasing, sensual quality.



Convex Sunlines by Suncent



*Winter Morning, Everton Hills* by Kevin McGennan



Edward Weston, *Nude*

# Curved Lines

Can also suggest confusion, turbulence, even frenzy.



Bill Wadman, *Motion*



Kyle Thompson, *Untitled*, 2012



Daniel Montero, *Blue Color Photography*



# Directional or Leading Lines

Move the viewer's eyes throughout and into a photograph.



Swin, *The Way It Grows*



Bob Larson , *Enter*

# Directional Lines

Aren't always straight; the “line” of a model's body can create an “S” shape that will lead the viewer's eye all along her body



Oleg Oprisco



Mario Testino, *Anne-Hathaway*,  
for *Vogue US*, Nov. 2010

# Straight Lines

Provide structure and direction to a composition. While **horizontal and vertical lines** in combination communicate stability and solidity.



Kai Ziehl



# Pointed or jagged lines

Can express uncertainty or anger



Lauren Morris, *Untitled*



Matteo Pontonutti, *Manifestations*

**Meandering lines**  
are whimsical and happy



Larsvande Goor, *Untitled*

**Flowing lines**  
are graceful and mystical



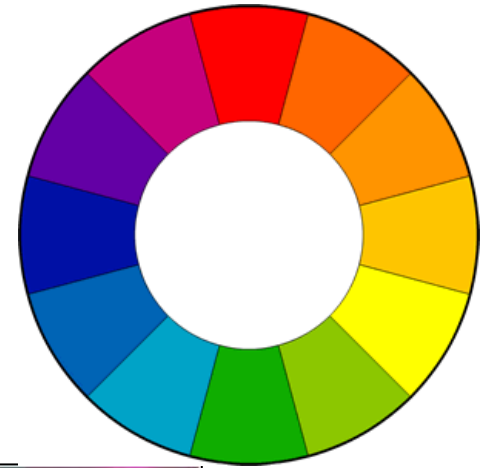
Tim Walker, *Private World*



# Colour

## Colour consists of:

- Hue (another word for colour)
- Intensity / Saturation (brightness or dullness)
- Value (lightness or darkness)

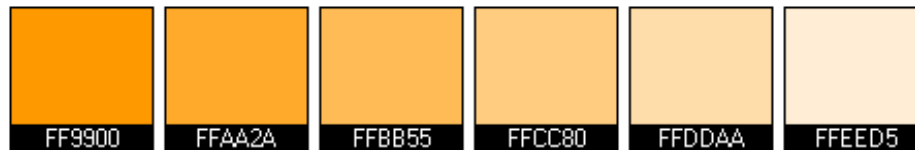




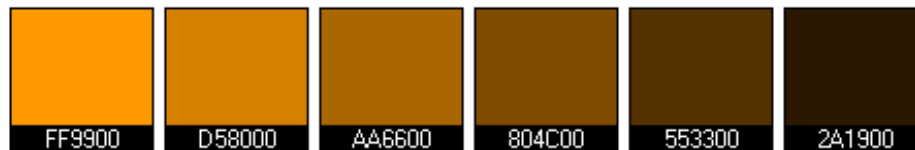
# Tints, Shades and Tones

- Tints are made by adding white to a pure hue
- Shades are made by adding black to a pure hue
- Tones are made by adding grey to a pure hue

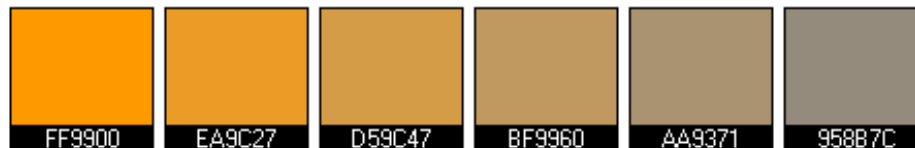
**Tints** - adding white to a pure hue:



**Shades** - adding black to a pure hue:

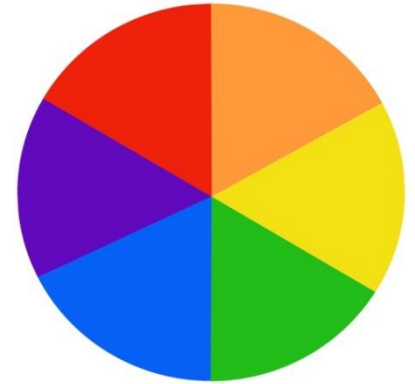


**Tones** - adding gray to a pure hue:



# How to use colour

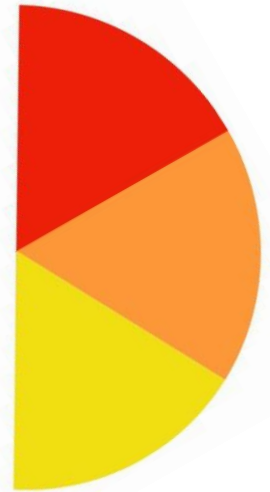
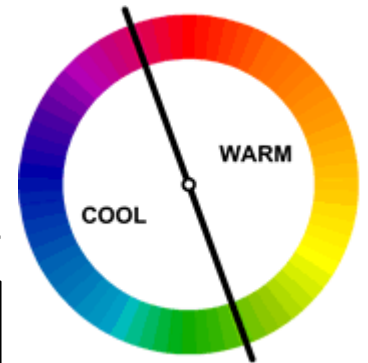
- Use colour schemes to enhance, appeal or make an impact in your work
- Understand the colour wheel



*Zhangye Danxia Range, Photo by: Image China*

# Warm Colour Schemes

- Are vivid and energetic
- Tend to advance in space
- When shooting in the morning or evening colours will look warmer

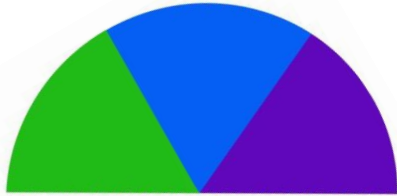


Alex Cassels



# Cool Colour Scheme

- Create a calm and soothing impression.
- They tend to recede in space
- When the sun is high in the sky colours will look cooler.



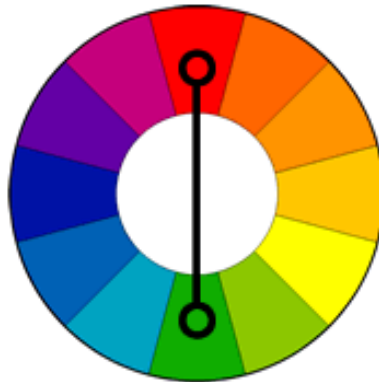
# Analogous Colour Schemes:

- Lie alongside each other on the colour wheel
- They usually match well and create serene and comfortable designs
- They are harmonious and pleasing on the eye
- Make sure you have enough contrast when choosing an analogous colour scheme. Choose one colour to dominate, a second to support. The third colour is used (along with black, white or grey) as an accent.



# Complementary Colour Schemes

- Opposite each other on the colour wheel
- The high contrast of complementary colours creates a vibrant look especially when used at full saturation. This colour scheme must be managed well so it is not jarring.
- Works well when you want something to stand out
- Often used in advertising







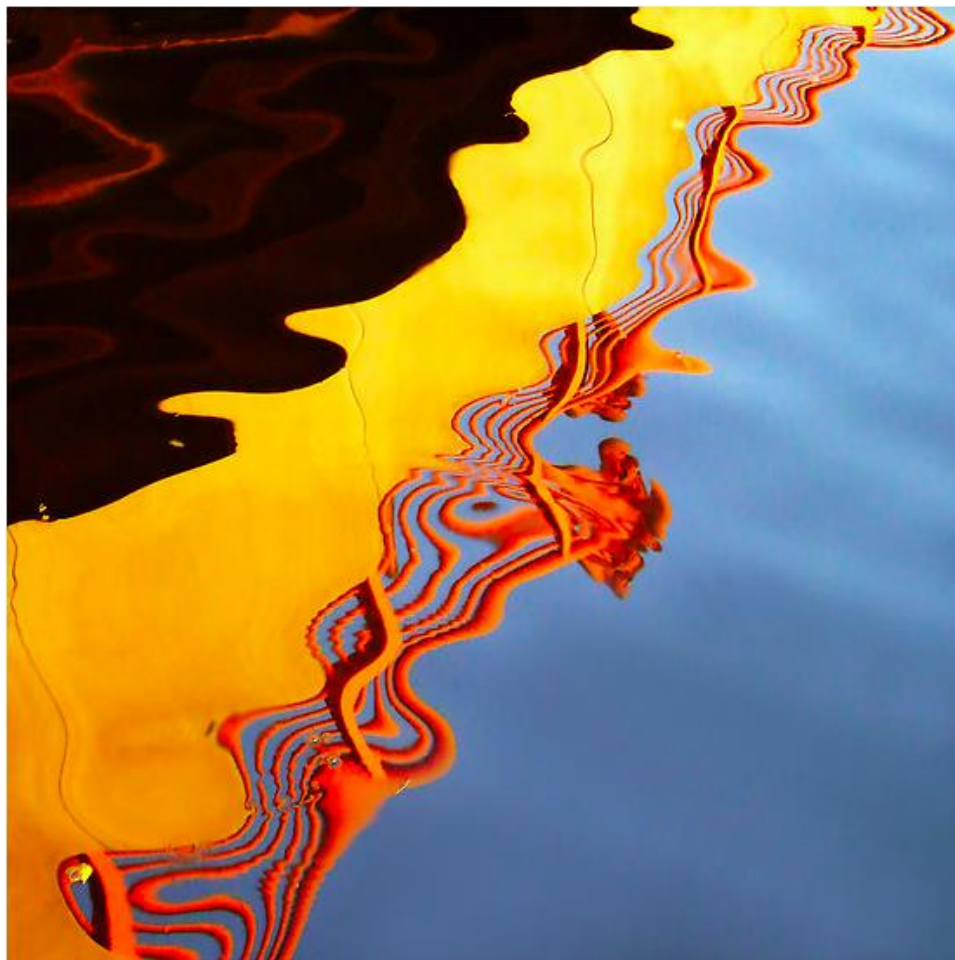
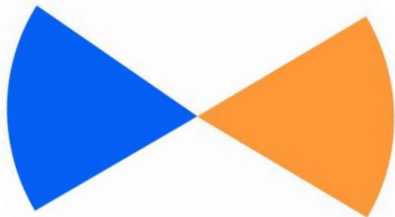


Afghan Girl, Copyright © Steve  
McCurry / Magnum Photos



Tim Walker, Puppet series





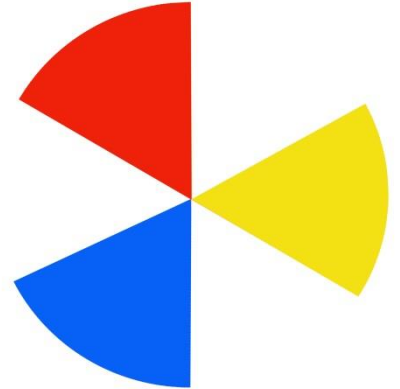


# Triadic Colour Schemes



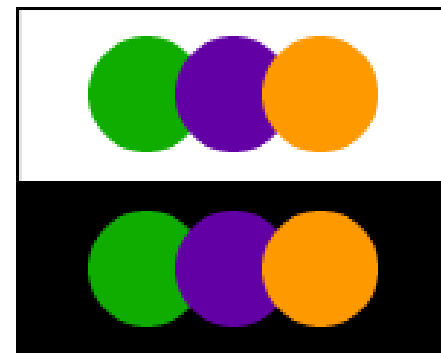
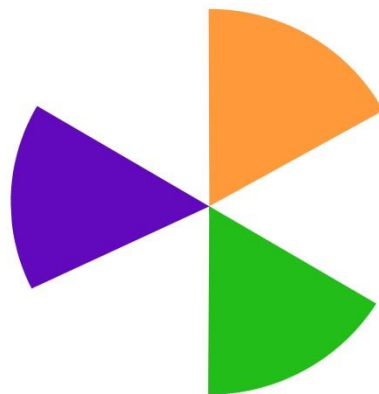
- A triadic colour scheme uses colours that are evenly spaced around the colour wheel (forming a triangle).
- Triadic colour schemes tend to be quite vibrant, even if you use pale or unsaturated versions of your hues.
- To use a triadic harmony successfully, the colours should be carefully balanced - let one colour dominate and use the two others for accent.

# Primary Triadic Colour Scheme



Bluesrose, *Chairstract. IV*

# Secondary Triadic Colour Scheme



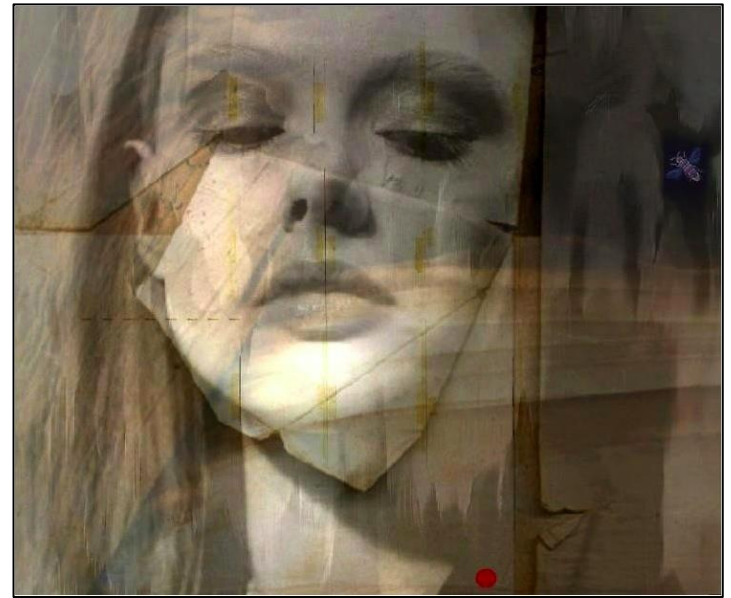


# Tertiary Colour Scheme

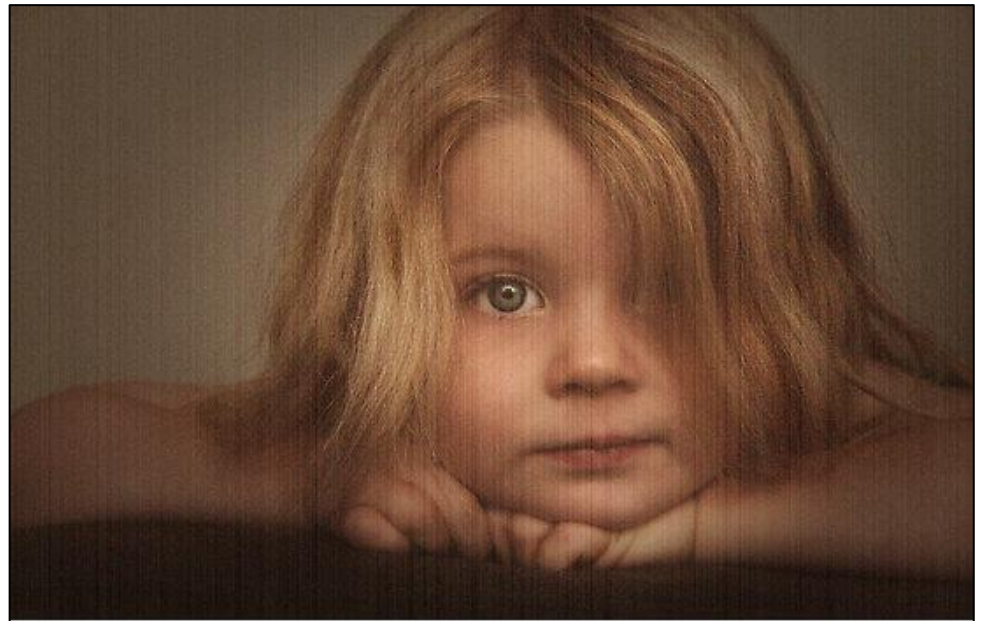
- Greys and Browns (formed by mixing two secondary colours – hence 3 primaries)
- Tertiary colours are sophisticated
- Feel Natural
- Often add a melodic or aged feeling to a photograph



*Stay Beside Me Whisper To Me "Here I Am"  
And The Loneliness Fades...* by James Leader



*Untitled* by Franck Balestracci



*Angel* by Sharon Hammond

# Monochromatic Colour Scheme

- Creates bold and dramatic photographs.
- Try getting in closer to subjects, isolating one colour from its surroundings and making the colour the focal point.
- Focus becomes the tone or the meaning of the image / colour.



Holly Henry

# Colour Psychology

## Colours can have emotional impact. E.g:

- Red = love, lust, excitement, rage
- Yellow = happiness, warmth, optimism
- Green = envy, peaceful
- Blue = masculinity, corporate, trust, strength
- Pink = sophistication, sincerity
- Purple = spirituality, power, authority, creativity
- Black = grief, fear, power
- White = purity, sincerity, happiness



# Colour Psychology and Branding



# **Tone**

- The lightness or darkness of a colour or shade
- Can add drama, liveliness and impact to your images.
- In photography – it is created by using light
- Light tones advance, dark tones recede.
- Black and white photos rely completely on tone because of their lack of colour.
- Tone can be used to make your subject stand out through contrast.



Julian Escardo

# Strong tonal contrast

- Is powerful, dramatic and emotive
- Isolates focal point effectively



*The Reckoning* by Matteo Pontonutti



*MoonChild* by Suzana Ristic



# Chiaroscuro in Painting:

- Italian word meaning “light dark”.
- Used to describe the skilful balance of light and dark in a painting, with strong contrasts to create dramatic effect.
- Chiaroscuro emphasized shadows using harsh lighting to create a sense of depth and volume in painting
- The paintings of Caravaggio and Rembrandt are good examples.



*The Matchmaker* by [Gerrit van Honthorst](#)



Rembrandt, *Self Portrait*

# Chiaroscuro in Photography:

In photography, black and white images that utilise chiaroscuro are often referred to as “noir”. Noir is a technique that involves using “hard lights” (those that leave sharp edged shadows). Try using a small or narrow source of light. Tools such as snoots and honeycombs will help you to achieve this effect.



Ryan Berry, *All of these Emotions of Mine - Chiaroscuro Self Portrait*, 2010



Kasia D

# Monotone

- Images described as “Monotone” have very little tonal variation
- Can create a feeling of eeriness or voyeurism.



Mirai, *Monotone Landscape*



Graham Farquhar, *Naked and Lost*

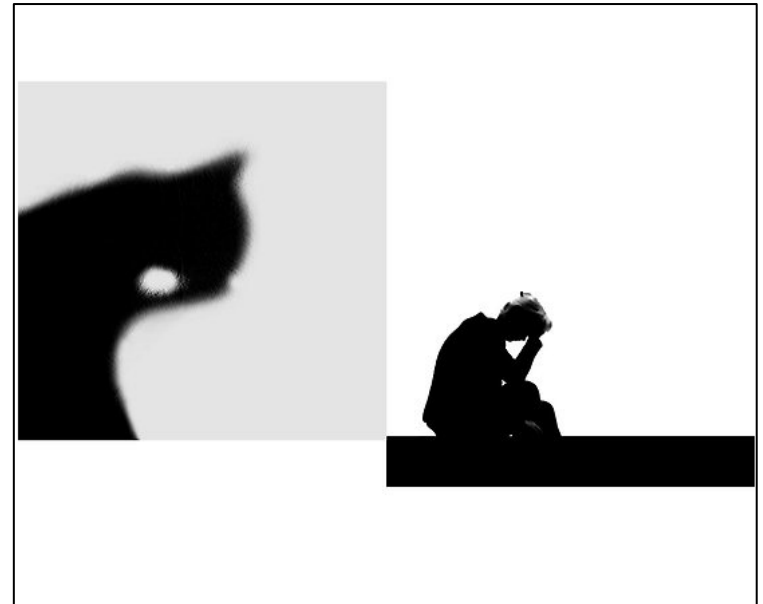


# Shape

- An enclosed area defined and determined by other art elements (2D)
- Can be organic or geometric
- Can be used as “frames” for your subjects



*Itsy Bitsy Drops* by Sharon Johnstone



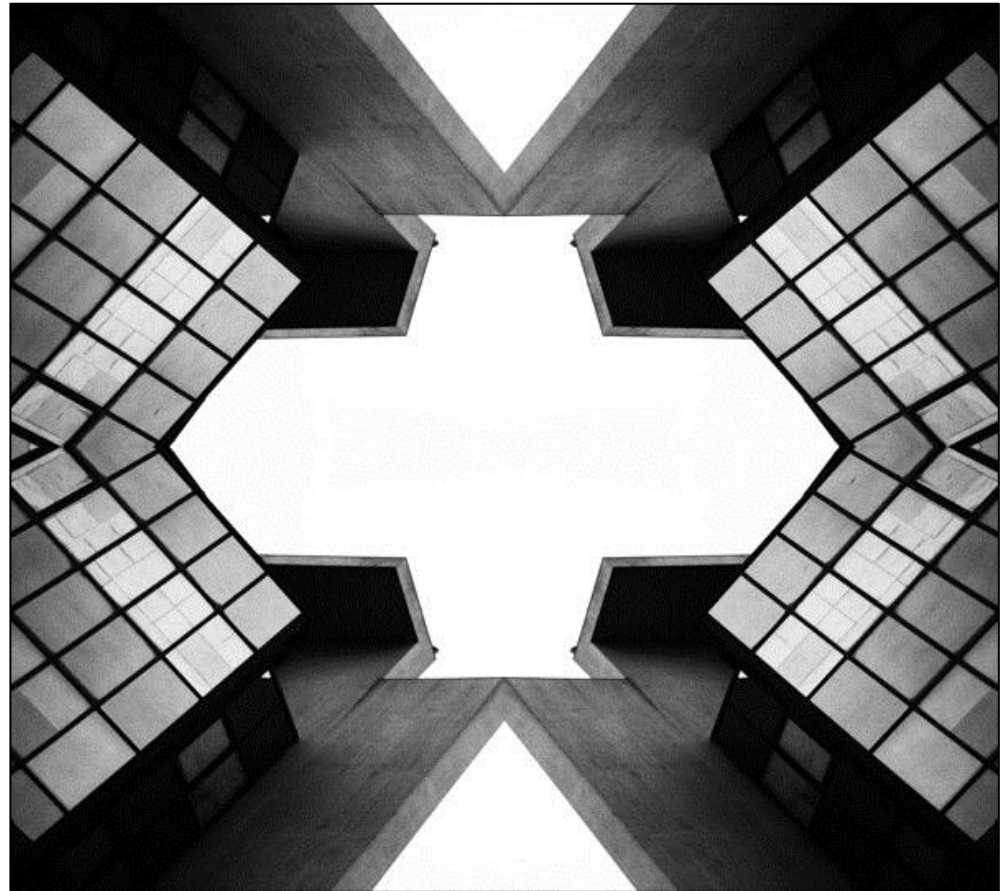
Bluerose

# Geometric Shapes

- Have perfect, uniform measurements and don't often appear in nature
- E.g. circles, triangles or squares
- Geometric shapes have an industrial, hard-edged, man made feel
- Often lack emotion/mood



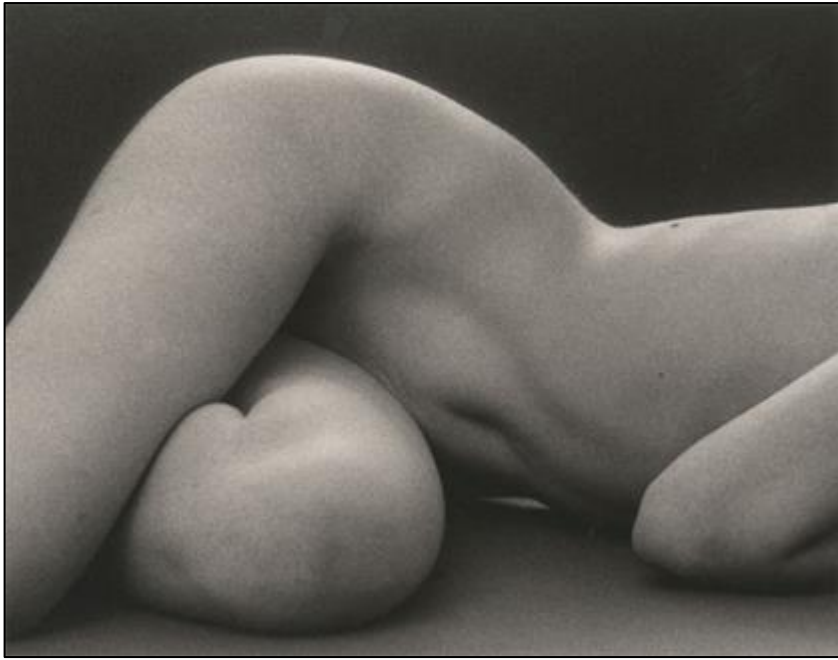
Emily Blincoe, *Citrus*



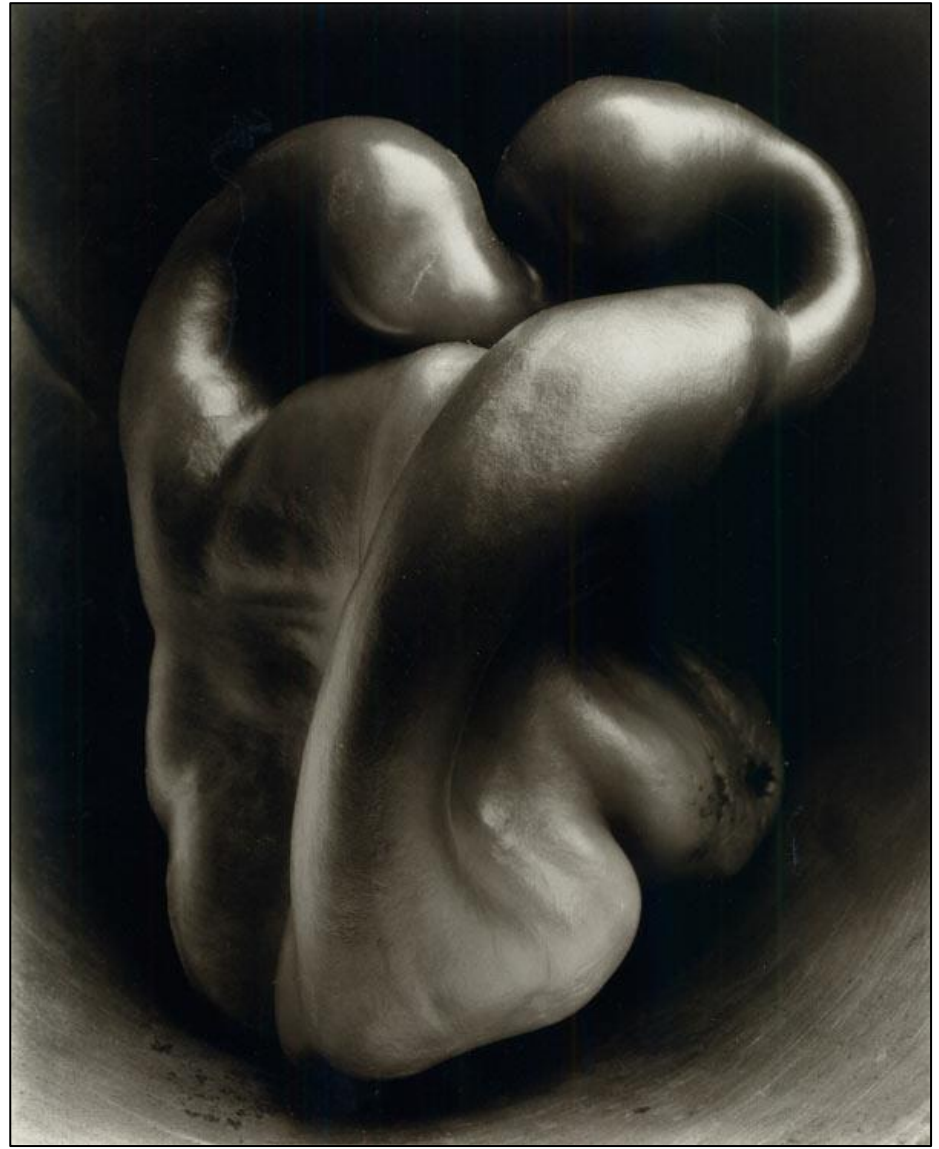
Helder Santos, *Shift-05*

# Organic Shapes

- Found in the natural environment
- Are free-form, curving, unpredictable and flowing in appearance.
- Can be sensual
- Add mood/emotive quality



Edward Weston, *Nude*, 1936



Edward Weston, *Pepper*, 1930



- The addition of organic shapes to a composition dominated by geometric structures can add an unpredictable energy to your photos.



# Using Shapes to “Frame” a Subject:

- Keeps the viewer’s eye inside the image
- Focuses attention on the focal point
- Can add meaning through juxtaposition



Tim Walker, British Vogue, 2008



Tim Walker, British Vogue, 2008



# Adding frames in Post-Production



*California Dreaming* by John Poon



*The Beat Of Black Wings* by Michael Bilotta

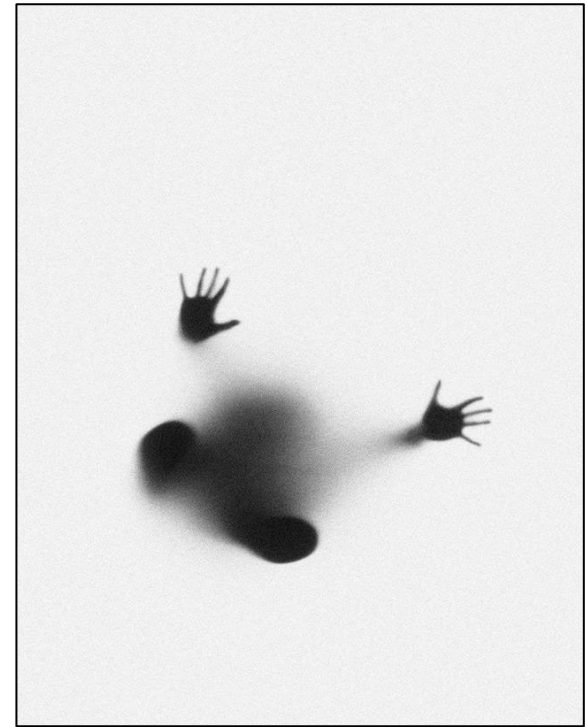


# Shadows and Silhouettes:

Focus the image on shape, as tonal detail is lost



Noel S. Oszvald

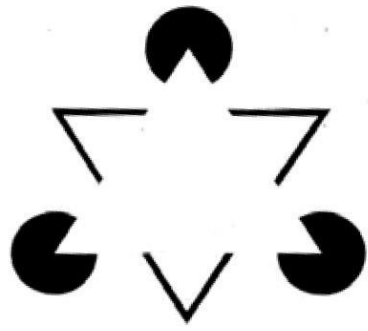


Marek Chaloupka

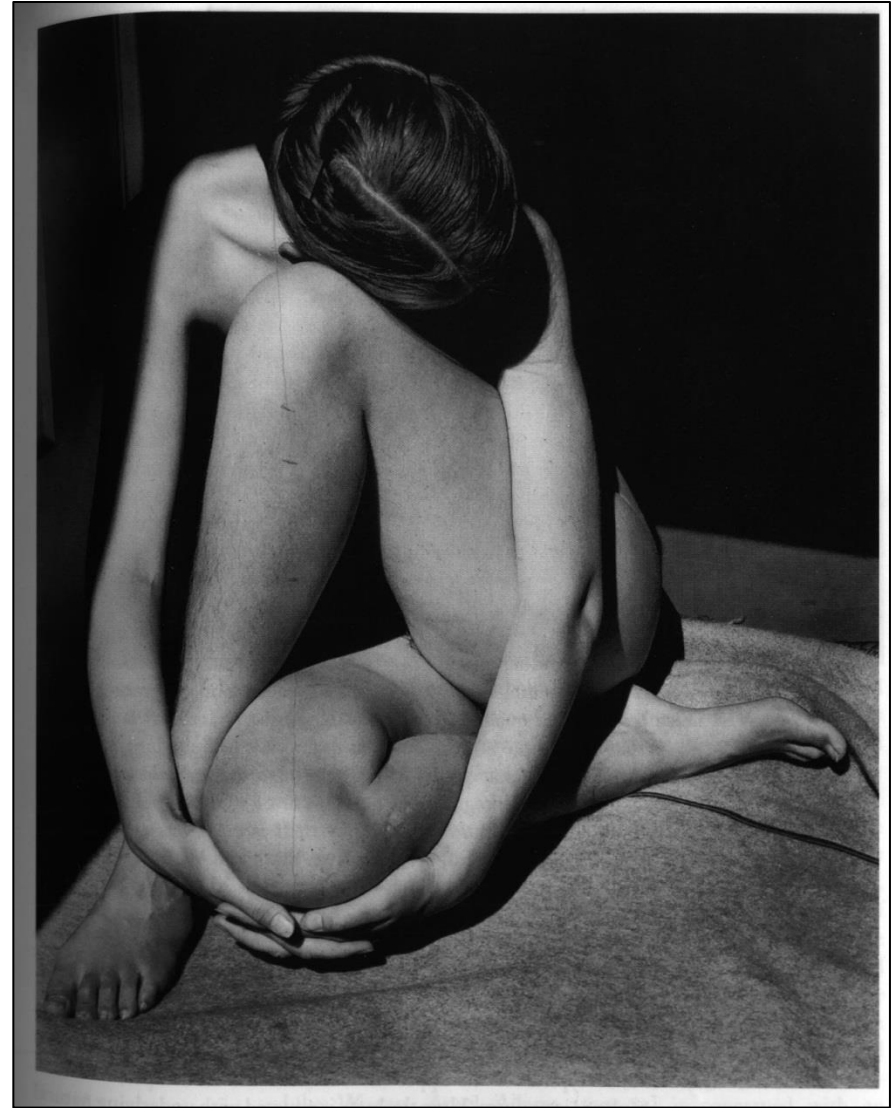


Guy Cohen

# Implied Shapes



Zen Sutherland, *Implied Triangle*



Edward Weston, *Nude*, 1936

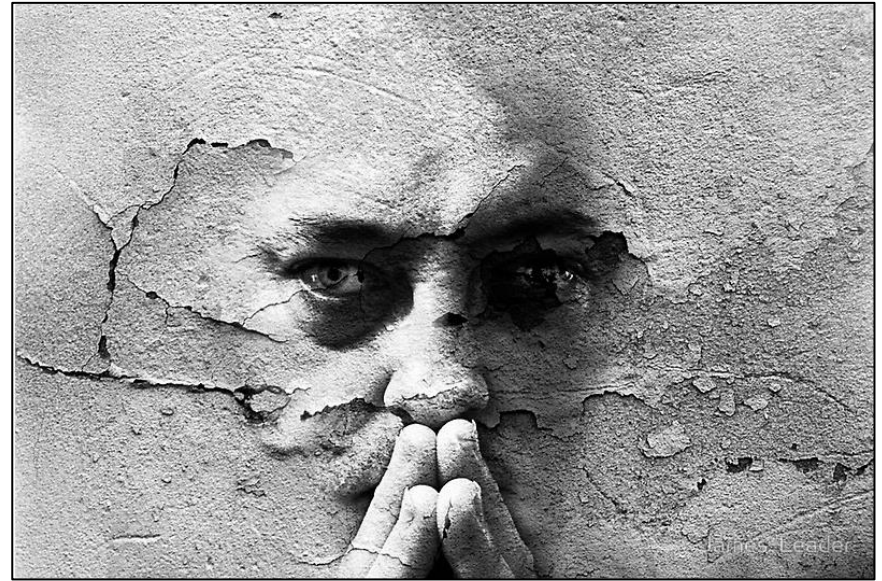


Robert Francois Photography

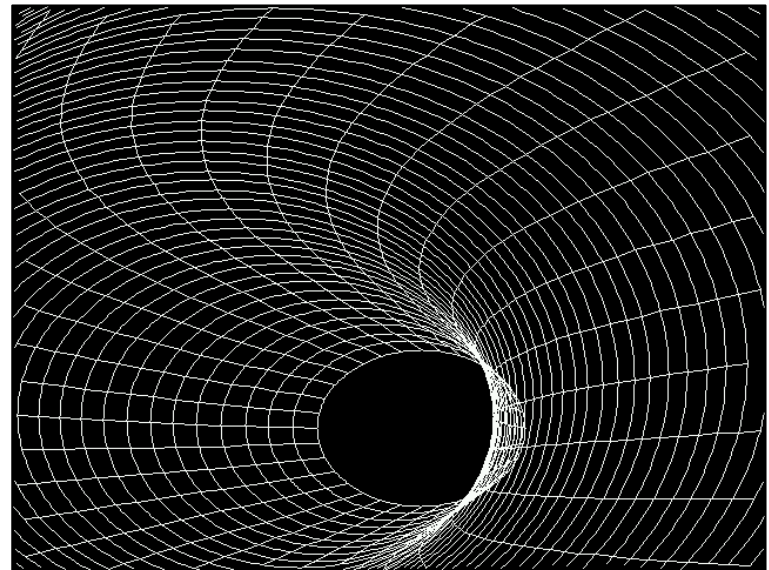


# Form

- A 3-dimensional object, OR:
- A 2-dimensional object that appears to be 3 dimensional
- A triangle, which is 2D, is a shape.
- A pyramid, which is 3D, is a form.
- Form is what takes your two-dimensional photograph and makes it appear life-like and three-dimensional. This is usually achieved by controlling the light (tones) on your subject. It can also be created through using line & texture.



*Talking To A Wall* by James Leader



# Space



Fototaker

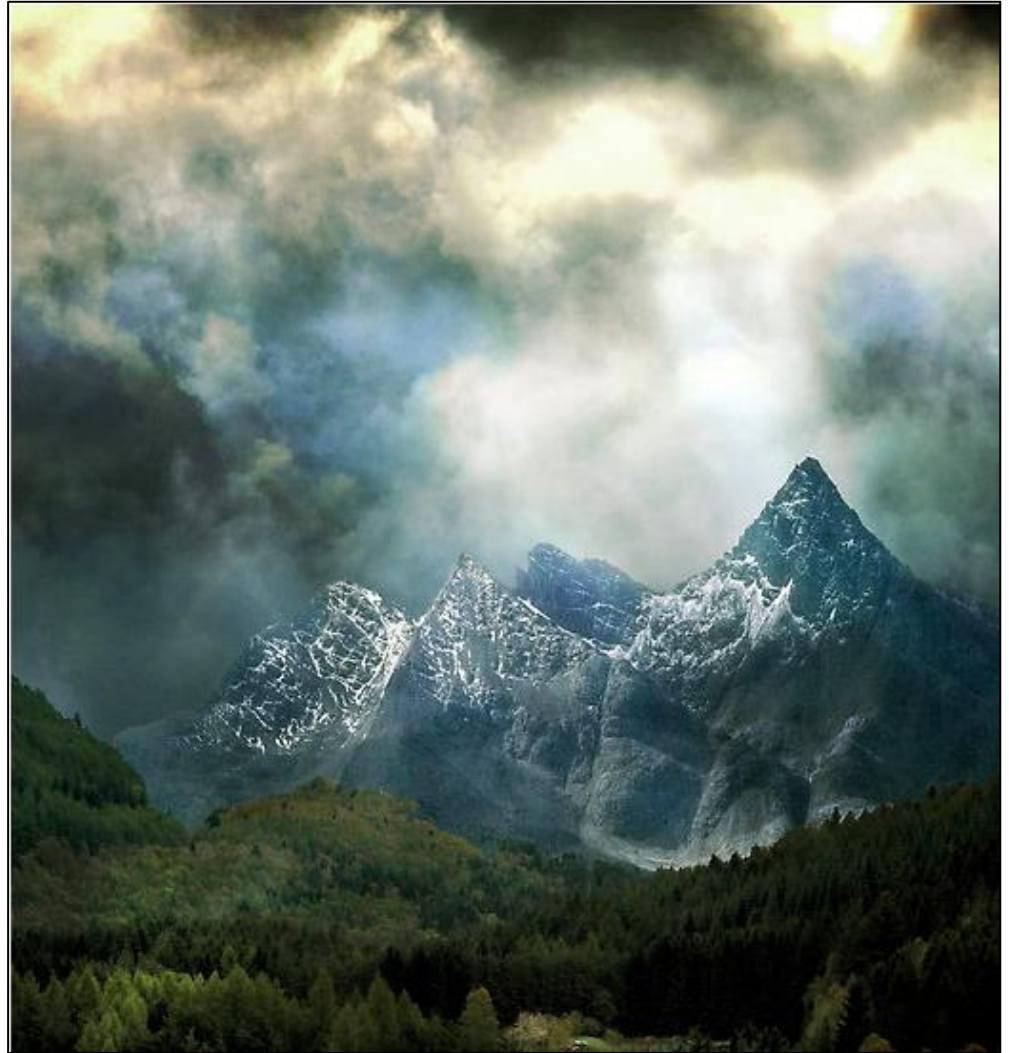
- The area used or unused in an image
- Foreground, Middle Ground and Background
- Positive space (filled with subject)
- Negative space (empty or blank areas)
- Spatial relationships can be used to create DEPTH

# Foreground, Middle Ground, Background

All images (especially landscapes) should have some kind of foreground, middle ground, and a background. This is a simple way to move your viewer's eye all around your image and even back in space



*Unity* by Ian David Soar



*Light of the Gods* by Kenart



# Positive Space

- Positive space is space taken up by something - such as your subject.
- Abstract compositions are often all positive space.
- Don't be afraid to use open compositions which cut off parts of your subjects and fill the frame with the subject.



Neon by Jessica Walker

# Negative Space

- Negative space is an “empty” or “blank” space, which may still have something in it.
- Negative space is what is in between all the positive space.
- Don’t be afraid to use negative space in your images!



Birds on a hot tile roof by Citizen



Sojourn by Amy Weiss

# Depth

## Depth is created through:

- Overlapping
- Shading (tone)
- Linear perspective
- Atmospheric perspective

**Note:** If you are creating composite images in Photoshop, it is critical to understand these rules, as this will allow your images to retain a realistic quality.



Hope & Butterflies by Carol Knudsen



## Overlapping

Overlapping subjects and adding shadows creates the feeling of depth



Soul Mirror by Sybille Sterk

## Linear Perspective

Objects becoming smaller with distance  
One and two point perspective adds depth



THE FALL by KEIT

# Atmospheric Perspective

Detail, colour saturation and tonal contrast diminish with distance



# Texture:

- The surface quality or feel of an object – its smoothness, roughness, softness, etc.
- Texture can be real (tactile) or implied.
- Textured background can help subjects to stand out.
- Textured skin adds character to interesting people, giving them a story – especially the elderly.
- Texture adds interest to an image – a sense of sight and touch is involved.
- Can add mood and emotive qualities to artworks.



# Rough v's smooth:



Woman portrait III by Mark Smart



Nymph by Jessica Walker



# Real Texture

## Create real texture by:

- Printing on textured surface (e.g. canvas, wood, material)
- Photo transfers onto textured surfaces
- Using mixed media (e.g. photography + paint)
- Collage



sallymankusglove-web



Lucy Feng, laser-cut-portrait



Januz Miralles



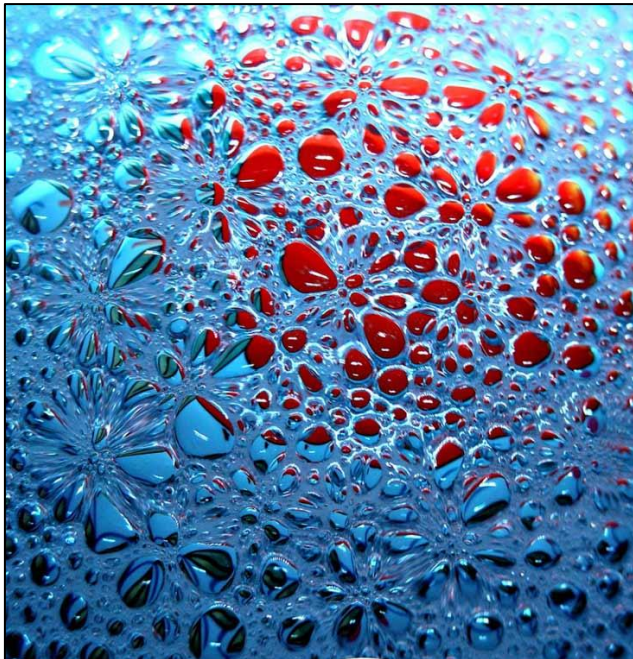
Encaustic Wax 10, Michael Parker



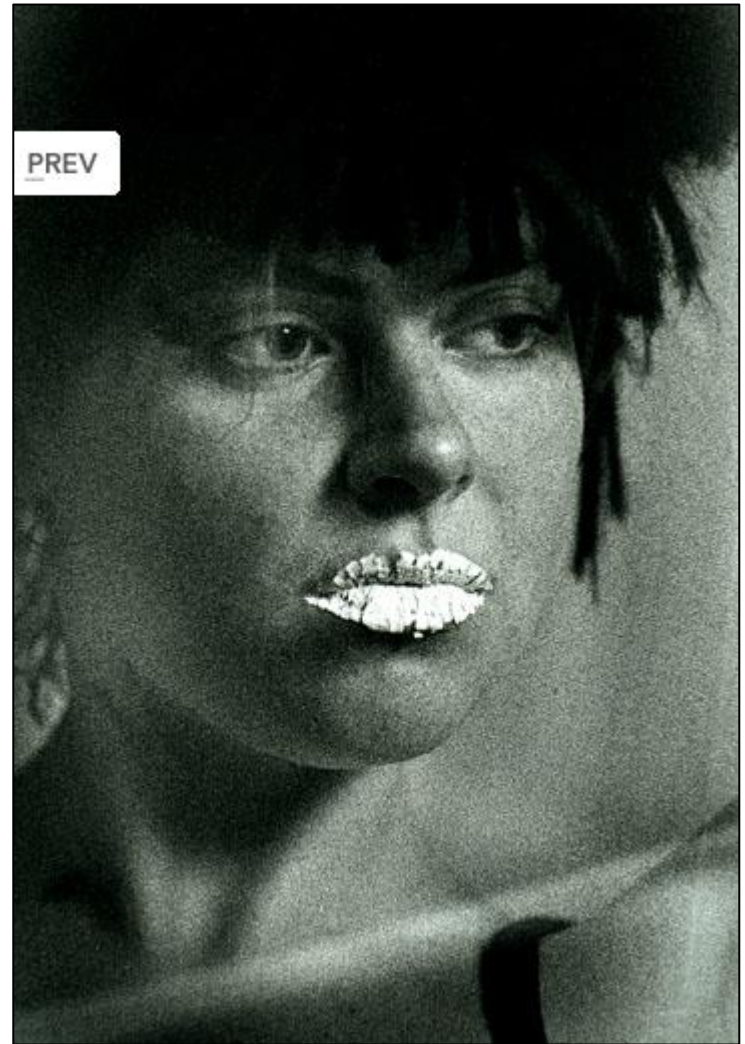
# Implied Texture

## Can be created through:

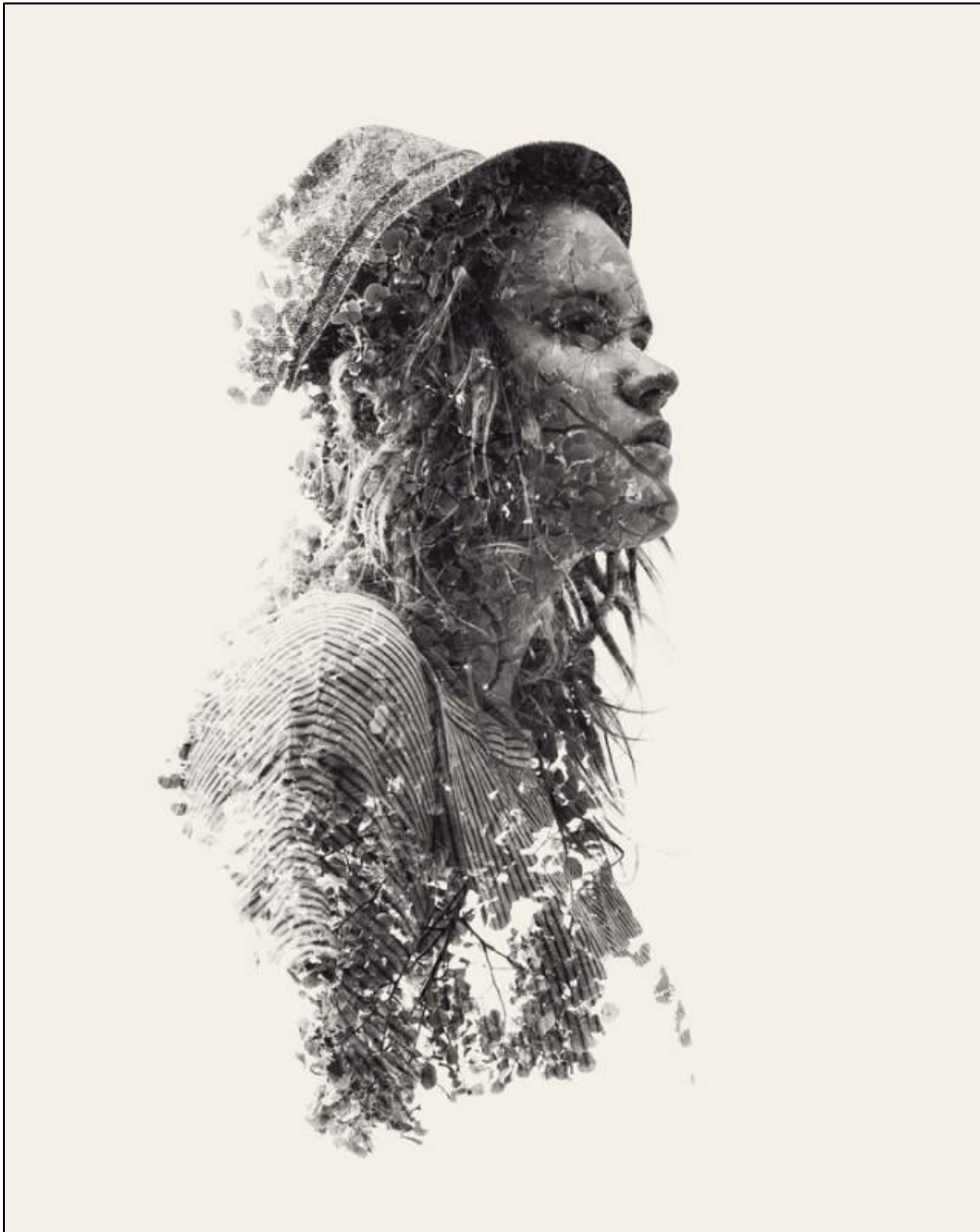
1. Shooting textured subjects
2. Using strong side lighting
2. Adding textures in Photoshop
3. High ISO settings (grain/noise)
4. Multiple Exposure Photography



Blue Color Photography 08



Enigma-04 by Jeff Carter



*Multiple Exposure Portraits* by Christoffer Relander



*I Won't Forget* by Matteo Pontonutti

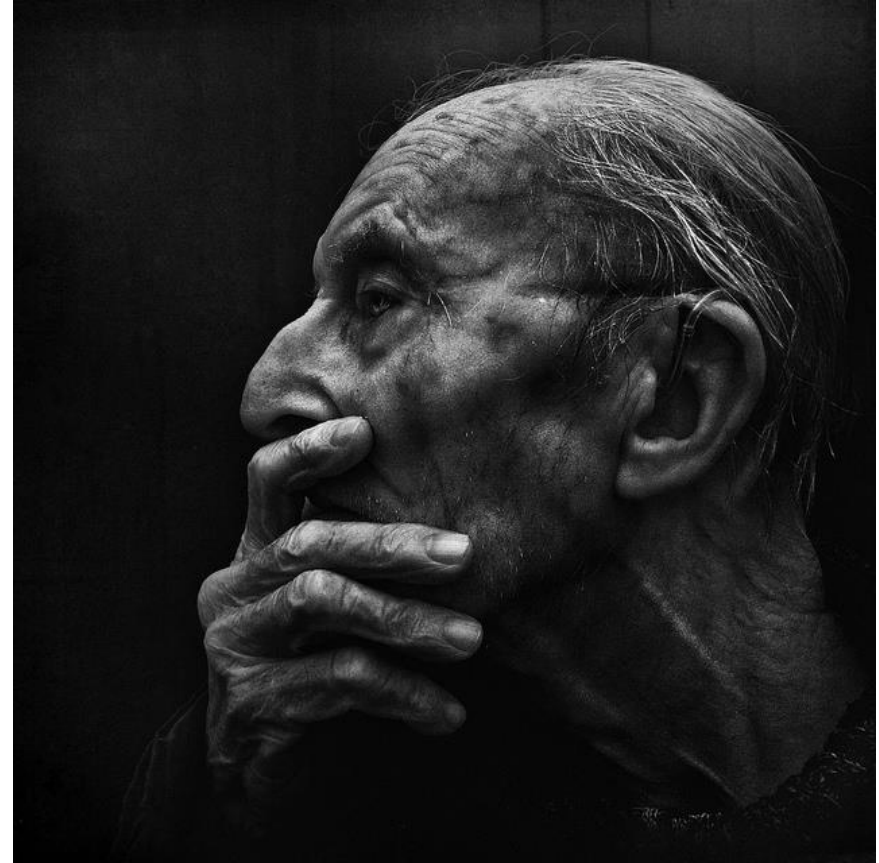
# **The Principles of Design**

- The ways in which the Art Elements are arranged or organised within the frame of the photograph is referred to as The Design Principles.
- We use these arrangements to create artistic, interesting and more visually powerful photographs.



# The Principles of Design Are:

1. Balance
2. Emphasis / Dominance
3. Contrast / Difference
4. Harmony / Similarity
5. Movement
6. Rhythm
7. Pattern / Repetition
8. Variety
9. Scale
10. Unity
11. Proportion / Distortion / Elongation



homeless-portraits-14\_ Lee Jeffries

# Balance

- Balance refers to the way in which the elements are arranged in the work to create a feeling of equilibrium.
- Ideally, we want our images to be balanced so that no single area of the image draws our eye so much that we get stuck there. Instead, our eye should be free to roam around the image and take it all in. A balanced image feels pleasing to the eye, and not lop-sided in any way.

## **Balance can be:**

- Symmetrical,
- Asymmetrical (unbalanced),
- Weighed,
- Or Radial



Marcin Ryczek

# Horizontal Symmetrical Balance

Symmetry can make or break the photographic composition. Symmetry offers organized and well balanced proportions to an image and thus heightens the sense of perfect synchronization among the elements present in the scene.



A Saucerful of Secrets by Dmitriy M



# Vertical Symmetrical Balance



Silvia Grav 3



Bara Parsilova

# Asymmetrical Balance



Marcus Björkman

# Weighted Balance

Visual weight is a concept that describes how much something in an image “pulls” your eye to look at it. Imagine that you have an almost entirely white image with a small black dot in it. That black dot will pull your eye immediately; it carries a lot of *visual weight*.

Every element in your composition carries a certain amount of visual weight. To keep your image balanced, you must compensate for each element with a counter-weight.

Be careful that you don’t have unintentional things in your picture that carry strong visual weight. These will take away from your main subject.



Carsten Meyerdierks





# Radial Balance

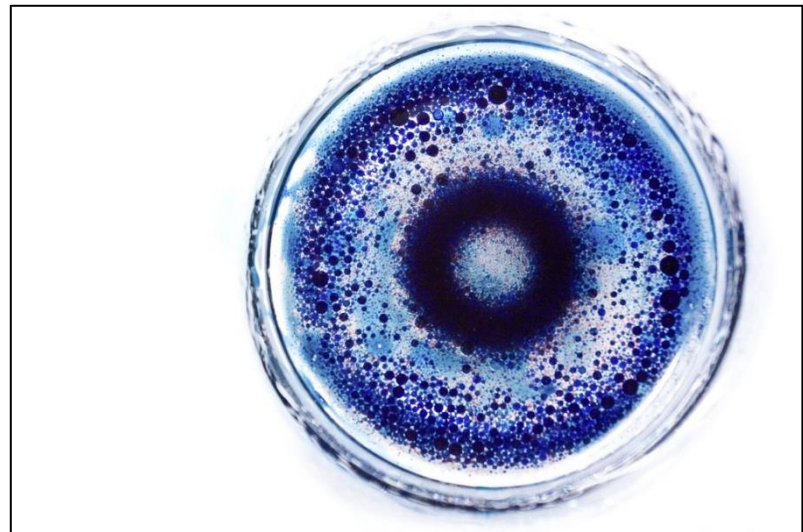
Radial Balance is when your eye gets pulled into the centre of an image through a spiral motion.



[Ram Yoga](#), Argento Spiralis



Radial Bloom, Peter Wiarda



Oil vs Water Becomes Dirty Eye, Ram Yoga

# Emphasis / Dominance

- Emphasis in a composition refers to developing points of interest to pull the viewer's eye to important parts of the image. This is often referred to as the focal point of an image.
- Special stress is given to one aspect within the design to make it stand out.
- Helps to grab and hold the viewer's attention.
- Can be created by using any Art element/s.
- Minimise distractions by using a shallow depth of field, utilising negative space or getting in close.



Set Fire to the Rain by Randy Monteith



Nacho Ormaechea



# Contrast

- Difference between two or more elements in a composition
- Used to create interest or tension and make parts of the image stand out.
- Strong tonal contrast is almost an essential part of monochrome photography



*Water-1* by Aliza Razell

# Contrasting Shapes

- Contrasting Geometric and Organic shapes is an easy way to create emphasis in your images.

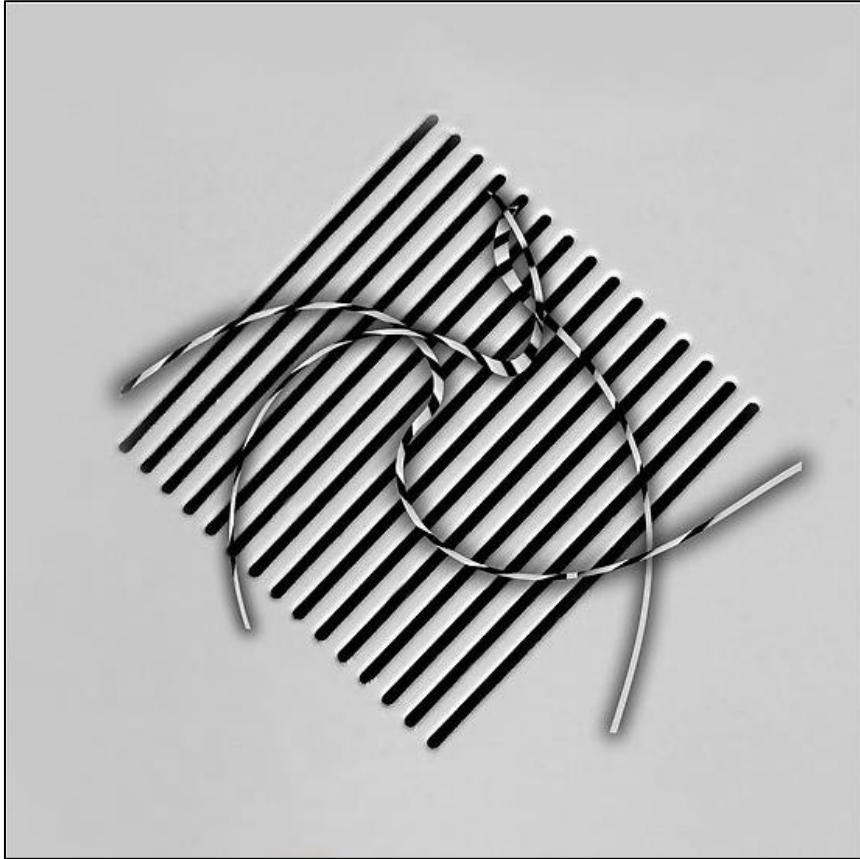


*O)* by Acid Mother



*Time is an Illusion* by Rozalia Toth

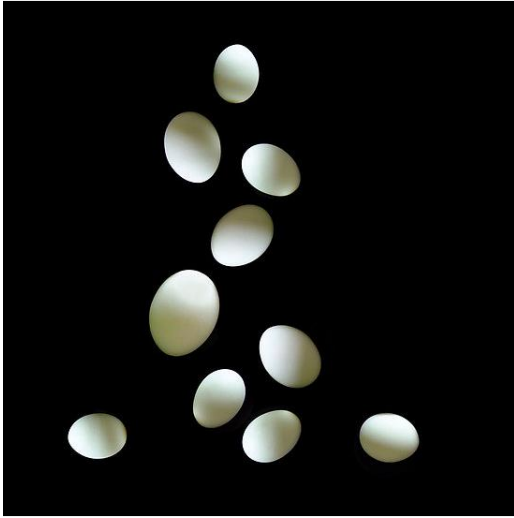
# Contrasting Lines:



Paul Strand, *Porch Shadows*



# Contrast in Tone



*Omelette* by Bluerose



*Pages* by Bluerose



*Scissors* by Bluerose



*Explosion* by Bluerose



*Emptiness* by Bluerose



*Dark & bright side* by Bluerose

# Contrast in Colour



Caras Ionut

# Contrast in Texture



*Broken* by Mary Catherine



*I Build Walls* by Rozalia Toth

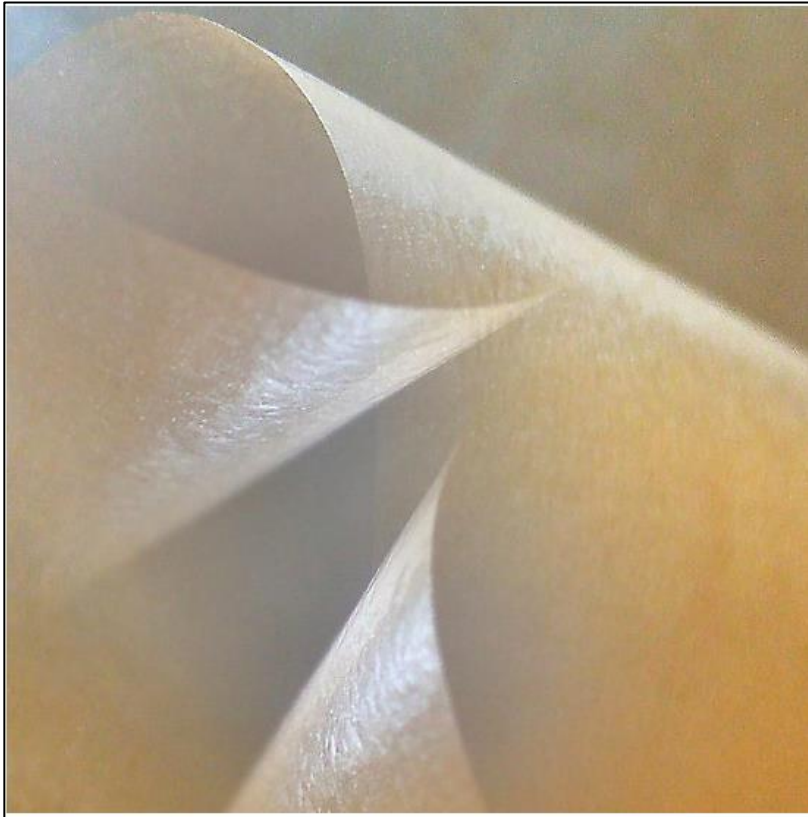


Gavin Hammond



# Harmony / Similarity

Harmony in an image is created by using similar qualities of specific art elements. For example, similar tones, lines or colours.



Gisèle Bédard



Loretta Lux, *Dorothea*, 2001



Broken Rake by Sybille Sterk



# Movement

- Adds excitement to your work by showing action and directing the viewer's eye throughout the image
- In photography – movement can be created by using slow shutter speeds, panning or zooming while shooting, using strobe lights, post-production, multiple exposures, flash-sync, etc.



*Djemma El Fna* by Peter Hammer



## Implied movement:



Introspection by Dwarkan

## Rear Flash Sync:



Todd Klassy, *Dealing Cards*

# Rhythm

- A regular repetition of elements to produce the look and feel of movement
- Repetitions at times can be monotonous. Introduce attractiveness to your captures by playing with the effects of lights and shadows.



Sitting Blue

By breaking the Rhythm of an image, you create tension and emphasis – think about it like a bridge in music



*Abstract Minimalist Architecture* Photography by Kai Zehl



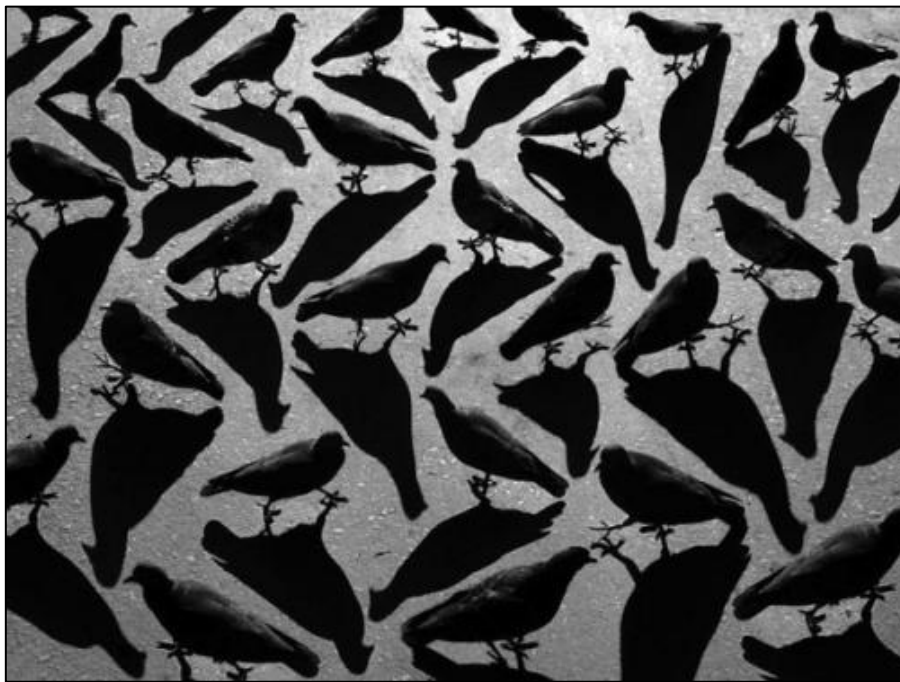
# Pattern and Repetition

## Pattern made with repeated textures



*Colors by JUSTART*

- Repetition of one or more art elements to create a design or pattern.
- Fill the entire frame with the patterns to emphasize its effect.
- Exclude the background clutter
- Zoom-in the lines, use a telephoto lens and/or crop the final image to highlight the patterns.

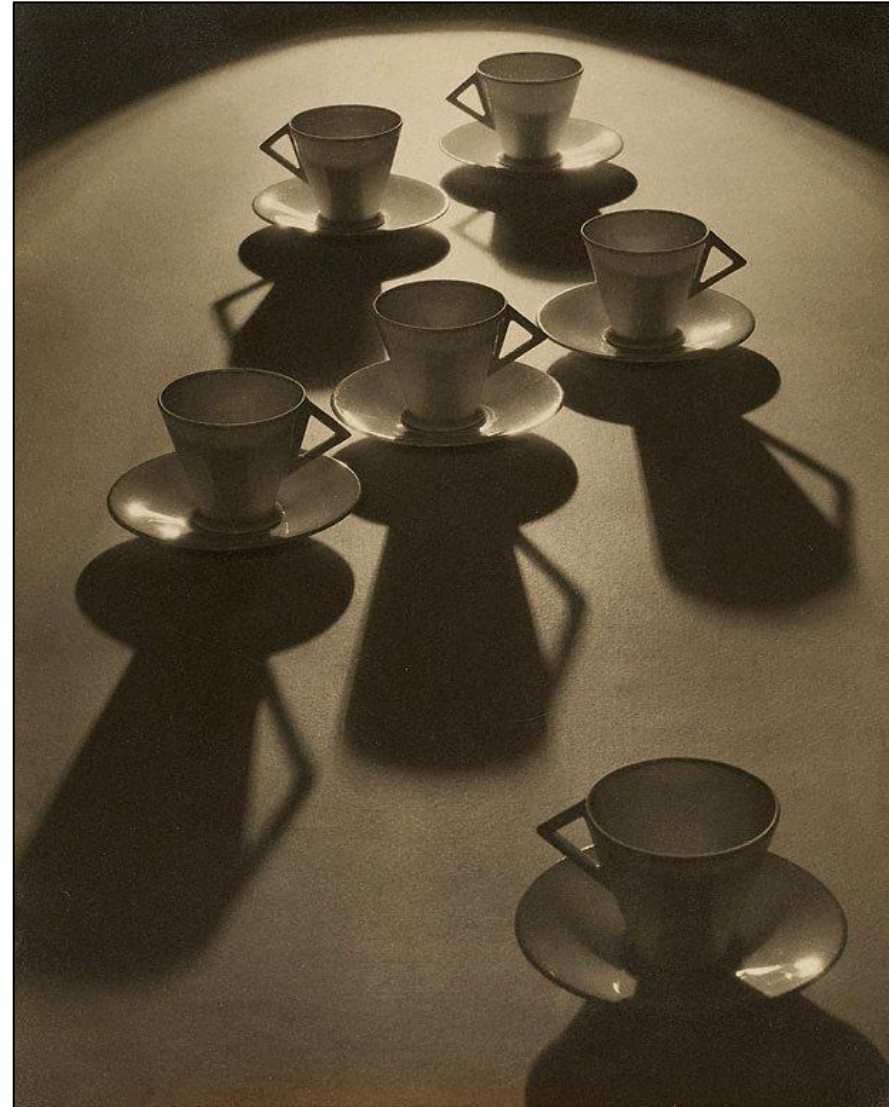


Alexey Menschikov



*Vertical Blues* by G Richard Anderson

**Patterns made with  
repeated shapes or lines:**



Olive Cotton, *Tea Cup Ballet*, 1935



# Variety:

- The use of differences and change to increase the visual interest of the work.



Philippe Halsman, *Popcorn Nude*, 1949.



Across The Sea.... by Carol Knudsen



# Proportion / Distortion

- The comparative relationship of one part of an image to another part with respect to size, quantity, shape or degree
- Using certain lenses (particularly wide angles and fish eyes) can create in-camera distortions of subjects.
- Distortions of one part of an image can create emphasis - often to great effect and usually add meaning
- Caution must be taken not to overuse this technique or to use it in inappropriate situations (tendency to give people large noses!)



# Loretta Lux



# Elongation



VOLTRIKNESS by KEIT



SPOON WOMAN by KEIT



# Scale:



Annie Leibovitz, Vogue do Alice



*Life on the back of a shell* by Matteo Pontonutti





Tim Walker, *Doll Series*



# Unity

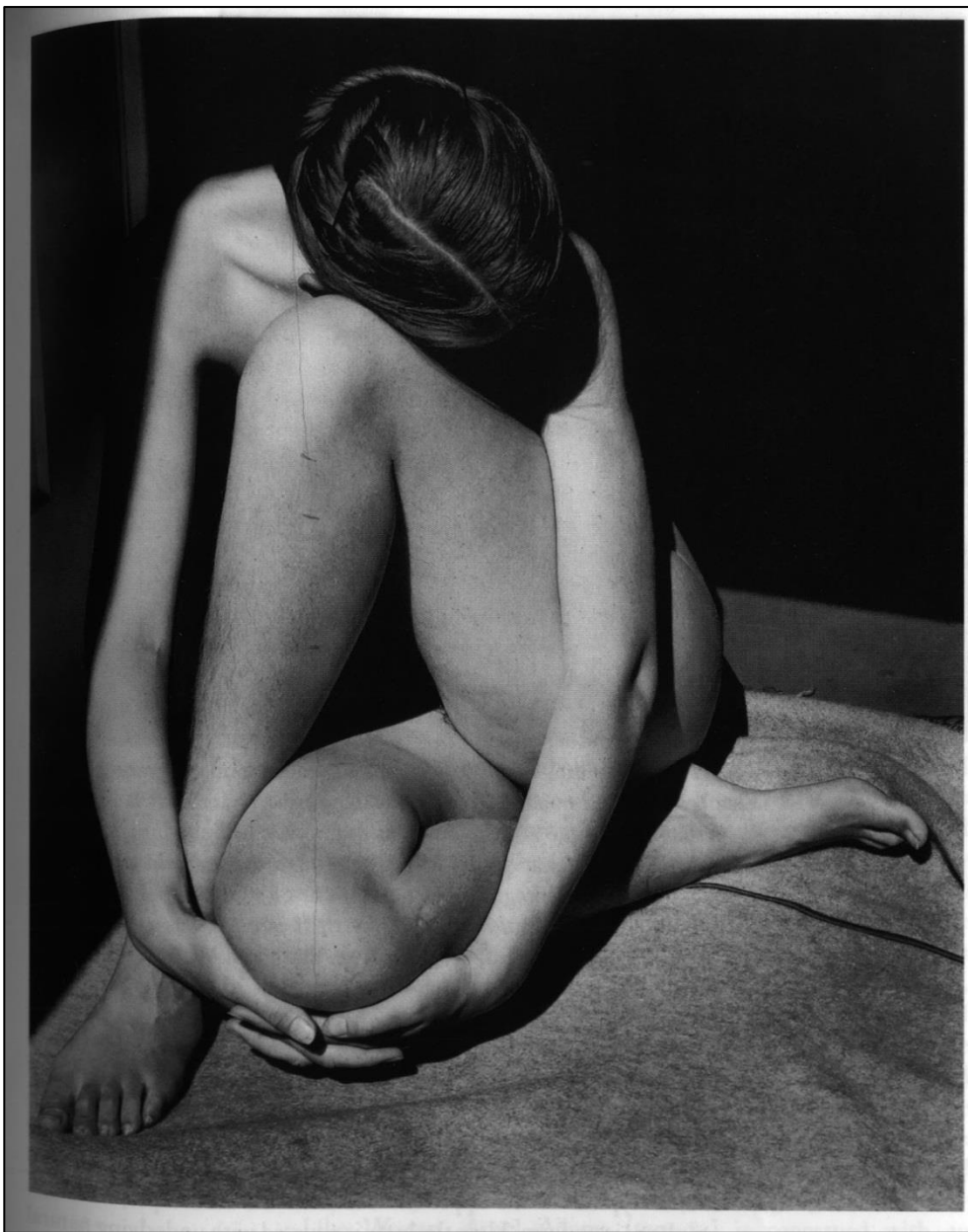
- **Unity** occurs when all of the elements of a piece combine to make a balanced, harmonious, complete *whole*.

## **When unity is achieved:**

- All aspects of the design complement one another rather than compete for attention.
- The key theme is communicated more clearly.
- The design will evoke a sense of completeness and organization.
- The viewer's eye will be lead around the whole composition.



Ansel Adams, Snake River



Edward Weston, *Nude*, 1936

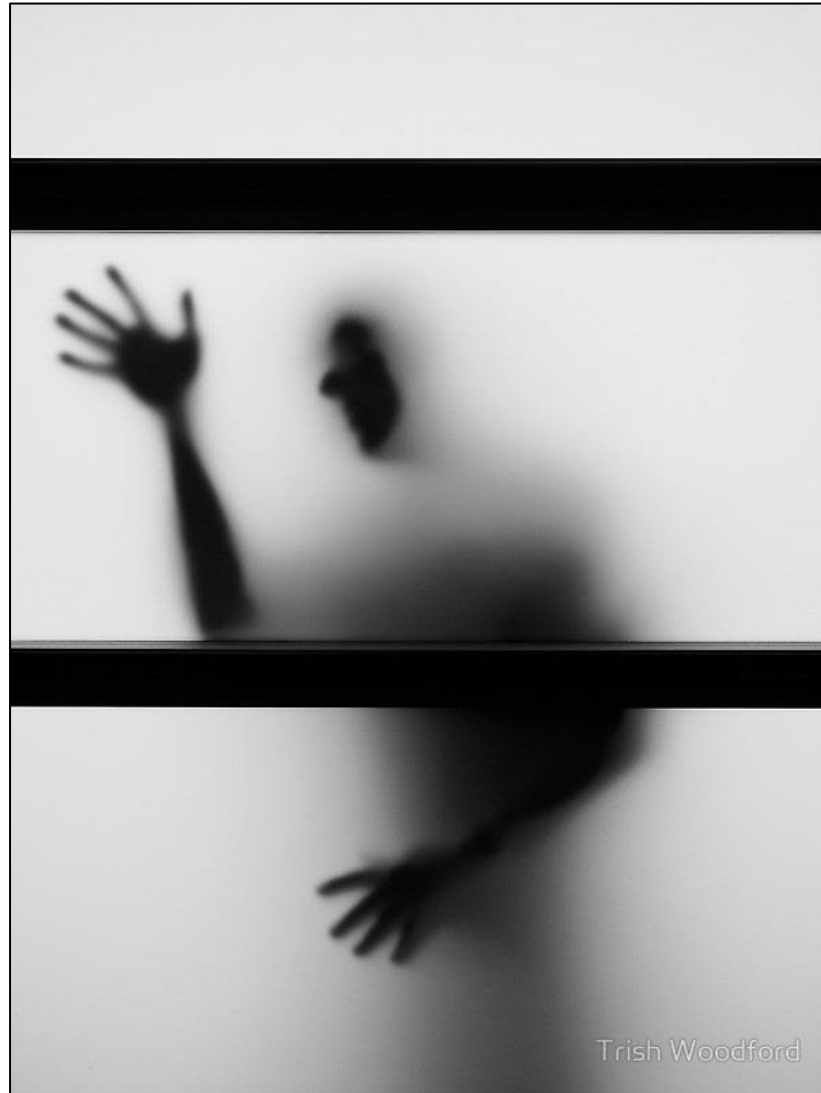


Ian Plant, *Visual Flow*



# Art Concepts

- Composition
- Juxtaposition
- Perspective



Trish Woodford

Trish Woodford, *Shadows I*

# Composition:

- **Composition** is the artistic arrangement and placement of visual elements within the picture frame. It can also be thought of as the organization of the elements of Art according to the principles of design.
- **Composition** is the most difficult aspect of the *art* of photography to master, and also the most important.

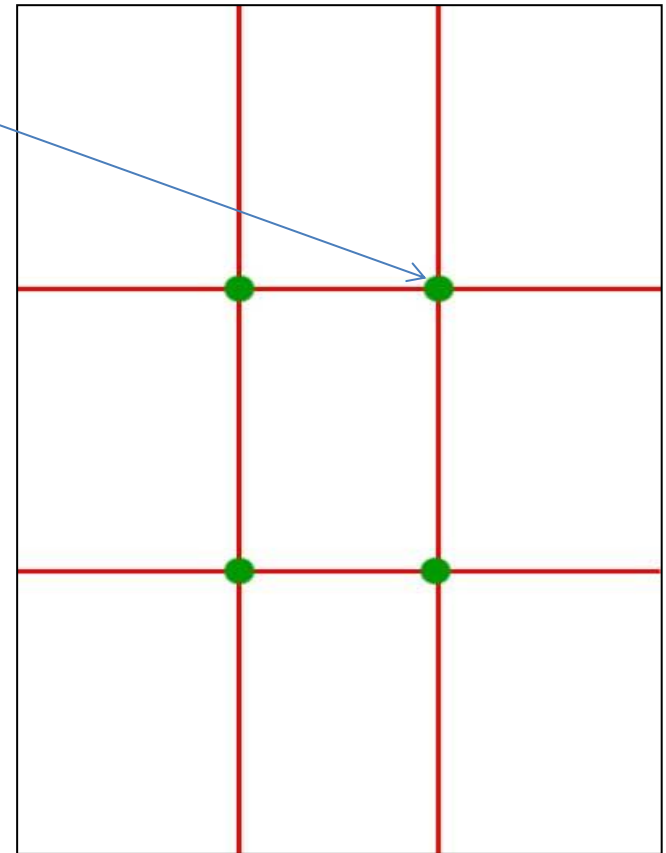
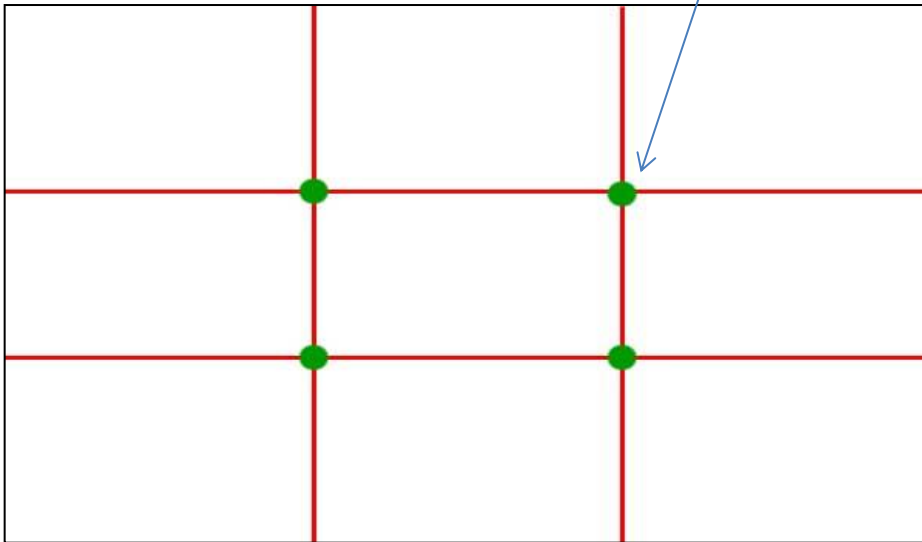
# **Compositional Guidelines:**

- Rule of Thirds
- Golden Mean
- Avoid bisecting image in half
- Leading Lines
- Lead Room
- Subject should move from left to Right
- Natural Framing
- Rule of Odds
- Simplify

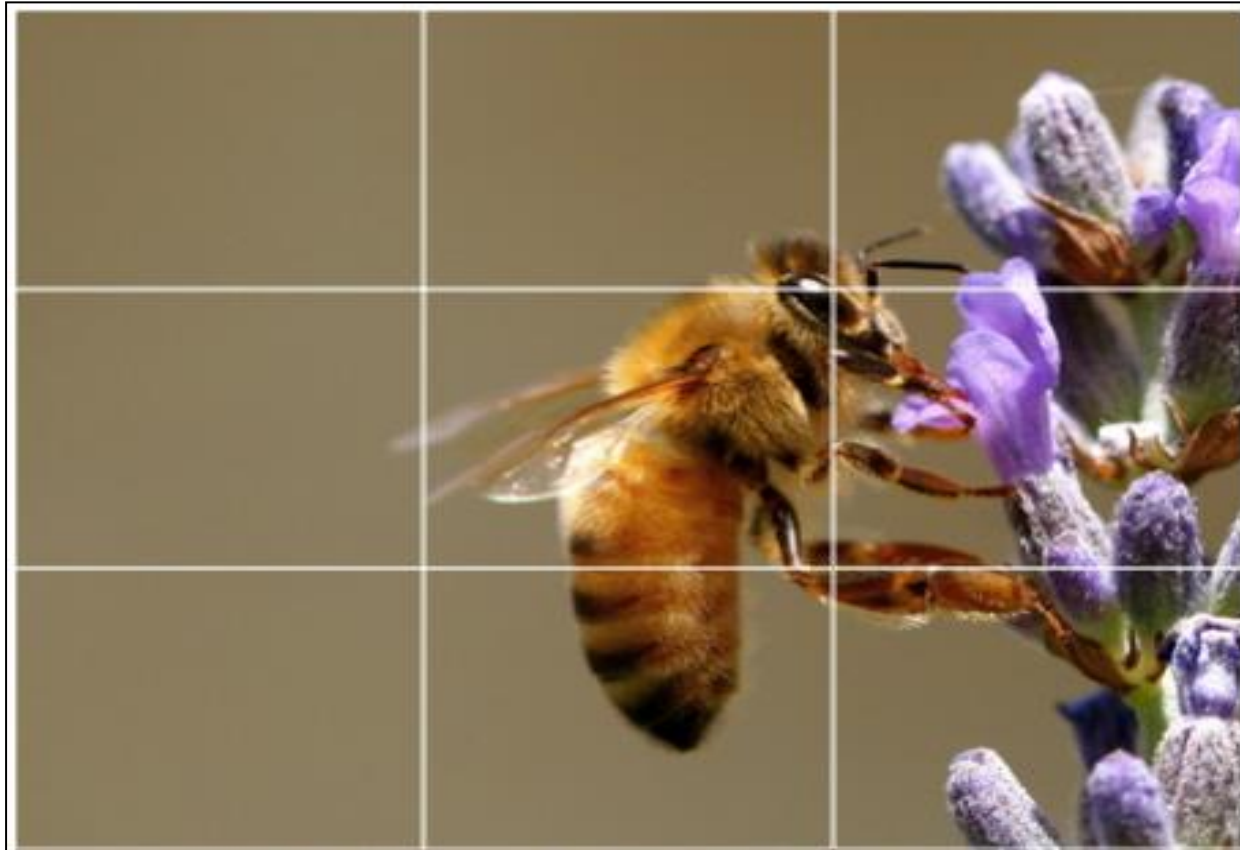


# Rule of thirds

Power points



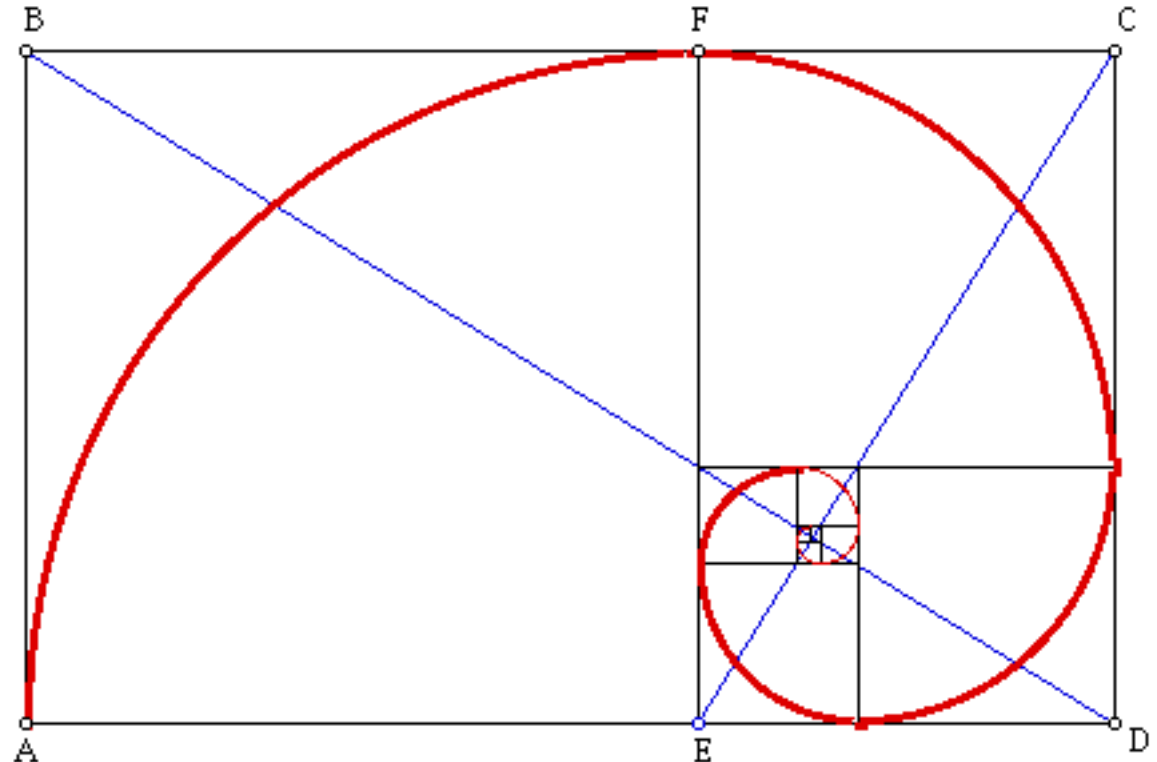
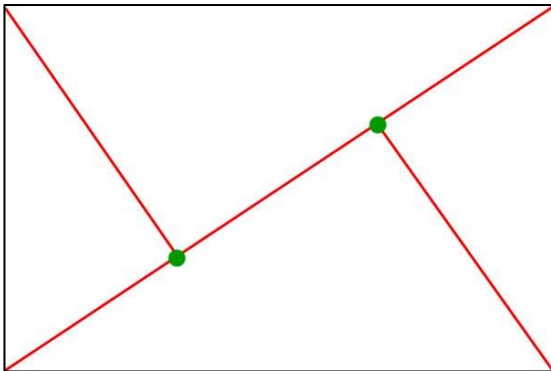
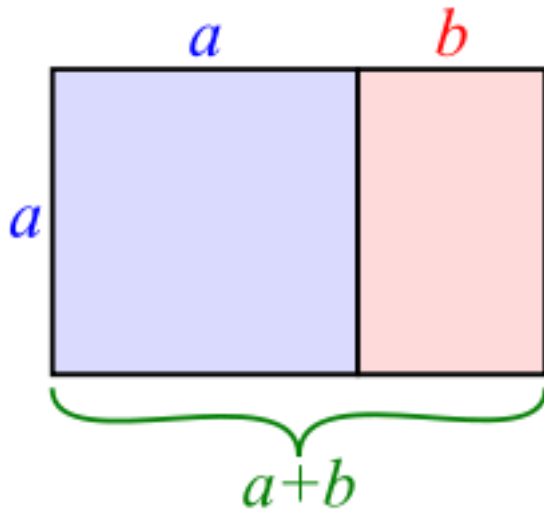
# Rule of thirds and power points



# Golden Mean (Ratio 5:8)

Fibonacci Spiral

Avoid – bisecting image in half





# Golden Mean:



# Golden Mean



**Don't bisect images in half**

- unless purposefully balancing elements symmetrically



# Fibonacci Spiral





# Leading lines

- Leading lines lead the viewer's eye's towards the centre of interest.



# Lead Room

Give your subject room to move or look:



# Breaking the Rules:



Rudy Eryanto



# **Subject Should Look From Left to Right**

- We read text from left to right, so we read images in the same way. Having subjects looking in this direction will help the composition to feel more comfortable.



# Natural Framing



recognition of contribution



Cradle Mountain, Emma Gilette



Eye Of Time by Arla M. Ruggles



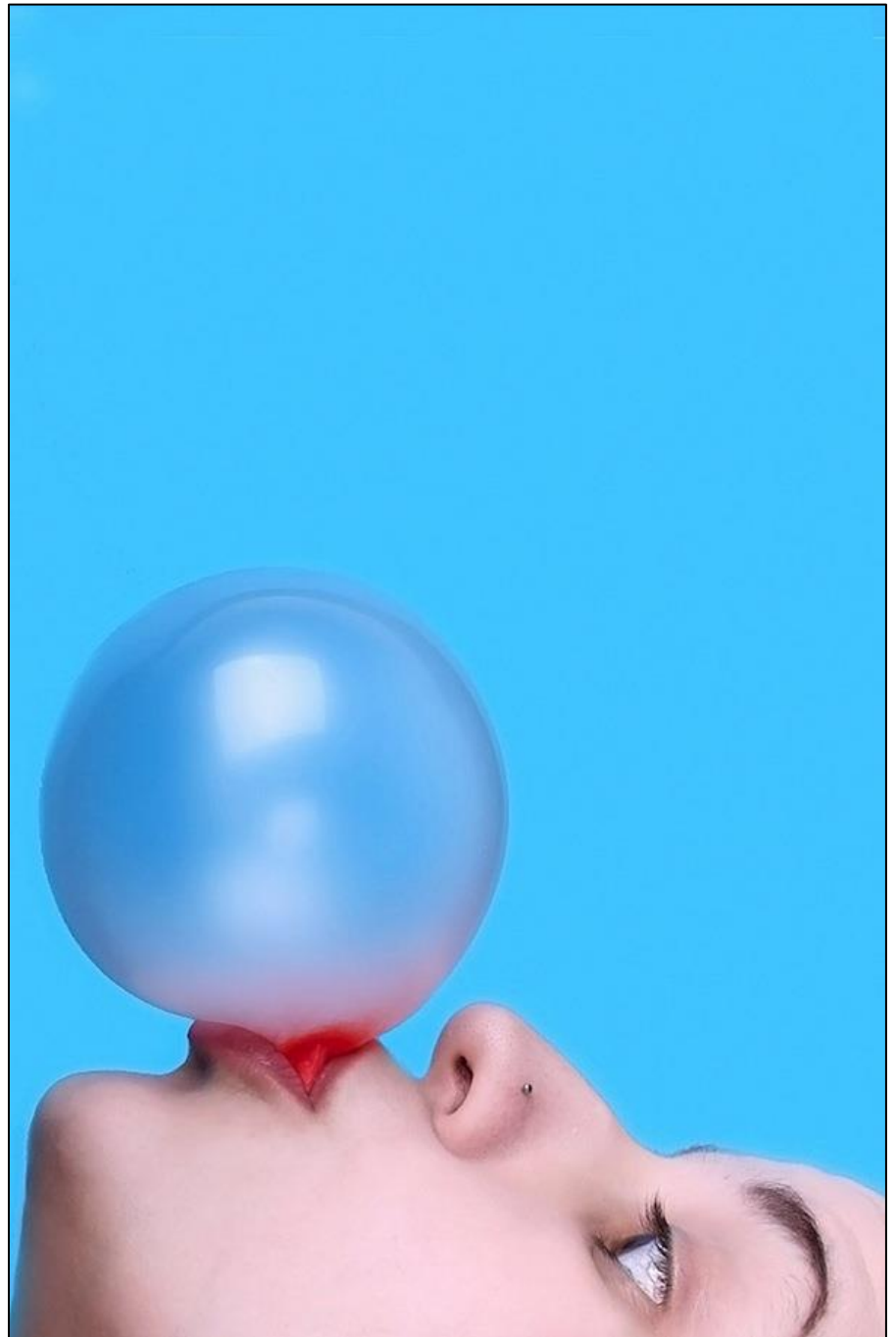
# Rule of Odds

- Have an odd number of subjects in your frame (e.g. 1, 3, 5, 7)



# Simplify:

- Get in closer
- Use shallow depth of field
- Keep backgrounds simple



# Juxtaposition

- Positioning subjects next to each other in order to comment on one another.
- Usually used to portray a message.







*Just the Two of Us: Portraits of Cosplay  
Enthusiasts in their Homes* by Klaus Pichler

# Perspective

1. Where are you going to stand to create a powerful composition and portray meaning in your image?
2. Always walk around your subject first, then decide where to shoot from.
3. Experiment with your camera angle – get down low, climb up high, etc.
4. If you're not uncomfortable, it's probably not a good shot!



## Low Camera Angles

can give power to the subject

# High Camera Angles

can make subjects look vulnerable



Silvia Grav\_2

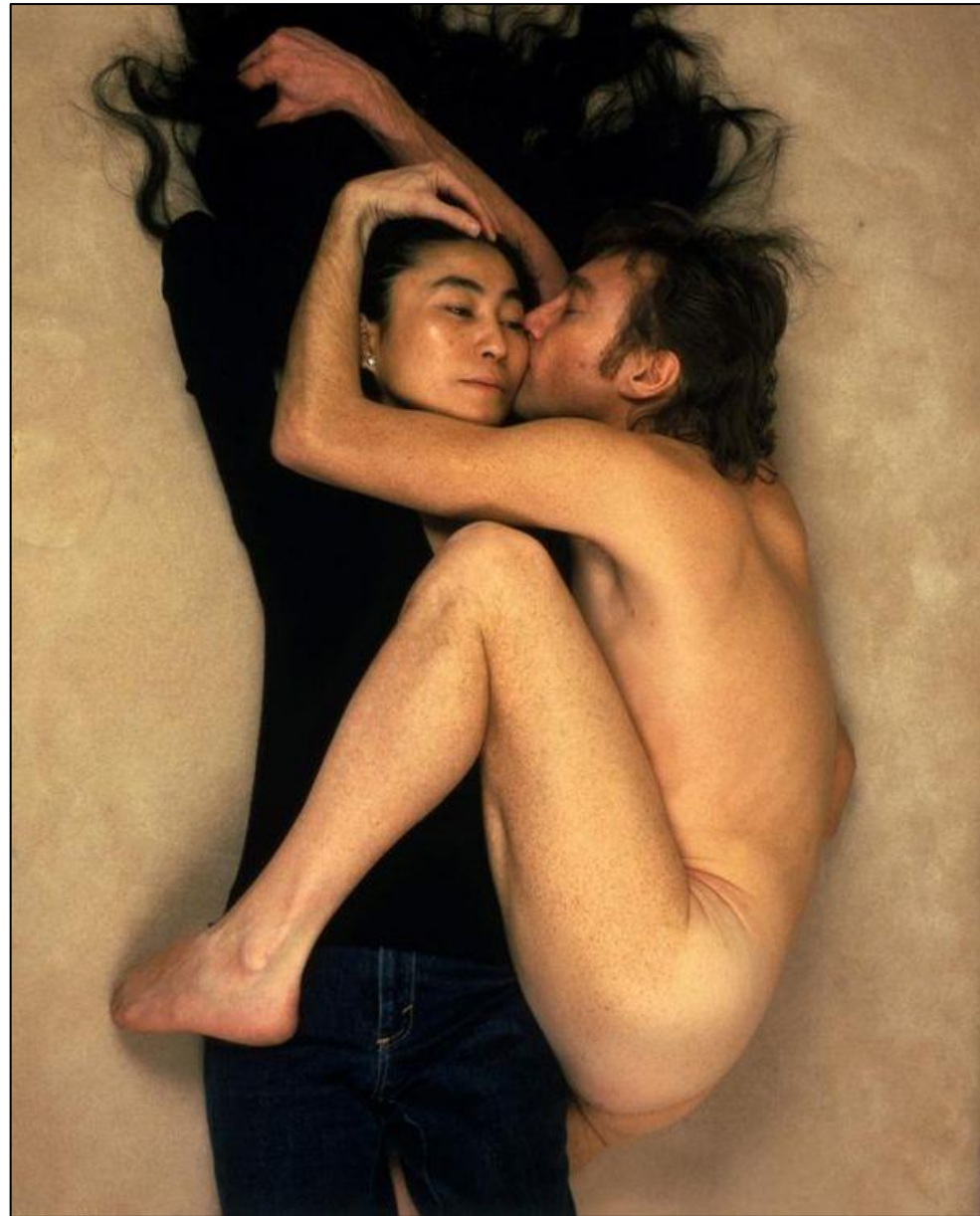


Reserve shot. A high angle is employed to make the little girl appear weak and scared.  
*Matilda* (2006)



# Birds eye view

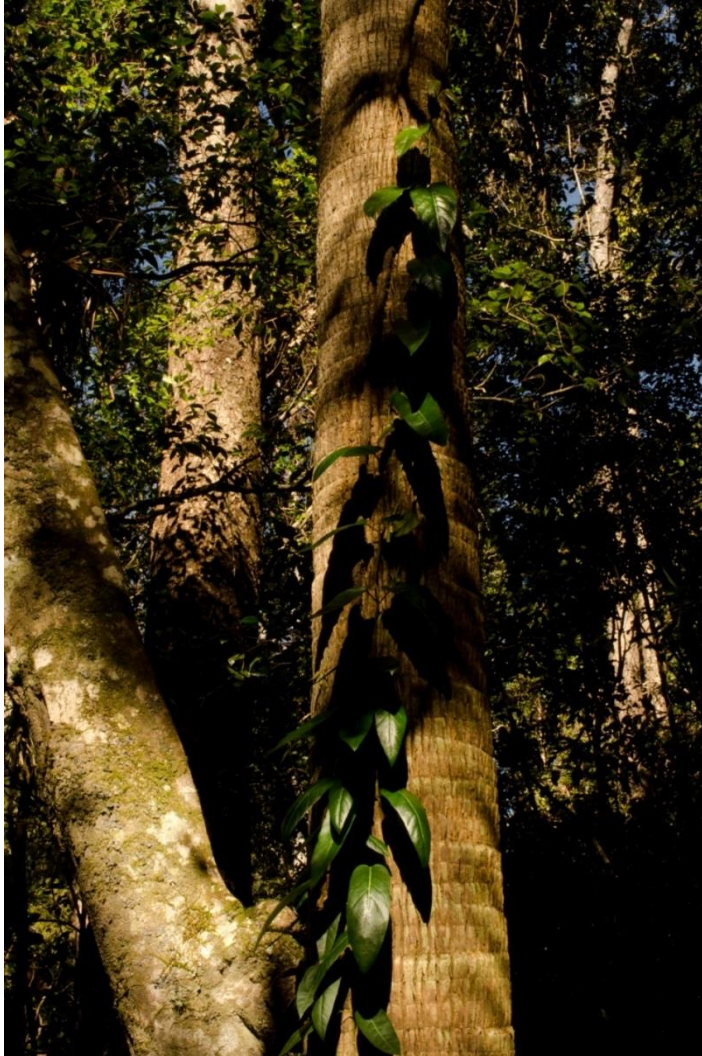
Birds eye views give the viewer an omniscient or voyeuristic perspective, giving them an insight into the life of the subject.



Annie Leibovitz, John Lennon and Yoko Ono



# Move around your subject!



Shot from eye level – Boring!



More dynamic perspective and composition is created by stepping close to the tree and shooting up from underneath.

# Utilising Foreground Interest

“The Amphitheatre” – Royal Natal N.P. – South Africa



The Inspiration



# My attempts are as follows:







**Chiaroscuro**

































*The Amphitheatre* by Emma Gillette Photography



# Amphitheatre from the top!





# In Conclusion:

- You need to know and understand the Art Elements, Design Principles and Compositional Guidelines in order to SEE them all around you.
- This awareness will help you to develop your creative photographic potential.



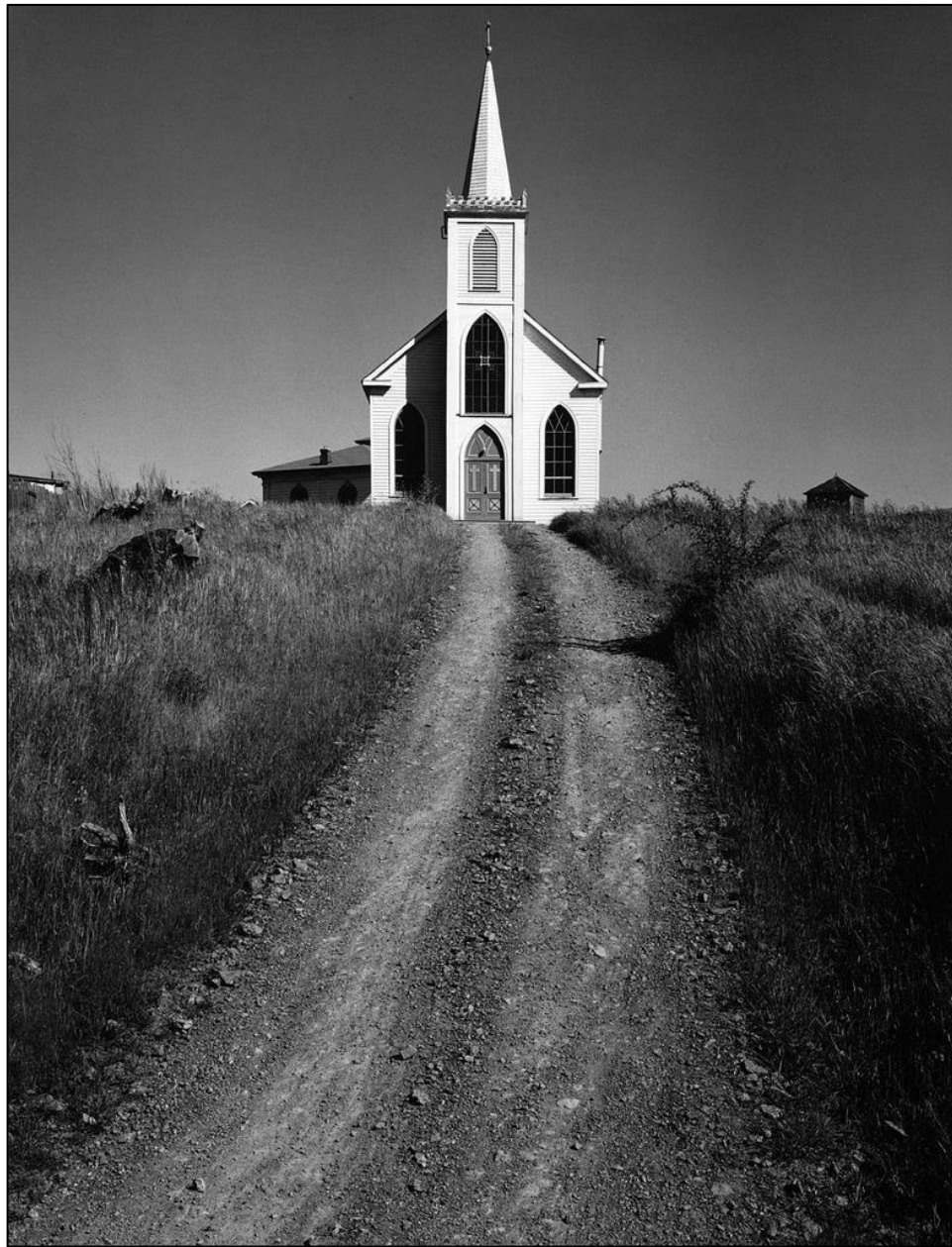
mattwisniewskifiveminutestolive1



# Why Do These Images “Work”?



*Guinevere Van Seenus* by Tim Walker, *Dreaming of Another World*, Vogue Italia, March 2011



Ansel Adams, *Church and Road, Bodega, California*

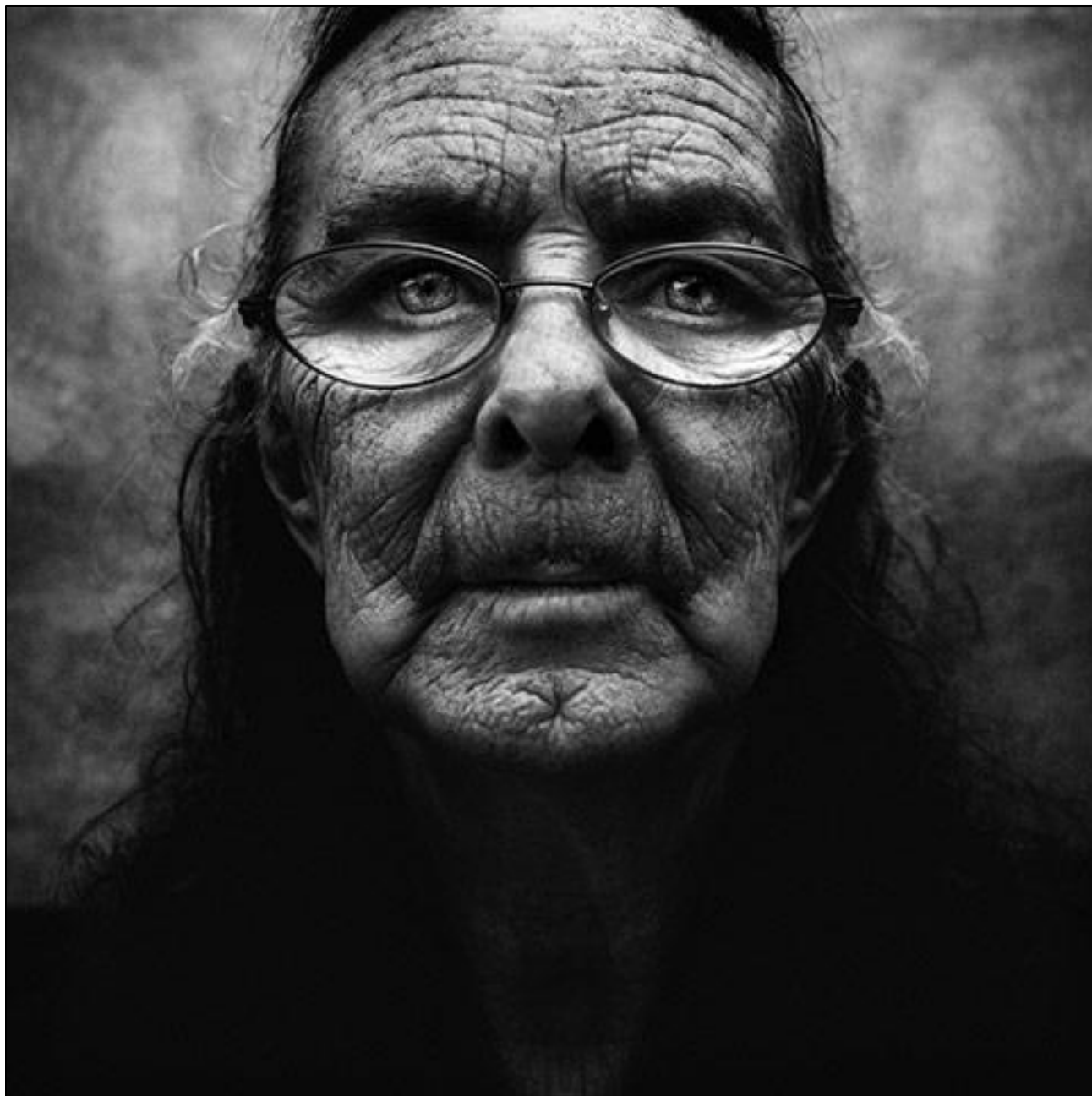


Alexander Khokhlov





Guy Cohen



Lee Jeffries, *Homeless-Portraits-8*



Holly Henry





*The Boat House* by Jill Fisher



Kyle Thompson, *Untitled*



Zarko Aleksic





Caras Ionut



*Three passions* by ARIANA, 1985



Lazy Vlad




















Tim Walker



*The Dead Sea* by Dwarkan

# Aesthetics Quick Reference Guide:

	Line	Tone	Texture	Shape	Colour
Emphasis / Dominance					
Similarity / Harmony					
Contrast					



# Aesthetics Quick Reference Guide:

	Line	Tone	Texture	Shape	Colour
Balance					
Movement					
Pattern / Repetition					

# Photographers Featured + More

## The Masters:

- Ansel Adams (landscape photographer)
- Philippe Halsman (black and white – creative and experimental)
- Annie Leibovitz (conceptual and portraiture)
- Edward Weston (black and white – creative still life/figurative)
- Olive Cotton (black and white – still life/portraiture)

# Landscape Photographers:

- Annie Lemay (Abstract/landscape): <http://www.redbubble.com/people/ajlphotography>
- Philippe Sainte-Laudy (landscape): <http://www.naturephotographie.com/>
- LarsvandeGoor (landscape): <http://www.larsvandegoor.com/>
- Kevin McGennan (Australian Landscape Photographer): <http://www.firstlightphotos.com.au/>
- Carsten Meyerdierks (landscape): <http://500px.com/carstenmeyerdierks>
- Jill Fisher (landscape Photography): <http://fineartamerica.com/profiles/jill-fisher.html>
- Daniel Akinin (landscape): <http://www.danielakininphotography.com/>
- Bob Larson (landscape / HDR): <http://www.redbubble.com/explore/bob+larson>
- Ian Plant (landscape): <http://www.ianplant.com/>
- Mike Hollingshead (storm chaser): <http://www.extremeinstability.com/>
- Peter Eastway (Landscape and travel): <http://www.petereastway.com/>
- Peter Svoboda (landscape): <http://500px.com/petersvoboda>
- John Ellis (Landscape): <http://www.johnellisimages.com/>
- Ian David Soar (landscape and Conceptual): <http://www.iandavidsoar.com/p483908610>



# Portraiture and Conceptual Portraiture:

- Mario-Testino (fashion photographer – vogue)
- Alexander Khokhlov (portraiture and makeup): <http://www.alexanderkhokhlov.com/>
- Tim Walker (Vogue – portraiture): <http://timwalkerphotography.com/index.php>
- Kyle Thompson (conceptual): <http://www.kylethompsonphotography.com/fine-art>
- Martin Stranka (conceptual self-portraiture): <http://www.martinstranka.com/portfolio.html>
- Loretta Lux (conceptual – children – out of proportion): <http://www.lorettalux.de/>
- Oleg Oprisco (conceptual portraiture): <http://oprisco.com/>
- Bara Prasilova: <http://www.behance.net/baraprasilova>
- Dorit Thies (Fashion Photographer): <http://www.doritthies.com/>
- Jeff Carter (Australian Portrait photographer): <http://www.jeffcarterphotos.com/>
- Christine Schloe (conceptual): <http://www.redbubble.com/explore/christian+schloe>
- James Leader (aka: Square Peg) – conceptual portraiture (texture)
- Ramona Zordini (conceptual portraiture with water): <http://www.ramonazordini.com/>
- Randy Monteith (conceptual portraiture): <http://fineartamerica.com/profiles/randy-monteith.html>
- Carsten Witte (portraiture): <http://www.carstenwitte.com/gallery.html>
- Klaus Pichler (Cosplay portraiture): <http://www.thisiscolossal.com/2013/11/just-the-two-of-us-cosplay/>
- Holly Henry (creative self portraiture): <http://www.flickr.com/photos/pepsi11295/>
- Lee Jeffries (homeless portraiture): <http://leejeffries.500px.com/>
- Kylli Sparrek (conceptual portraiture): <http://www.sparrek.org/>
- Matt Wisniewski (conceptual portraiture): <http://mattw.us/images/>

# Surreal / Conceptual / Photo-manipulation:

- Matteo Pontonutti (conceptual): <http://www.redbubble.com/people/ponti55>
- Jamie Lluch - aka: El Silencio (photomanipulation): <http://www.redbubble.com/people/elsilencio/portfolio>
- Caras Ionut (photomanipulation): <http://500px.com/carasionut>
- Josephine Pugh (conceptual): <http://www.redbubble.com/explore/josephine+pugh+photography>
- Keit (Freelancer, multimedia artist) Look for her on Red Bubble
- Martin Vlach (conceptual): <http://www.artrepublik.com/2014/01/64/conceptual-photographs-by-martin-vlach>
- Noell S. Oszvald (Surreal Self-Portraits): <http://www.pinterest.com/moebot/noell-s-oszvald-photographer/>
- Shlomi Nissim (fine Art – portraits with animals): <http://www.shlominissim.com/gallery.asp>
- Michael bilotta (conceptual / surreal): <http://www.michaelbilotta.com/>
- Carlos Ferreira - aka: Oneoftheclan (surreal photomanipulations): <http://www.redbubble.com/people/oneoftheclan/portfolio>
- Dominique Mauduit – aka: Dwarkan
- [Mario Sánchez Nevado](http://www.redbubble.com/people/aegis/portfolio) (surreal photomanipulations): <http://www.redbubble.com/people/aegis/portfolio>

### **Mixed Media Artists:**

- Franck Balestracci (experimental photography and collage)
- Januz-Miralles (mixed media artist): <http://www.curioos.com/nuestra>

### **Black and White:**

- Silvia Grav (black and white / conceptual): <http://www.silviagrav.bertha.me/>
- Guy Cohen (amazing black and white photography)
- Florian Imgrund (double exposure film): <http://www.inthoughts.de/portfolio.html>
- Christoffer Relander (multiple exposure): <http://www.christofferrelander.com/>
- Navid Sanati (creative black and white): <http://navidoutlaw.deviantart.com/>
- hengki koentjoro (black and white / travel): <http://500px.com/hengki24>

### **Still Life:**

- Emily Blincoe (still life – food series): <http://thesewoods.typepad.com/blog/>
- Minimalist photography: [http://www.graphicart-news.com/best-collection-of-minimalistic-art-photography/#.Uw\\_cUmdWFaQ](http://www.graphicart-news.com/best-collection-of-minimalistic-art-photography/#.Uw_cUmdWFaQ)
- Sharon Johnstone (macro – flowers): <http://sjfinearts.com/>
- Bluerose (abstract/minimalism):  
<http://www.redbubble.com/people/bluesrose/portfolio>
- Anne Staub (nature/simplicity): <http://www.anne-staub.com/>



## **Travel /Street Photography:**

- Nacho Ormaechea (conceptual street photography): <http://www.tumblr.com/tagged/nacho-ormaechea>
- Alexey Menschikov (abstract street Art): [http://500px.com/Alexey\\_Bednij](http://500px.com/Alexey_Bednij)
- Guy Cohen (Travel): [http://500px.com/guy\\_c\\_photography](http://500px.com/guy_c_photography)
- Mark Smart (Travel): <http://marksmartphotography.4format.com/gallery>
- hengki koentjoro (black and white / travel): <http://500px.com/hengki24>
- 

## **A bit of Everything:**

- Timothy Burgess (freelance): <http://www.timothyburgess.net/>
- Francois Robert (freelance & poilitcal): <http://francoisrobertphotography.com/>
- Marek Chaloupka (fine art): <http://www.marekchaloupka.com/en/personal/latency>
- Marcin Ryczek (portraiture / architecture/geometry): <http://www.marcinryczek.com/>

# **Further Information:**

- Don't hesitate to ask me any questions through my blog or email, found at [www.emmagilettephotography.com.au](http://www.emmagilettephotography.com.au)

## **Good websites for finding Photographers/Artists:**

- Colossal: <http://www.thisiscolossal.com/category/photography/>
- Art Republik: <http://www.artrepublik.com/>
- Art Fixx: <http://www.dailyartfixx.com/category/art/photography/>
- Graphic Art News: <http://www.graphicart-news.com/category/photo/>
- Fine Art America: <http://fineartamerica.com/art/photographs/all/all>
- 500px: <http://500px.com/popular>
- Art Flakes: <http://www.artflakes.com/en>

## **Photosharing websites – good for finding inspiration!**

- Flickr, Redbubble, Behance, Pinterest, Tumblr, Instagram