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Women in Landscape Photography

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Agenda

- Introduction
- Where are the Female Landscape Photographers
- Women Landscape Photographers - “The Traditionalists”
 - Lilly White and Sarah Ladd
 - Laura Gilpin
 - Fay Godwin
 - Simone Nieweg
 - Catherine Opie
- Contemporary Women Landscape Photographers

Introduction

The Genesis

In Fall of 2020 during Covid I was teaching an online class at the Chicago Botanic Garden.

A student noted that more than 50% of the class were women photographers, yet I only featured male landscape photographers as the artist of the week.

Women in Photography

Looking at Photographs. 100 Pictures from the Collection of The Museum of Modern Art. By John Szarkowski published in 1973.

How many women are represented in this works that looks at images from c. 1840 through 1969?

Women in Photography

Looking at Photographs. 100 Pictures from the Collection of The Museum of Modern Art. By John Szarkowski published in 1973.

1. Bernice Abbott
2. Diane Arbus
3. Margaret Bourke-White
4. Julia Margaret Cameron
5. Imogen Cunningham
6. Frances Benjamin Johnston
7. Gertrude Käsebier
8. Dorothea Lange
9. Helen Levitt
10. Lisette Model
11. Tina Modotti
12. Barbara Morgan
13. Naomi Savage

Women in Photography

Digital Camera World *The 50 best photographers ever.* By David Clark
published August 19, 2023

How many women in this list?

Women in Photography

Digital Camera World *The 50 best photographers ever.* By David Clark published August 19, 2023

5 - Julia Margaret Cameron (1815 -1879)

9 - Margaret Bourke-White (1904 - 1971)

#14 - Eve Arnold (1912 – 2012)

#16 - Dorothea Lange (1895 – 1965)

#38 - Annie Liebovitz (born 1949)

#40 - Diane Arbus (1923 -1971)

Women in Photography

Hot off the press...

Expert Photography - [27 Most Influential Landscape Photographers to Follow in 2024](#) - published March 13th, 2024. By Nick Constant

How many women in this list?

Women in Photography

27 Most Influential Landscape Photographers to Follow in 2024 - published
March 13th, 2024

3 - Mandy Lea

6 - Verity Milligan

#11 - Suzanne Mathis

#12 - Hubio Hou

#17 - Vanda Ralevska

#18 - Carla Regler

#20 - Lizzie Shepard

FYI... #26 Ansel Adams

Women in Photography

Looking at Photographs. 100 Pictures from the Collection of The Museum of Modern Art. - 13 out of 100 = 13%

The 50 best photographers ever - 6 out of 50 = 12%

*27 Most Influential Landscape Photographers to Follow in 2024 -
7 out of 27 = 26%*

Women in Photography

One last anecdotal note...

Some anecdotes from my 2024 CBG Experience:

Through May of 2024 I've taught 4 classes with 31 students.

- Across the 4 classes there were 22 women (71%) and 9 men (29%).

Instructors at CBG:

- 7 women (64%)

- 4 men (36%)

Where are Women Landscape Photographers

Where are Women Landscape Photographers

Nancy Elwood in her online article "[Where are All the Female Nature Photographers?](#)" speculates that the lack of female photographers are because...

"But I have learnt that it is essential to develop your confidence, and not be shy about **self-promotion**, to succeed in a male-dominated profession."

"...I think that the **competitiveness of the business side** of things comes more naturally for men. You know, **getting your elbows in there to be seen, or shouting that much louder than the rest.**"

"But even **the equipment involved could be part of the problem** as to why the industry is at a 70:30 split in favour of men. "

"Could it be the **social side**, or should I say the rather unsocial side, of being out in the woods alone. How many women love hiking long distances, sweating (a lot) with all sorts of insect spray on, plus carrying heavy equipment. I would say more women would say "no" to that than men."

"How about the **technical side of photography**, or what's maybe known as the "geeky side". It seems more men are interested in digging themselves into computers, cameras, tripods, tripod heads, etc. "

Where are Women Landscape Photographers

Sky Blue Gallery online article "Rare Species? : The Female Landscape Photographer In The Wild!" Theorizes that...

- "This is just a **historical left over** ie women are still 'catching up' in terms of acceptance and recognition – possibly, but really, are we still held back?? By what?
- It is **too technical a subject** - unlikely given the number of women now in medicine, science and many engineering faculties. ...
- It requires **getting out in nature and being 'alone'** in the 'wilderness' – are we afraid of this? ...
- Could it be that those **editors selecting images** for magazines, lists, galleries etc are predominantly male, and unwittingly have a degree of bias built in? What I mean is could it be that this problem is self-perpetuating because the vast majority of photography magazines, photography gear shops, photography websites etc are **monopolised by men?** ...
- Is it possible that **men and women see things differently?** By that I mean could it be that women are attracted more to people, faces and socially interactive genres as by default?... is there a **subliminal attraction to one photographic genre over the other** that we are unaware of? There is some evidence to suggest that male and female vary in terms of their neurological pattern and colour recognition ..."

Women Landscape Photographers

Lily Edith White

- Born 10 May 1866 in Oregon City, Oregon
- 1892 - Listed herself as “artist” in the Portland city director
- 1893 - Joined Oregon Camera Club as a “Lady member”. Women were not allowed full membership. Became a demonstrator and educator
- 1899 - Met Sarah Ladd through Oregon Camera Club
- 1901 - Elected as a nonresident member of The Camera Club of New York
- 1901 - Exhibition Mark Hopkins Institute of Art, San Francisco
- 1903 - White listed as an associate member of Alfred Stieglitz’s Photo-Secession 1903 - Extended trips on the Columbia River with Lily White
- Stopped photographing after 1909 after increasing her involvement with the Christian Science Movement
- Died 14 November 1944 at Carmel, California



Photographer unknown



Mt. Hood at Hood River ca 1900



Apprenticed by
July 8 1902

Twilight on the Columbia ca 1902 - Castle Rock in the distance



Castle Rock Ca 1902



Block House Mt. Columbia ca 1902-1905



Mouth of the Little White Salmon ca 1902-1905



Sunset Storm on the Columbia ca 1902-1905



Mitchell Point ca 1902-1905



Castle Rock Looking North ca 1902-1905



Scarf of Mist ca 1902-1905



Klickitat River - Washington ca 1902-1905



Fritz C. White

Oak Hill Farm ca 1902-1905

Sarah Hall Ladd

- Born 13 April 1860 in Somerville, Massachusetts
- 1899 - Joined Oregon Camera Club
- 1901 - Work exhibited in San Francisco
- 1902 - Ladd listed as an associate member of Alfred Stieglitz's Photo-Secession (promoting photography as fine art and pictorialism)
- 1903 - Extended trips on the Columbia River with Lily White
- 1915 - exhibited fourteen photographs at the 1915 Panama-Pacific International Exposition in San Francisco.
- 1920s - After Ladd's husband died move to Carmel to join Lily White
- Died 30 March 1927 in Carmel, California



Gateway to the Inland Empire ca. 1903



Submerged Forest ca 1902-1904



Early Morning above Vancouver ca. 1905



Sentinels of the Columbia ca. 1902 - Attributed to both Sarah Ladd and Lily White



Pillars of Faith ca. 1902 - Attributed to both Sarah Ladd and Lily White

Lily White and Sarah Ladd Other Resources

Videos:

[The River They Saw](#) - Oregon PBS documentary

Web Articles:

[Eyes of the Earth Lily White, Sarah Ladd, and the Oregon Camera Club](#) - History Cooperative

[Castle Rock and Houseboat by Lily White](#)

Laura Gilpin

- Born April 22, 1891 Austin Bluffs, Colorado
- Died November 30, 1979 (aged 88) Santa Fe, New Mexico
- 1903 - Received a Kodak Brownie camera for her twelfth birthday
- 1904 - Went to live with her Mother's friend Laura Perry in St. Louis. There she visited the Louisiana Purchase Exposition every other day with her Perry, describing the exhibit to the blind Perry. Gilpin said "The experience taught me the kind of observation I would have never learned otherwise."
- 1904 - Educated at an Eastern boarding school studying music at the New England Conservatory between 1904 through 1908
- 1908 - Upon returning to Colorado raise turkeys and chickens to fund her growing interest in photography and photography studies. First known photograph
- 1916 – Enrolled in a 28-week photography course at Clarence White School in NYC. Originally starting with creating images in the pictorialist style
- 1924 - Open a studio in Colorado Springs and Pictorial Photographers of America awarded her first show in New York
- 1929 - Ten of Gilpin's photographs are purchased by the Library of Congress
- 1930 - Gilpin is elected Associate of Royal Photographic Society of Great Britain
- 1940's WW II moved to Wichita, Kansas. Chief photographer, public relations department, for Boeing Aircraft Co.
- 1945 - 1972 After WW II settled in Santa Fe. Continued to photograph, documented the Navajo people and appeared in more than 100 exhibits
- 1979 - Died November 30th Santa Fe, New Mexico



Fred E. Mang, Jr., Laura Gilpin taking photographs along dirt road, 1971

Laura Gilpin Quotes

“The **greatest tool** at our command is the very thing that is photography. **Light, Light is our paint brush** and it is a most willing tool in the hands of the one who studies it with a sufficient care.”

“The **photographer can arrange his picture** just as the painter does, only sometimes he must go about it in a different way.”

“The romance of the old West vanished so fast and so few ever did anything with it. Does it make you realize the importance of Art and how **the main knowledge of history is through Art alone?**”

“I live a lonely photographic life here in Santa Fe. I do see Eliot Porter occasionally, and Ansel storms through every so often, otherwise I plug along in my old fashioned way.”



The Prairie 1917



At the Edge of the Plains, ca. 1923



Pikes Peak and Colorado Springs, ca. 1926



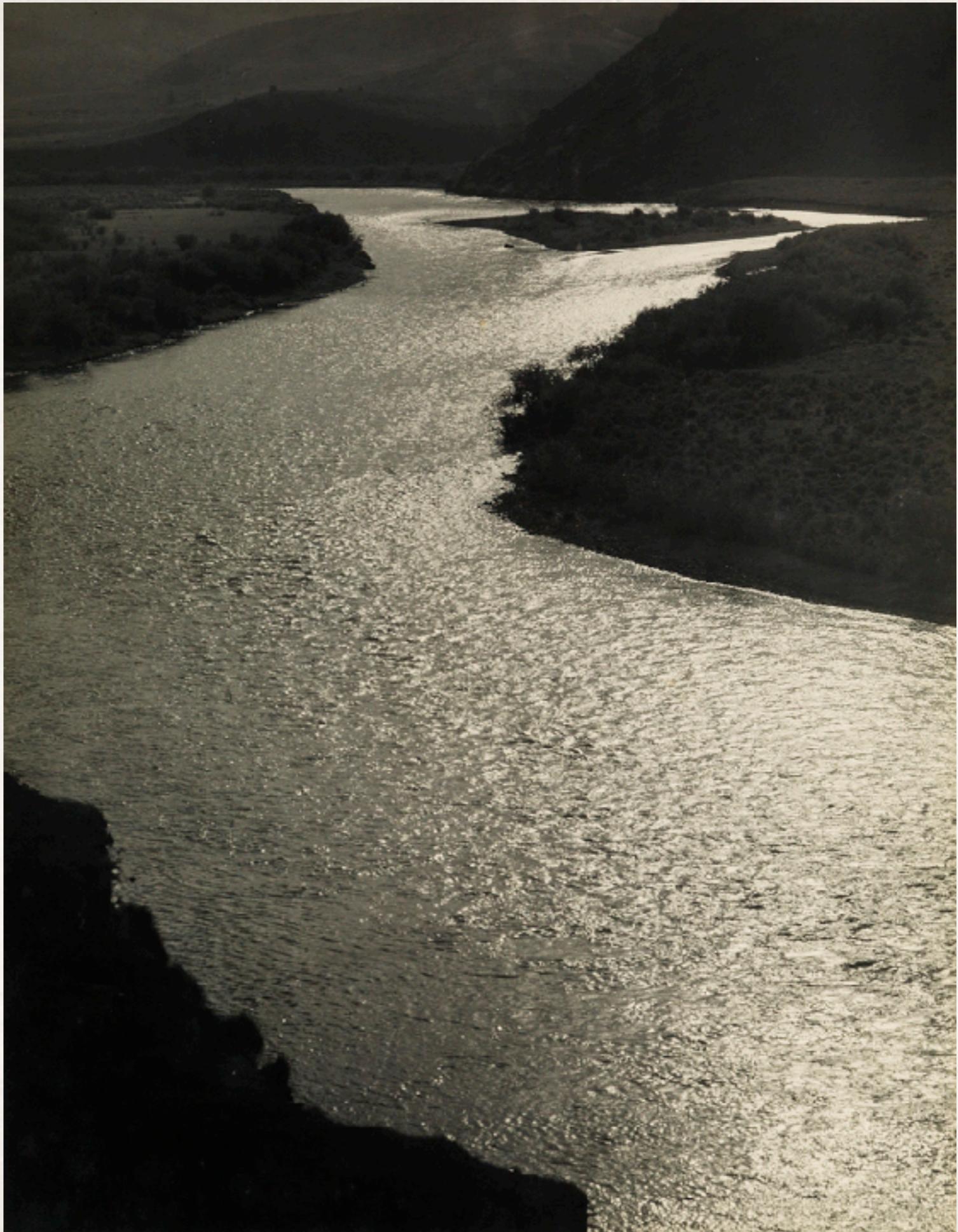
Raindrops on Lupin Leaves - 1931



Chaco Canyon - 1931



The White Sands, 1945



Rio Grande Before a Storm - 1945



The Storm Over La Bajada 1946



Stony Pass, Colorado - 1946



Rio Grande Just Above Confluence with the Rio Conchos - 1947



The Rio Grande Yields Its Surplus to the Sea - 1947



Upper End of Canyon de Chelly, Arizona," circa 1960s

Laura Gilpin Other Resources

- COLORES | Laura Gilpin: The Enduring Photographer | New Mexico PBS
- Laura Gilpin Documentary from the Amon Carter Museum in Ft. Worth, TX

Fay Godwin

- Born - 17 February 1931 - Berlin, Germany
- 1960s - Self-educated in photography. According Godwin her way into photography was through family snapshots
- 1972 - First book "The Oldest Roads - An Exploration of the Ridgeway"
- 1970s- 1980s Began professional career as literary portrait photography creating portraits of artists, photographers and literary figures
- 1990s- Fellowship at the National Museum of Photography, Film, and Television
- Died 27 May 2005 (aged 74) - Hastings, England



Uncredited

Quote about Fay Godwin

“Whereas many had chosen to isolate small features of the landscape (water, rocks, vegetation) as ‘equivalents’ for states of mind, Godwin’s work was essentially descriptive, recording the specific and objective: the man-made landmark, groups of buildings, the characteristic lines of a particular stretch of land. The power of her photographs lay in her instinct for picture-making and **the patience with which she waited for the exact accidents of weather and light to complete the composition**, so fixing an image of a place beyond mere topography.” - British Council Visual Arts

Fay Godwin Quotes

“My way into photography was through family snaps in the mid-1960s. I had no formal training, but after the snaps came portraits, reportage, and finally, through my love of walking, landscape photography, all in black and white. A Fellowship with the National Museum of Photography in Bradford led to urban landscape in colour, and very personal close-up work in colour has followed.”

—Fay Godwin, ca. 2000

Fay Godwin Quotes

“You can't expect to take a definitive image in half an hour. It takes days, often years.”

“Maybe black and white is the best medium for landscapes, I don't know.”

“And in fact I don't believe there is such a thing as a definitive picture of something. The land is a living, breathing thing and light changes its character every second of every day. That's why I love it so much.”

Fay Godwin Quotes

“I like photographs which leave something to the imagination.”

“The camera is a tool for making visible the invisible.”

“Photography is an art of observation. It’s about **finding something interesting in an ordinary place.**”



Barbury Castle Clump, Spring, 1974

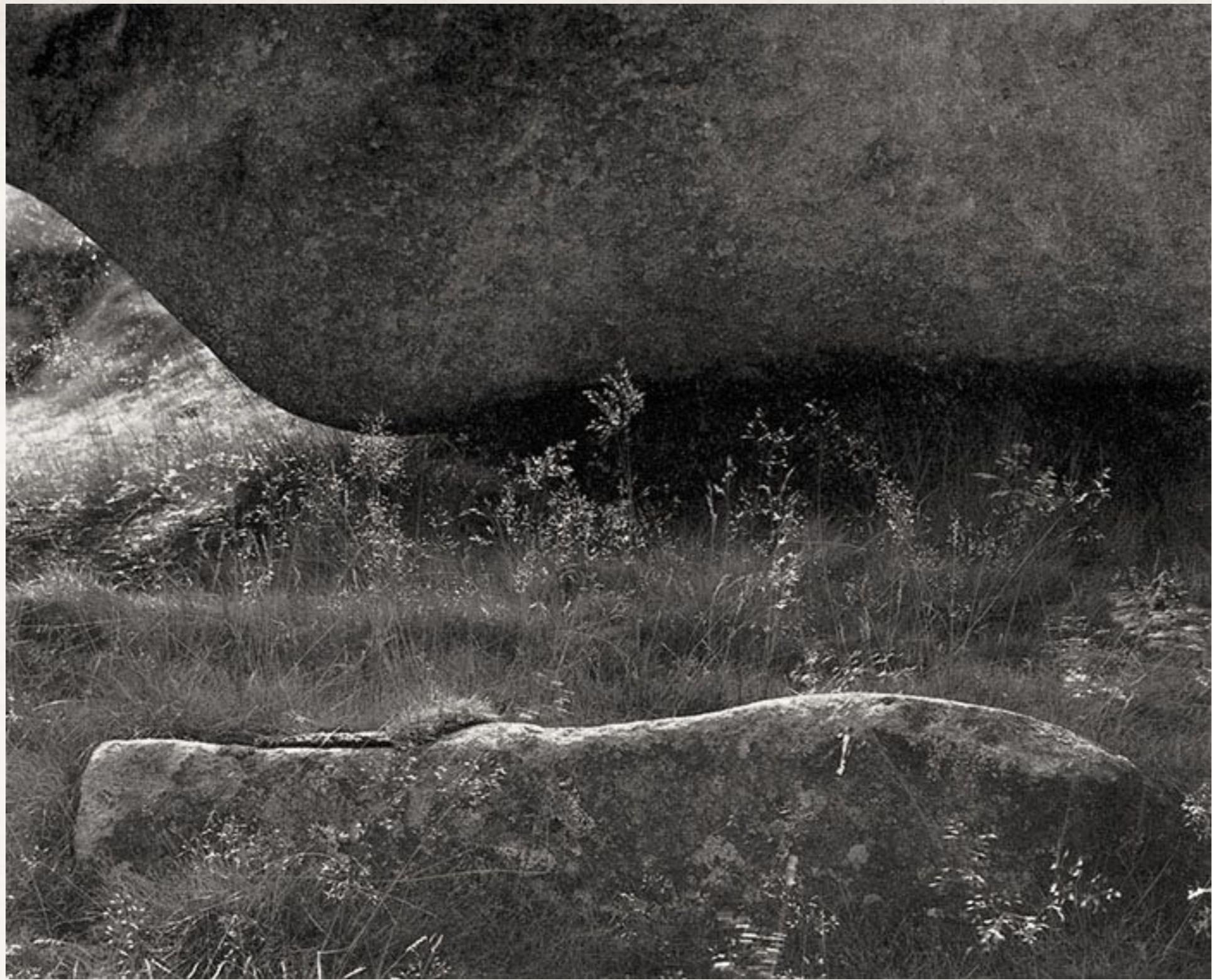








Large white cloud near Bilsington, Kent, 1985.

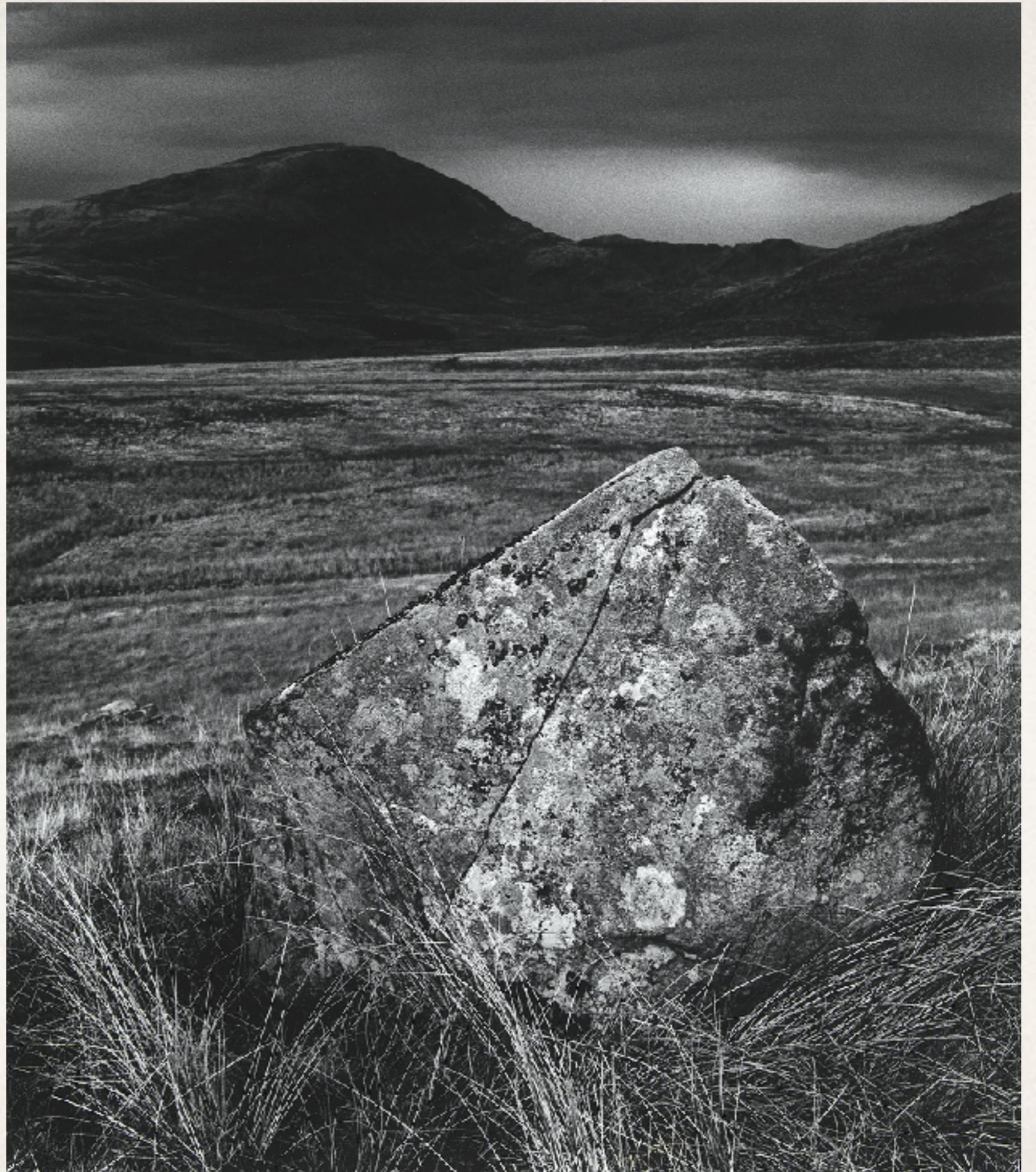




Segsbury Camp, Berkshire Downs



Glyn Irddyn



Standing Stone on Prenteg road



Pen-y-Garreg Reservoir



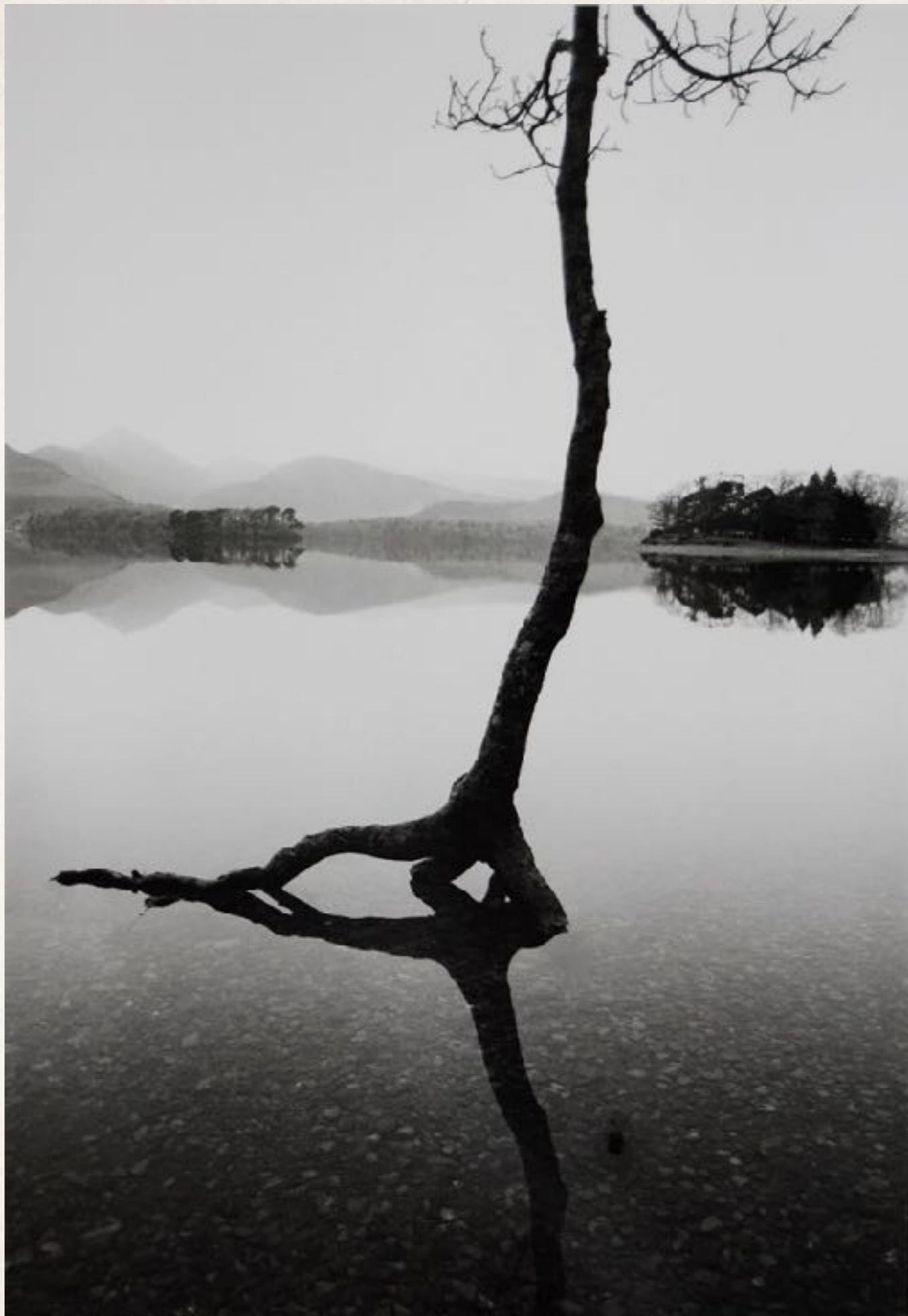
Meall Mor, Glencoe



Copper beech, Stourhead Lake, Wiltshire, 1983



Paved path above Lumbutts, near Todmorden, West Yorkshire (from Remains of Elmet, 1979)



Flooded Tree



'Leaping Lurcher' (from Rebecca the Lurcher, 1973)

Fay Godwin Other Resources

Videos:

[Fay Godwin - "Paesaggi"](#) - YouTube video of an Italian broadcast

[Exploring the Fay Godwin archive at the British Library](#) from The Royal Photographic Society

Web Articles:

[Fay Godwin article on exhibit at the National Media Museum](#)

[Peter Cattrell - Printing for Fay Godwin](#) - Short YouTube video

[No Man's Land - Fay Godwin's last interview](#)

Simone Nieweg

- Born 1962 in Bielefeld, Ostwestfalen-Lippe, North Rhine-Westphalia, Germany
- 1984 - 1990 Attended Kunstakademie Düsseldorf an Arts Academy
- Study with Bernd Becher at Kunstakademie Düsseldorf. Bernd Becher established the “Düsseldorf School” or “Becher school” of photography.

Simone Nieweg



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Characteristics of Dusseldorf School

- Dusseldorf school is known for photographing:
- Using large format view cameras
- Creating the composition from an “objective” point of view
- Photographing on overcast days to avoid harsh lighting and shadows.

Quotes about Simone Niewag

Exhibition statement from Galerie m - Paris Photo 2009:

“Simone Nieweg belongs to the second generation of Becher students at the Kunstakademie in Düsseldorf. Unlike her forerunners, who won international acclaim with themes such as portraiture, architecture and interiors, she has chosen a subject so unspectacular as to seem almost parochial. Her work focuses on the suburban fields and allotments that are to be found in the populated and industrialised areas in the Ruhr and Lower Rhine regions of Germany.

Devoid of human presence, **these quietly beautiful colour photographs nonetheless attest to the profound human intervention in those seemingly unremarkable landscapes on the outskirts of the cities.** Nieweg's images are **carefully balanced compositions which radiate a sense of precise perception and pure description.** At the same time, her pictures are imbued with a **subtle sensuousness.**”

Quotes about Simone Niewag

From 1986 to 2012 Niewag photographed the German community gardening system.

“The gardens shown in Nieweg’s photographs is of a type known in German as Grabeland – literally “land for digging.

...

Since Grabeland is impermanent terrain, entirely subject to utility and optimisation, one rarely finds here any of the decorative elements that populate allotment gardens.

...

What Nieweg finds especially interesting about Grabeland are the forms and structures to which such conditions give rise. “

Die Photographische Sammlung / SK Stiftung Kultur, Köln website. No longer available online

Quotes about Simone Niewag

Niewag "photographed the agricultural landscape found on the outskirts of towns and industrial areas in the Ruhr and Lower Rhine. Plots of unused land, leased out for one year, are transformed into richly planted allotments, after which they are ploughed and left unseeded." [1]

"Nieweg photographs subjects such as gates, fields and allotments. All **show individuality, reflecting the personality of their owners**: sheds held together with wire and corrugated iron tacked haphazardly to wooden frames; rickety structures, that, despite their impermanence, have been carefully built." [2]

1. "Simone Nieweg Gärten/Felder 08 02 1229 04 12". Kunsthalle Bielefeld.
2. McIntosh, Jacqui (25 September 2003). "Simone Nieweg, Goethe-Institut, London". The Guardian. Retrieved 2020-12-29.



Old Linden Tree, Geisenhausen, Hallertau, 1991



Barley Field, Brauweiler. 1994



Waldrand in der Dämmerung, Schiefbahn, 1997



Forest Path in the Lusatia, 1998



Spruce Plantation in Helfenberg, Mühlviertel, 2000



Tor im Bohnengarten, Duisburg, 2001



Komposthaufen mit Raureif, Noyon, Oise, 2005



Junges Getreide und Pfingstrosen, Montmorency, Val-dû Oise, 2005



Hütte mit anlehenden Stangen, Wasmuel, Borinage, 2006



Pfirsichbaum mit Stützen, Montagney, Haute-Saône, 2006



Gartentor, Val d'Oise, 2006



Hütte unter Pflaumenbäumen, Ay-sur-Moselle, 2009



Forest Path in Carpin, Mecklenburg, 2015



At Mollbecketeich, Recklinghause, 2022



Tress by the sea VI (Dawn), 2023

Simone Nieweg Other Resources

Videos:

From Fotoboekenmarathon: [Interview 16 December 2012](#)

Web Articles

From Fotograf: [Simone Nieweg Gardens as a Cultural Construct](#)

From ARTSPACE: [How the Düsseldorf School Remade—and Redeemed—German Photography](#)

Catherine Opie

- Born 1961 - Sandusky, OH
- B.F.A., San Francisco Art Institute, 1985 M.F.A., CalArts, 1988
- 2019 – present Endowed Chair, Department of Art, University of California, Los Angeles, CA
- 2000 – 2001 Professor of Fine Art, Yale University, New Haven, CT
- 2001 – Professor of Photography, Department of Art, University of California, Los Angeles, CA
- Is now retired from teaching
- 2024 - Traveled to Norway in January photographing blue and mountains

Catherine Opie



Quotes about Catherine Opie

“In her portraits and landscapes, Opie establishes a level of ambiguity of both identity and place by exaggerating masculine or feminine characteristics, or by exaggerating distance, cropping, or blurring her landscapes.” - Lehman Maupin Art Gallery

Quotes about Catherine Opie

“In the landscape portion of her Portraits and Landscapes series, Opie’s images take on an expressionistic and almost painterly quality that suggests, more than depicts, particular locations in **the outback**: a looming mountain, a monumental waterfall, a desert escarpment, a majestic seaside cliff,” “The sublime isn’t far away. Neither are the traditions of American pictorial photography or the landscape painters of the **Hudson River School.**” - Douglas Fogle

“out of focus to a point approaching **abstraction,**” “heightens the poetic dimension of the series by offering a sense of **ambiguity and placelessness that counters the clarity of the sitters’ images.**” - Elizabeth A. T. Smith

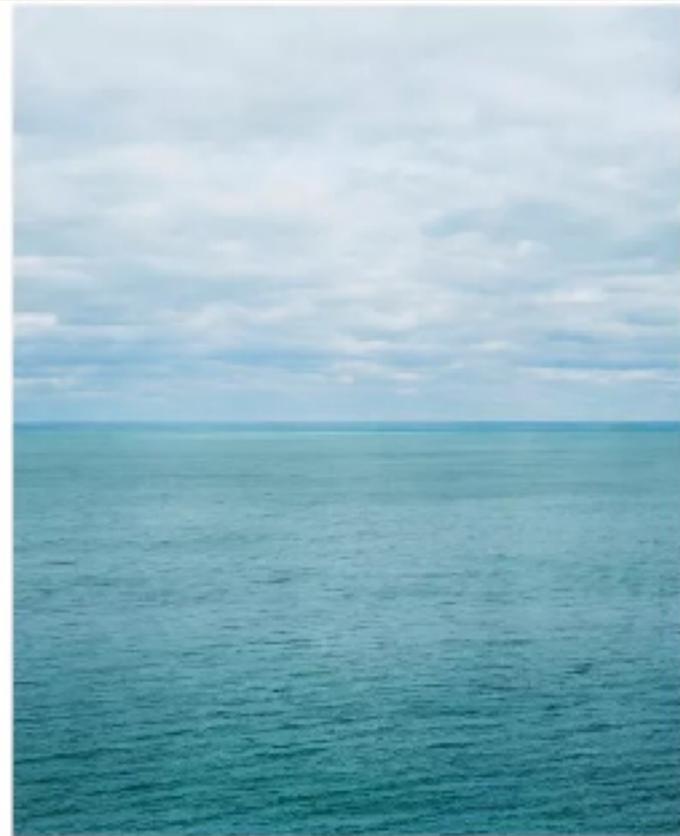
Catherine Opie Quotes

“The biggest cliché in photography is sunrise and sunset.”

“**Light is everything in photographs** and has to be considered in all situations.”

“I want to seduce my viewers and be able to hold them with the work. Much of that is done in terms of formalist ideas that I bring to the work.”

“I'm very interested in the language of photography in relationship to painting.”



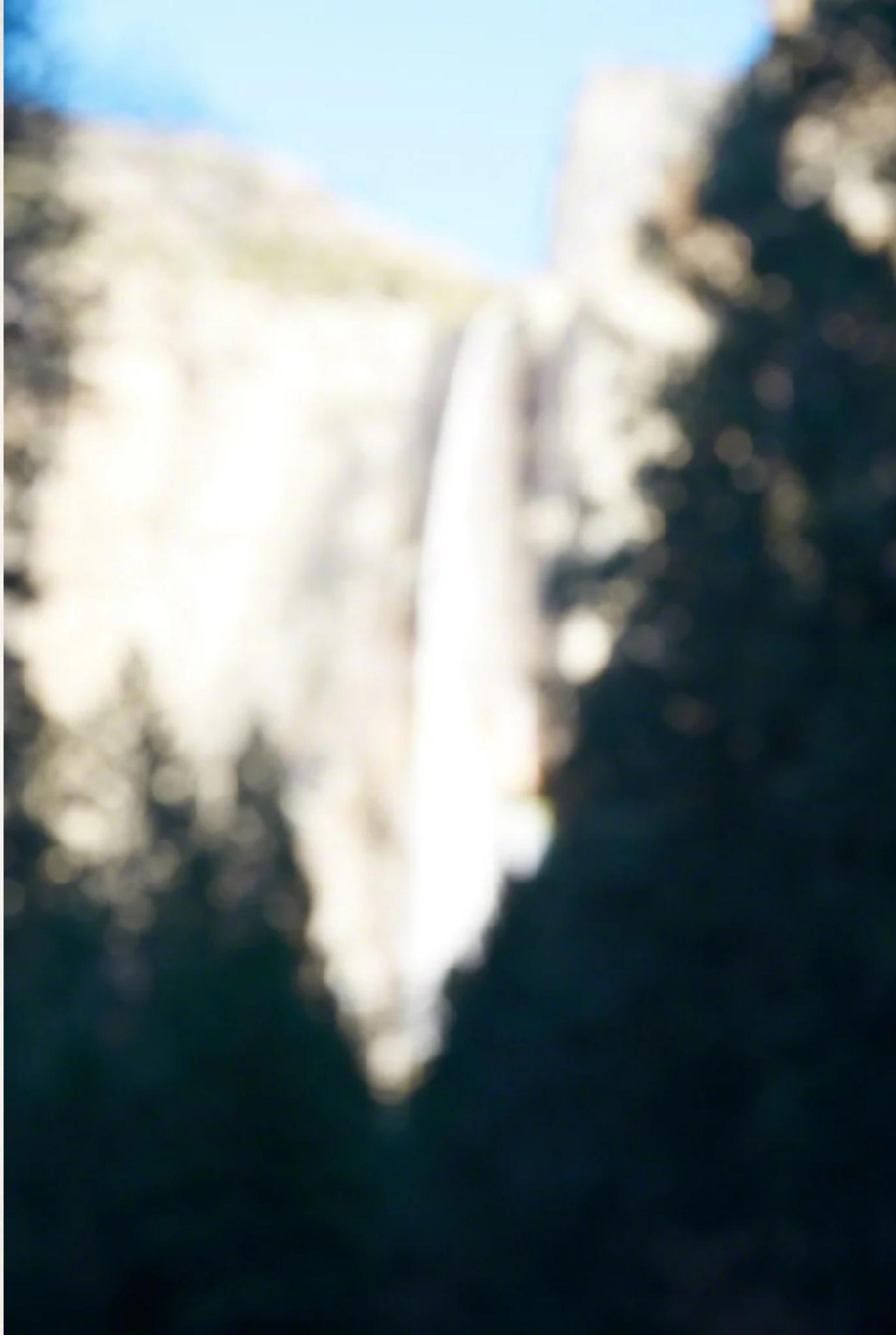
Fall, Winter, Spring, Summer (Lake Michigan) 2004-2005



Alaska Landscape #3, 2007



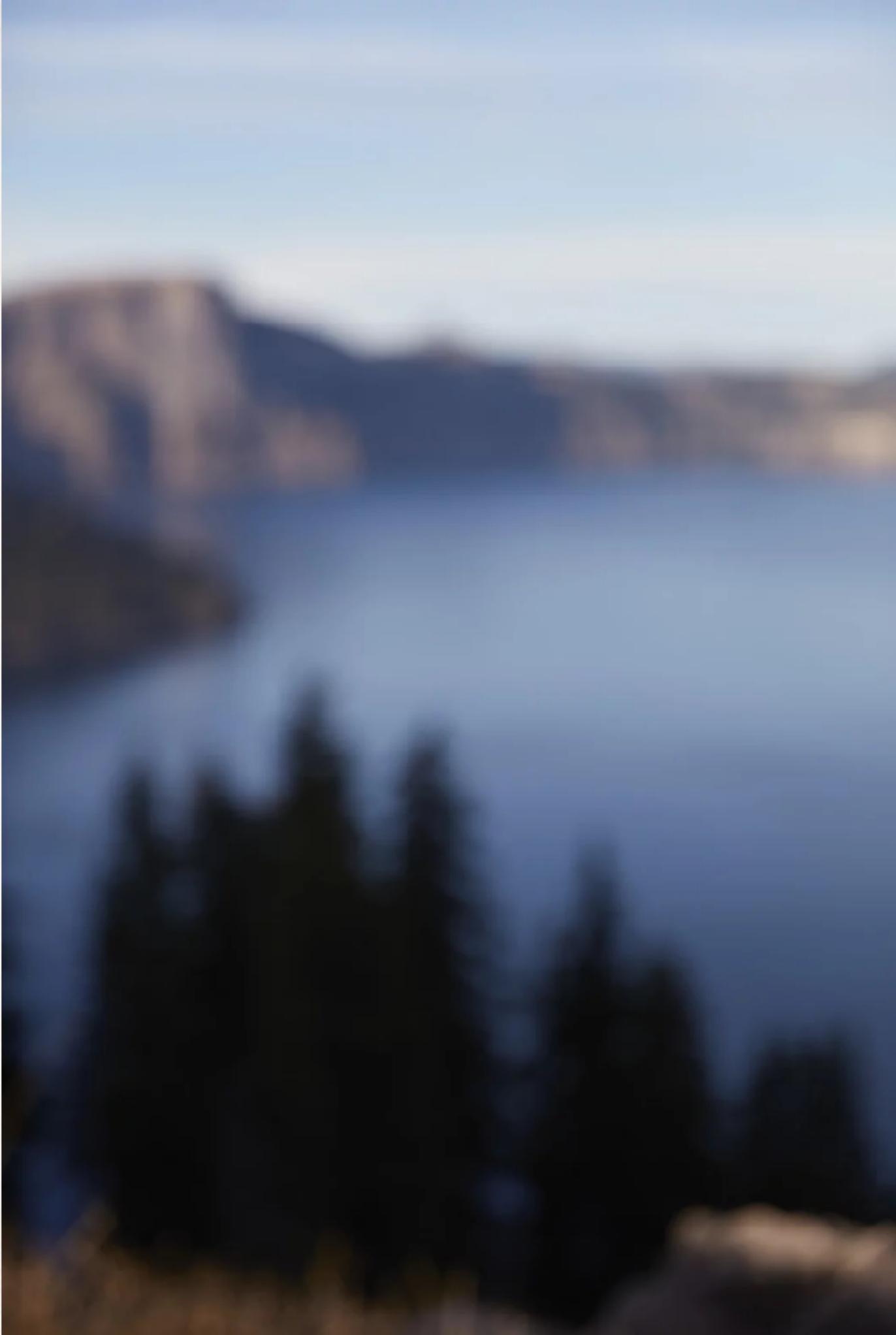
Untitled #9, 2013. From Portraits and Landscapes



Untitled #1 (Yosemite Valley), 2015



Untitled #15, 2017. From Portraits and Landscapes (2012-ongoing)



Untitled #6 (monument/monumental), 2020



Cobalt Blue Sky, 2015. From Yosemite



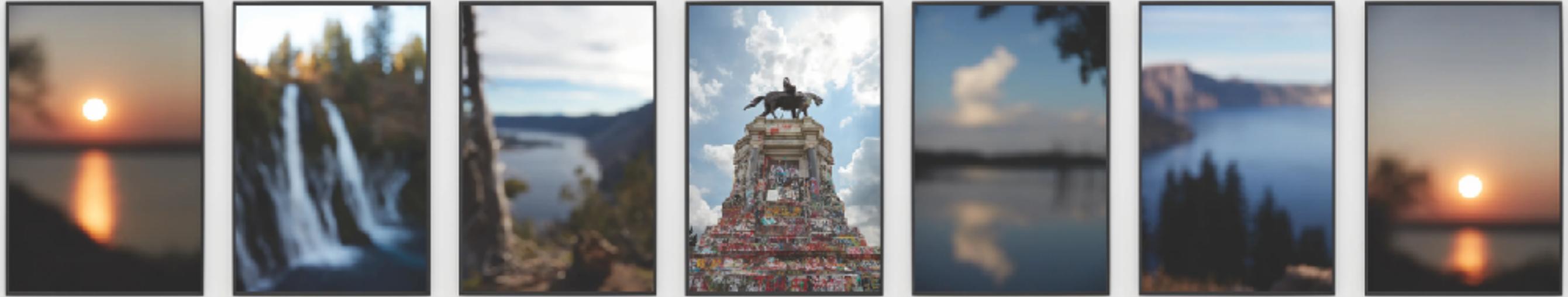
Untitled #1 (Swamps), 2019



Untitled #2 (Swamps), 2019



Untitled #3 (Swamps), 2019



From the Broad Museum:

A driving force behind Catherine Opie's work is the evolving and amorphous nature of the United States. She examines how the shaping of the American story includes and excludes certain groups of people. Opie took the seven photographs that make up *monument/monumental* during a road trip from Los Angeles to Richmond, Virginia, where Black Lives Matter demonstrators had reclaimed a Confederate statue of Robert E. Lee as a site of protest for racial justice. On the journey, Opie took photographs of the American landscape, and through blurring the images, placed distance and reflection at the heart of each scene. "In the first and last image, you're looking at the exact same sunset," Opie wrote. "In this piece, there is this suspended sun that never quite sets on the history of racism in this country. It is very much about what I was thinking about as I was traveling." In September 2021, the statue was removed.

Catherine Opie Other Resources

Videos:

[A trip through Norway with photographer Catherine Opie](#)

[Catherine Opie on New Topographics](#)

[Monsen Photography Lecture: Catherine Opie](#)

Yale School of Art - [Distinguished Lecture Series: Catherine Opie](#)

Web Articles:

[The Current: Catherine Opie uses landscape to contemplate climate](#)

[Photographing Swamps to Create a Portrait of Contemporary America](#)

Women Landscape Photography

Women Landscape Photographer

The National Museum of Women in the Arts (NMWA) in September of 2019 ran an exhibit titled "Live Dangerously". Of the exhibit NMWA said, "Live Dangerously reveals the bold and dynamic ways in which female bodies inhabit and activate the natural world."

From this exhibit Aperture magazine created a short article titled "Landscape Photography Through the Female Gaze" that featured a few of the photographers and their images.



Copyright: © Graciela Iturbide, *Mujer Àngel*, Desierto de Sonora (Angel Woman, Sonoran Desert), 1979







Copyright: ©Louise Dahl-Wolfe, California Desert, 1948



Copyright: © Rania Matar, Yara, Cairo, Egypt,
from the series She, 2019



Contemporary Women Landscape Photographers

Erin Babnik

- American Photographer
- Art Historian
- Home bases California and Slovenia

Website: <https://www.erinbabnik.com>

Facebook: <https://www.facebook.com/babnikphoto>

Twitter: <https://twitter.com/ErinBabnik>

Instagram: <http://instagram.com/erinbabnik>

Canon Explorers of Light: usa.canon.com



Erin Babnik



Good Company Italian Dolomites, 2018. Copyright: © [Erin Babnik](#) - American Photographer

Patricia Davidson

- American Photographer
- Art Historian
- Home base Oregon

Website: www.patriciadavidsonphotography.com

Facebook: www.facebook.com/pdavidsonphoto

Twitter: <https://twitter.com/pdavidsonphoto>

Instagram: <https://www.instagram.com/pdavidsonphoto>



Patricia Davidson



Forest Fog & Blooms. Copyright: © [Patricia Davidson](#) - American Photographer

Nicki Frates

- American Photographer
- Fashion Background
- Home base Los Angeles

Website: nickifrates.com

Facebook: <https://www.facebook.com/nickifratesphoto/>



Nicki Frates

Lone tree and field of lupine. Santa Clarita, CA.
Copyright: © [Nicki Frates](#) - American Photographer



Viktoria Haack

- British photographer
- Fine Art and Anthropology
- Home base British Columbia, Canada

Website: [https://](https://www.viktoriahaackphotography.ca/)

www.viktoriahaackphotography.ca/

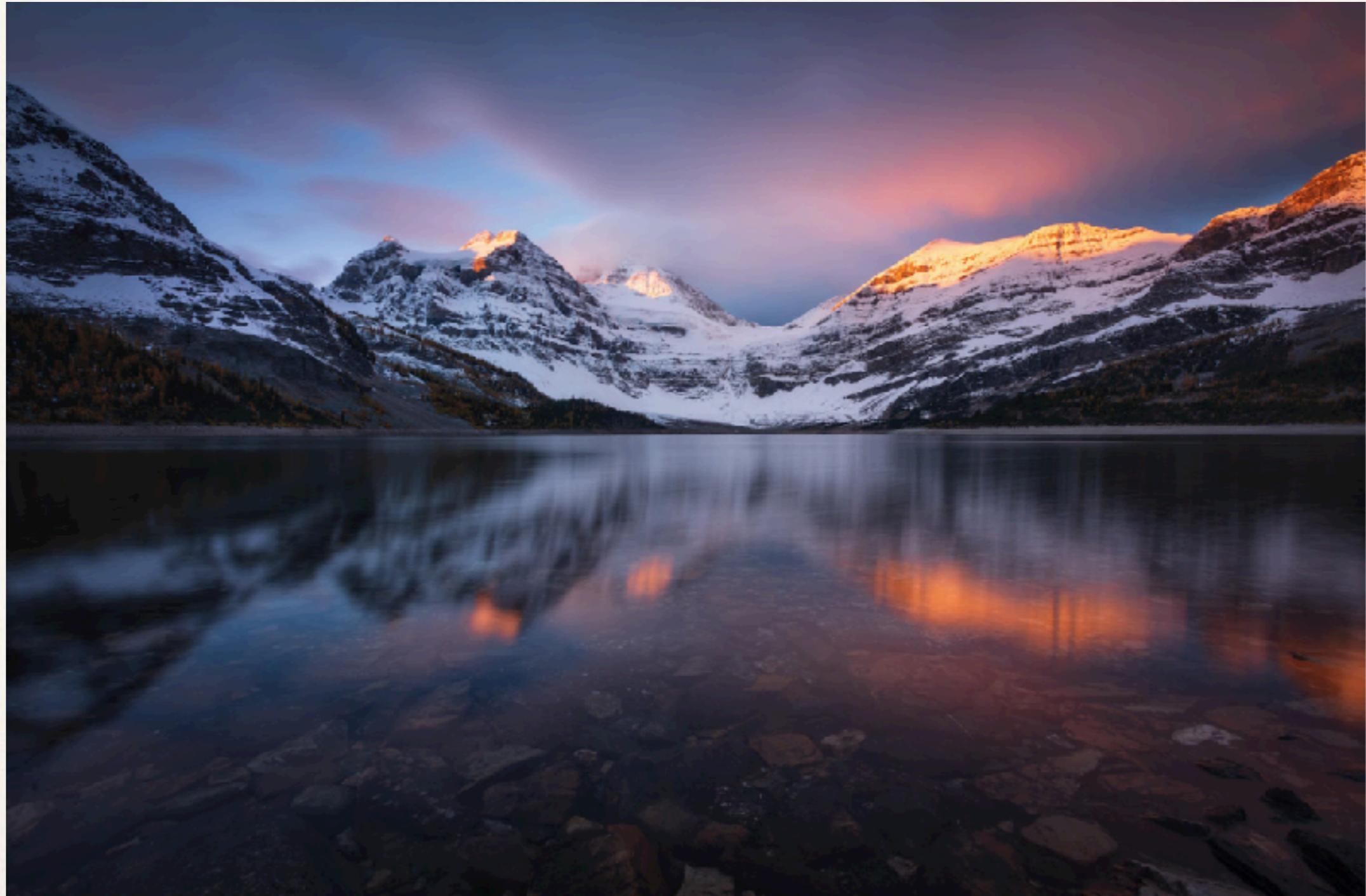
Facebook: <http://www.facebook.com/viktoriahaack>

Twitter: <https://twitter.com/viktoriahaack>

Instagram: <https://instagram.com/viktoriahaack/>



Viktoria Haack



Viktoria Haack



Rachel Jones Ross

- British photographer
- Home base Banff, Alberta, Canada

Website: <https://www.astralisphotography.com/>

Facebook: <https://www.facebook.com/rachel.jones.ross>

Instagram: https://www.instagram.com/rachel_jones_ross



Rachel Jones Ross



Saphna Reddy

- American Photographer
- Physician and Photographer
- Home base Northern California

Website: <https://www.sapnareddy.com/>

Facebook: <https://m.facebook.com/sapnareddyphotography/>

Instagram: <https://www.instagram.com/sapnareddy/>



Saphna Reddy



Kristel Schneider

- Dutch photographer
- Home base Auvergne, France

Website: <https://www.kristelschneider.com>

Facebook: <https://www.facebook.com/kristel.schneider.7>

Instagram: <https://www.instagram.com/kristelschneider>



Kristel Schneider



Cath Simard

- Canadian photographer
- Fashion model, art director, and fashion stylist
- Home base Canmore, Alberta

Website: <https://www.cathsimard.com>

Facebook: [https://www.facebook.com/](https://www.facebook.com/CathSimardPhotographer)

[CathSimardPhotographer](https://www.facebook.com/CathSimardPhotographer)

Twitter: <https://twitter.com/cathsimard>

Instagram: <https://www.instagram.com/cathsimard>



Cath Simard



Copyright: © Cath Simard - Canadian
Photographer

Cath Simard



Copyright: © [Cath Simard](#) - Canadian
Photographer

Isabella Tabacchi

- Italian photographer
- Studied to be a Pharmacist
- Home base Bologna, Emilia Romagna

Website: <https://www.isabellatabacchi.com>

Facebook: <http://facebook.com/isabellandscapes>

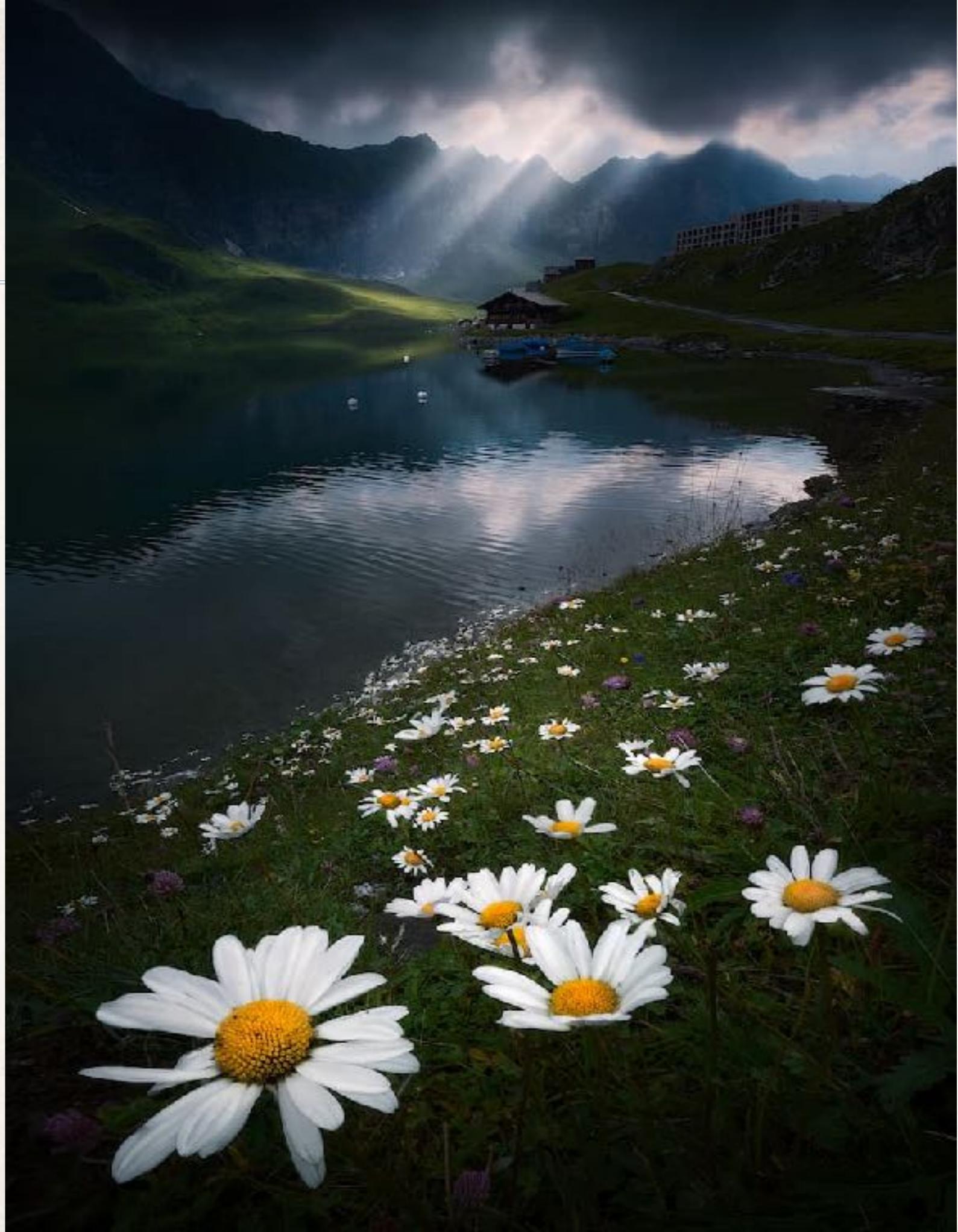
Twitter: <https://twitter.com/bellandscapes>

Instagram: <http://instagram.com/isabellandscapes>



Isabella Tabacchi

Copyright: © [Isabella Tabacchi](#) - Italian
Photographer



Rachael Talibart

- English photographer
- Originally a Solicitor
- Home base Weybridge, Surrey, UK

Website: <https://rachaeltalibart.com>

Facebook: <https://www.facebook.com/RachaelTalibartPhotography>

Twitter: <https://twitter.com/RTalibart>

Instagram: <https://www.instagram.com/rachaeltalibart>



Rachael Talibart



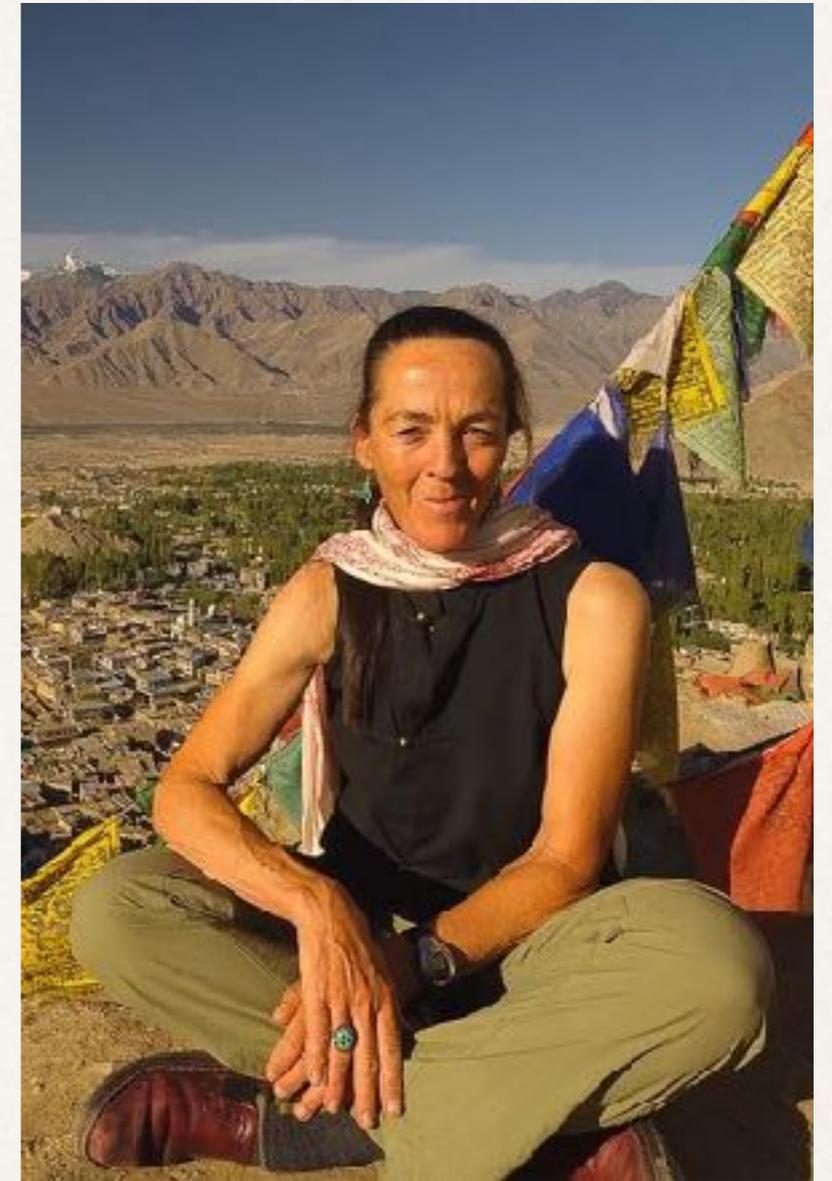
Copyright: © [Rachael Talibart](#) - British
Photographer

Hillary Younger

- Australian photographer
- Home base Western Arthurs of Tasmania

Facebook: <https://www.facebook.com/hillsees>

Instagram: https://www.instagram.com/hillary_younger



Hillary Younger



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Photographer

Women Landscape Photographers Resources

[Women in Landscape Photography: A Panel Discussion](#)

[200+ WOMEN LANDSCAPE & NATURE PHOTOGRAPHERS WHO INSPIRE -](#)

List created by Sarah Marino

[Women Landscape Photographers](#) - List created by Emma Davies

Landscape by Women - [The Editor's Blog](#) - Astrid McGechan

Questions?
