

1) Sir Cecil Walter Hardy Beaton CBE (14 January 1904 – 18 January 1980)

was an English fashion, portrait and war photographer, diarist, painter, and interior designer, and an Oscar-winning stage and costume designer for films and the theatre. When Beaton was growing up his nanny had a Kodak 3A Camera, a popular model which was renowned for being an ideal piece of equipment to learn on. Beaton's nanny began teaching him the basics of photography and developing film. He would often get his sisters and mother to sit for him. When he was sufficiently proficient, he would send the photos off to London society magazines, often writing under a pen name and 'recommending' the work of Beaton. Beaton was never known as a highly skilled technical photographer, and instead focused on staging a compelling model or scene and looking for the perfect shutter-release moment. Beaton is known for his fashion photographs and society portraits. The Queen recommended him to the Ministry of Information (MoI). He became a leading war photographer, best known for his images of the damage done by the German Blitz. His style sharpened and his range broadened, Beaton's career was restored by the war.

Beaton often photographed the Royal Family for official publications. Queen Elizabeth The Queen Mother was his favourite royal sitter, and he once pocketed her scented hankie as a keepsake from a highly successful shoot. Beaton took the famous wedding pictures of the Duke and Duchess of Windsor.

His costumes for Lerner and Loewe's *My Fair Lady* (1956) were highly praised. This led to two Lerner and Loewe film musicals, *Gigi* (1958) and *My Fair Lady* (1964), each of which earned Beaton the Academy Award for Best Costume Design.

Beaton had relationships with various men: his last lover was former Olympic fencer and teacher Kinmont Hoitsma. He also had relationships with women, including the actresses Greta Garbo, Coral Browne and the dancer Adele Astaire).

He was knighted in the 1972 New Year Honours.

2) David Royston Bailey, CBE (2 January 1938)

David Bailey was born in Leytonstone East London,

Bailey developed a love of natural history, and this led him into photography. Suffering from undiagnosed dyslexia, he experienced problems at school. He attended a private school, *Clark's College* in Ilford, where he says they taught him less than the more basic council school. As well as dyslexia he also has the motor skill disorder dyspraxia (developmental coordination disorder).

In one school year, he claims he only attended 33 times. He left school on his fifteenth birthday, to become a copy boy at the Fleet Street offices of the *Yorkshire Post*. He raced through a series of dead end jobs, before his call up for National Service in 1956, serving with the Royal Air Force in Singapore in 1957. The appropriation of his trumpet forced him to consider other creative outlets, and he bought a Rolleiflex camera.

He was demobbed in August 1958, and determined to pursue a career in photography, he bought a Canon rangefinder camera. Unable to obtain a place at the London College of Printing because of his school record, he became a second assistant to David Ollins, in Charlotte Mews. He earned £3 10s (£3.50) a week and acted as studio dogsbody. He was delighted to be called to an interview with photographer John French.

Along with Terence Donovan and Brian Duffy, Bailey captured and helped create the 'Swinging London' of the 1960s: a culture of fashion and celebrity chic. The "Swinging London" scene was aptly reflected in his *Box of Pin-Ups* (1964): a box of poster-prints of 1960s celebrities including Terence Stamp, The Beatles, Mick Jagger, Jean Shrimpton, PJ Proby, Cecil Beaton, Rudolf Nureyev and notorious East End gangsters, the Kray twins.

Of model Jean Shrimpton, Bailey said:

She was magic and the camera loved her too. In a way she was the cheapest model in the world – you only needed to shoot half a roll of film and then you had it. She had the knack of having her hand in the right place, she knew where the light was, she was just a natural.

3) Simon Henry King OBE HonFRPS (born 27 December 1962)

Simon King is a professional naturalist and wildlife presenter as well as an expert cameraman and an accomplished author. He is an exceptional safari host and spending time out in the field with Simon is always special. He has an uncanny knack of finding the most exciting action and making all creatures great and small interesting.

Simon King began his career as a child actor on television. He featured in *The Fox*, *Secret Place* and *Man and Boy*. He made his first film when he was just 21 years old and has now made over 80 natural history films.

His talent as principle cameraman, director, producer and presenter is recognised by top film and TV organisations including the BBC Natural History Unit and DisneyNature. He has won numerous awards and BAFTA's for his filming and camerawork on *Wild Africa*, *The Blue Planet*, *Life in the Freezer* and *Planet Earth*.

He is best known as the lead presenter on *Big Cat Diary*, *Springwatch*, *Autumnwatch* and *Shetland Diaries* TV series.

4) Terence Patrick O'Neill CBE (born 30 July 1938)

is an English photographer. He gained renown documenting the fashions, styles, and celebrities of the 1960s. O'Neill's photographs capture his subjects candidly or in unconventional settings.

His work has been featured in numerous exhibitions. He was awarded an Honorary Fellowship of the Royal Photographic Society in 2004 and the Society's Centenary Medal in 2011.

O'Neill began his career working in a photographic unit for an airline at London's Heathrow Airport. During this time, he photographed a sleeping figure in a waiting area who, by happenstance, was revealed to be Britain's Home Secretary, Rab Butler. O'Neill thereafter found further employment on Fleet Street with *The Daily Sketch* in 1959. His first professional job was photographing Laurence Olivier.

During the 1960s, in addition to photographing contemporary celebrities such as Judy Garland, The Beatles and The Rolling Stones, he also photographed members of the British royal family and prominent politicians, showing a more natural and human side to these subjects than had usually been portrayed before.

O'Neill had a longtime relationship with Faye Dunaway to whom he was married from 1983 until 1986.

5) Anne Geddes, MNZM (born 13 September 1956)

is an Australian-born photographer, currently living and working in New York.

Geddes' books have been published in 83 countries. According to Amazon.com, she has sold more than 18 million books and 13 million calendars. In 1997, Cedco Publishing sold more than 1.8 million calendars and date books bearing Geddes' photography. Her debut book, in 1996, *Down in the Garden*, made it to the *New York Times* Bestseller List.¹ Her books have been translated into 23 different languages.

In her 2007 autobiography *Labor of Love*, Geddes talked about her difficult early years at their family cattle farm in Queensland, Australia. She dropped out of school at 17 and left home. Later, she met and married Kel Geddes, and moved to Hong Kong in 1983 for his work in television. There, at age 25, she taught herself photography using her husband's 35mm Pentax K1000 camera. By the time the couple returned to Sydney two years later, she had built a small portfolio. She started specializing in baby photography after using photographs of her two daughters for a family Christmas card proved popular.

She chose babies as her subject because of her love of them. "I had seen the way children and babies were generally being photographed. It just didn't seem realistic to me that people took their children along to photographic studios all dressed in their Sunday best, photographs that didn't really show the personality of the child

Geddes believes that "emotional content is an image's most important element" and that people are drawn to her work because of its simplicity and personality. She prefers black-and-white to colour photography as she feels that colour distracts from the image and the natural beauty of life

6) Russell Savory Director Stow Maries Aerodrome

is known for his work on *The Secret Life of Owls* (2018), *Winterwatch* (2012) and *The One Show* (2006)

He has written that on his first visit to Stow Maries Aerodrome in 2008, it became apparent that as the only remaining Royal Flying Corp aerodrome it was a very special heritage site. Within a few short weeks he began to notice an abundance of wildlife and started to take photographs. He has been capturing images on the aerodrome ever since. His daily morning and evening tours of the site are amazing, and he never fails to be surprised at the variety of wildlife he has there. To date he has 23 red-listed birds recorded. In the winter months they can boast all 5 species of British owls. The wildlife has become accustomed to his daily rounds, enabling him to get very close and capture some of those hard to get images. He has learnt to have endless patience and find that time flies past at an alarming rate whilst waiting for that special shot.

7) Thomas Patrick John Anson, 5th Earl of Lichfield (25 April 1939 – 11 November 2005)

was an English photographer from the Anson family. He inherited the Earldom of Lichfield in 1960 from his paternal grandfather. In his professional practice he was known as **Patrick Lichfield**. His mother was born Anne Bowes-Lyon (1917–1980), a niece of Queen Elizabeth The Queen Mother.

Lichfield joined the Grenadier Guards in 1959. On leaving the Army in 1962, he began to work as a photographer's assistant, and built up his own reputation, partly as a result of having access to the Royal Family. He was selected to take the official photographs of the wedding of the Prince and Princess of Wales in 1981, and subsequently became one of the UK's best-known photographers. From 1999 onwards he was a pioneer of digital photography as a professional standard. He was chosen by the Queen and the Duke of Edinburgh to take official pictures of her Golden Jubilee in 2002.

8) Antony Charles Robert Armstrong-Jones, 1st Earl Snowdon, GCVO, FRSA, RDI (7 March 1930 – 13 January 2017),

commonly known as **Lord Snowdon**, was a British photographer and filmmaker. He was the husband of Princess Margaret and brother-in-law of Queen Elizabeth II.

Armstrong-Jones was educated at two independent boarding schools: first at Sandroyd School in Wiltshire from the autumn term of 1938 to 1943.

Armstrong-Jones then attended Eton College, beginning in the autumn term ("Michaelmas half") of 1943. In March 1945, he qualified in the "extra special weight" class of the School Boxing Finals. He continued to box in 1946, gaining at least two flattering mentions in the *Eton College Chronicle*.[¶] While on holiday at his father's family estate in North Wales (Plas Dinas), he was stricken with poliomyelitis. In 1947, he was a coxswain in Eton's traditional "Fourth of June" Daylight Procession of Boats.

He then matriculated at the University of Cambridge, where he studied architecture at Jesus College but failed his second-year exams. He coxed the winning Cambridge boat in the 1950 Boat Race.

After university, Armstrong-Jones began a career as a photographer in fashion, design and theatre. His stepmother had a friend who knew Baron the photographer; Baron visited Armstrong-Jones in his London flat, which doubled as his work studio. Baron, impressed, agreed to bring on Armstrong-Jones as an apprentice, first on a fee-paying basis but eventually, as his talent and skills became apparent to Baron, as a salaried associate.

Much of his early commissions were theatrical portraits, often with recommendations from his uncle Oliver Messel, and "society" portraits highly favoured in *Tatler*, which, in addition to buying a lot of his photographs, gave him by-line credit for the captions. He later became known for his royal studies, among which were the official portraits of Queen Elizabeth II and the Duke of Edinburgh for their 1957 tour of Canada. He was also an early contributor to *Queen* magazine, the magazine founded by his friend Jocelyn Stevens.

He is best known for his portraits of world notables, many of them published in *Vogue*, *Vanity Fair*, and *The Daily Telegraph* magazine.

9) Mario Eduardo Testino Silva OBE HonFRPS (born 30 October 1954)

is a Peruvian fashion and portrait photographer. His work has featured internationally in magazines such as *Vogue*, *V Magazine*, *Vanity Fair* and *GQ*. He has also created images for brands such as Gucci, Burberry, Versace, Michael Kors, Chanel, Stuart Weitzman, Carolina Herrera and Estée Lauder.

In 1976, he went to London to study photography after abandoning his studies of Economics, Law and International Affairs. It was during apprenticeships at the studios of John Vickers and Paul Nugent that he made his first attempts as a photographer. Living in an unconverted (?) floor of a hospital, without much money, he funded himself by working as a waiter. He had his hair dyed pink which helped him get noticed as a photographer¹ and took inspiration from British celebrity fashion photographer Cecil Beaton.¹ London was a city that allowed him to flourish expressively without the restrictions he felt were imposed on him in Peru.

Some of Testino's most recognizable work derives from his portraits of royals, most famously, his series with Diana, Princess of Wales in 1997.¹ Commissioned for *Vanity Fair* he said: "[Diana] opened a door for me because I then started photographing the royal families of Europe extensively ... this brings out my love for tradition, for a way of showing family and the longevity of people". Testino was also the official photographer for portraits of the Duke and Duchess of Cambridge on the occasion of their engagement in December 2010. In July 2015, he took the official photographs of the British Royal Family after Princess Charlotte of Cambridge's christening at Sandringham Estate. He has photographed many other royal families in a similar fashion

10) Anna-Lou "Annie" Leibovitz (born October 2, 1949)

is an American portrait photographer. She is best known for her engaging portraits—particularly of celebrities—which often feature subjects in intimate settings and poses. She photographed John Lennon on the day he was murdered, and her work has been used on numerous album covers and magazines.

She became the first woman to hold an exhibition at Washington's National Portrait Gallery in 1991. Leibovitz attended the San Francisco Art Institute, where she studied painting with the intention of becoming an art teacher. At school, she had her first photography workshop and changed her major to photography. She was inspired by the work of Robert Frank and Henri Cartier-Bresson, which her school taught about. For several years, she continued to develop her photography skills while holding various jobs, including a stint on a kibbutz in Amir, Israel, for several months in 1969.

In 2007, the BBC misrepresented Leibovitz's portrait shooting of Queen Elizabeth II, to take the Queen's official picture for her state visit to Virginia. This was filmed for the BBC documentary *A Year with the Queen*. A promotional trailer for the film showed the Queen reacting angrily to Leibovitz's suggestion ("less dressy") that she remove her tiara, then a scene of the Queen walking down a corridor, telling an aide "I'm not changing anything. I've had enough dressing like this, thank you very much. The BBC later apologized and admitted that the sequence of events had been misrepresented, as the Queen was in fact walking to the sitting in the second scene. This led to a BBC scandal and a shake-up of ethics training. However a 2015 London Times article published just ahead of the Queen's reign exceeding that of Queen Victoria contradicts this story. It stated that the Queen was both incredulous at being asked to remove her crown as "no-one tells her what to do" and insulted as the item was only a tiara.

11) Sir Donald McCullin, CBE, Hon FRPS (born 9 October 1935),

is a British photojournalist, particularly recognized for his war photography and images of urban strife. His career, which began in 1959, has specialised in examining the underside of society, and his photographs have depicted the unemployed, downtrodden and the impoverished.

McCullin grew up in Finsbury Park, North London, but he was evacuated to a farm in Somerset during the Blitz. He is slightly dyslexic but displayed a talent for drawing at the Secondary Modern School he attended. He won a scholarship to Hammersmith School of Arts and Crafts but, following the death of his father, he left school at the age of 15, without qualifications, for a catering job on the railways. He was then called up for National Service with the Royal Air Force (RAF) in 1953.

During McCullin's period of National Service in the RAF he was posted to the Canal Zone during the 1956 Suez Crisis, where he worked as a photographer's assistant. He failed the written theory paper to become a photographer in the RAF and spent his service in the darkroom. During this period McCullin bought his first camera, a Rolleicord for £30 when stationed in Nairobi, Kenya.¹ On return to Britain, shortage of funds led to his pawning the camera and his mother used her money to redeem the pledge.

In 1958 he took a photograph of a local London gang posing in a bombed out building. He was persuaded by his work colleagues to take his photograph of *The Guvnors*, as the gang was known, to *The Observer*, who published it, setting him on his path as a photographer.

He has been shot and badly wounded in Cambodia, imprisoned in Uganda, expelled from Vietnam and had a bounty on his head in Lebanon. What's more, he has braved bullets and bombs not only to get the perfect shot but to help dying soldiers and wounded civilians. Compassion is at the heart of all his photography.

He says: -

"Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures."

12) Ansel Easton Adams (February 20, 1902 – April 22, 1984)

was a landscape photographer and environmentalist known for his black-and-white images of the American West. He helped found Group f/64, an association of photographers advocating "pure" photography which favoured sharp focus and the use of the full tonal range of a photograph.

Adams was a life-long advocate for environmental conservation, and his photographic practice was deeply entwined with this advocacy. At age 12, he was given his first camera during his first visit to Yosemite National Park. He developed his early photographic work as a member of the Sierra Club. He was later contracted with the United States Department of the Interior to make photographs of national parks. For his work and his persistent advocacy, which helped expand the National Park system, he was awarded the Presidential Medal of Freedom in 1980.

He also contributed to the war effort by doing many photographic assignments for the military, including making prints of secret Japanese installations in the Aleutians.

In 1943, Adams had a camera platform mounted on his station wagon, to afford him a better vantage point over the immediate foreground and a better angle for expansive backgrounds. Most of his landscapes from that time forward were made from the roof of his car rather than from summits reached by rugged hiking, as in his earlier days.

13) Steve McCurry (born April 23, 1950 in Philadelphia, Pennsylvania)

is an American photographer, freelancer and photojournalist. His most famous photo is of the "Afghan Girl", the girl with the piercing green eyes that periodically appears on the cover of *National Geographic*. McCurry has photographed many assignments for *National Geographic* and has been a member of Magnum Photos since 1986.

McCurry attended Penn State University. He originally planned to study cinematography and filmmaking, but instead gained a degree in theatre arts and graduated in 1974. He became interested in photography when he started taking pictures for the Penn State newspaper *The Daily Collegian*.

After a year working in India, McCurry travelled to northern Pakistan where he met two Afghans who told him about the war across the border in Afghanistan.

McCurry's career was launched when, disguised in Afghani garb, he crossed the Pakistan border into rebel-controlled areas of Afghanistan just before the Soviet invasion.¹ "As soon as I crossed the border, I came across about 40 houses and a few schools that were just bombed out," he says. He left with rolls of film sewn into his turban and stuffed in his socks and underwear. These images were subsequently published by *The New York Times*, *Time* and *Paris Match* and won him the Robert Capa Gold Medal for Best Photographic Reporting from Abroad.

McCurry took his most recognized portrait, "Afghan Girl", in December 1984 of an approximately 12-year-old Pashtun orphan in the Nasir Bagh refugee camp near Peshawar, Pakistan. McCurry found the girl when he heard "unexpected laughter" coming from children inside a one-room school tent for girls. "I noticed this one little girl with these incredible eyes, and I instantly knew that this was really the only picture I wanted to take," he says. This was the first time the girl had ever been photographed. The image itself was named as "the most recognized photograph" in the history of the *National Geographic* magazine, and her face became famous as the cover photograph on the June 1985 issue. The photo has also been widely used on Amnesty International brochures, posters, and calendars. The identity of the "Afghan Girl" remained unknown for over 17 years until McCurry and a *National Geographic* team located the woman, Sharbat Gula, in 2002. McCurry said, "Her skin is weathered; there are wrinkles now, but she is as striking as she was all those years ago."

14) Julia Margaret Cameron (11 June 1815 – 26 January 1879)

was a British photographer who is considered one of the most significant portraitists of the 19th century. She is known for her soft-focus close-ups of famous Victorian men and for illustrative images depicting characters from mythology, Christianity, and literature. She also produced sensitive portraits of women and children.

After establishing herself first among Calcutta's Anglo-Indian upper-class and then among London's cultural elite, Cameron formed her own salon frequented by distinguished Victorians at the seaside village of Freshwater, Isle of Wight.

After showing a keen interest in photography for many years, Cameron took up the practice at the relatively late age of 48, after her daughter gifted her a camera. Of the gift, her daughter stated, "It may amuse you, Mother, to try to photograph during your solitude at Freshwater." After receiving the camera, she cleared out a chicken coop and converted it into studio space.

She quickly produced a large body of work capturing the genius, beauty, and innocence of the men, women, and children who visited her studio at Freshwater, and created unique allegorical images inspired by tableau vivants, theatre, 15th-century Italian painters, and the work of her creative contemporaries. Her photography career was short but productive; she made around 900 photographs over a 12-year period.

Cameron's work was contentious in her own time. Critics lambasted her softly focused and unrefined images and considered her illustrative photographs amateurish and hammy. However, her portraits of respected men (such as Henry Taylor, Charles Darwin, and Sir John Herschel) have been consistently praised, both in her own life and in reviews of her work since. Her images have been described as "extraordinarily powerful" and "wholly original", and she has been credited with producing the first close-ups in the history of the medium.

Though Cameron took up photography as an amateur and considered herself an artist, and despite never making commissioned portraits nor establishing a commercial studio, she thought of her photographic activity as a professional endeavour, actively copyrighting, publishing, and marketing her work. In August 1865, the South Kensington Museum, now the Victoria and Albert Museum, purchased 80 of her photographs. Three years later, the museum offered her two rooms to use as a portrait studio, essentially making her the museum's first artist-in-residence

15) Robert Capa (born Endre Ernő Friedmann, October 22, 1913 – May 25, 1954)

was a Hungarian-born American war photographer and photojournalist as well as the companion and professional partner of photographer Gerda Taro. He is considered by some to be the greatest combat and adventure photographer in history.

Capa fled political repression in Hungary when he was a teenager, moving to Berlin, where he enrolled in college. He witnessed the rise of Hitler, which led him to move to Paris, where he met and began to work with Gerta Pohoryllet. Together they worked under the alias Robert Capa and became photojournalists. Though she contributed to much of the early work, she quickly created her own alias 'Gerda Taro' and they began to publish their work separately. He subsequently covered five wars: the Spanish Civil War, the Second Sino-Japanese War, World War II across Europe, the 1948 Arab-Israeli War, and the First Indochina War, with his photos published in major magazines and newspapers.

During his career he risked his life numerous times, most dramatically as the only civilian photographer landing on Omaha Beach on D-Day. He documented the course of World War II in London, North Africa, Italy, and the liberation of Paris. His friends and colleagues included Ernest Hemingway, Irwin Shaw, John Steinbeck and director John Huston.

In 1947, for his work recording World War II in pictures, U.S. general Dwight D. Eisenhower awarded Capa the Medal of Freedom. That same year, Capa co-founded Magnum Photos in Paris. The organization was the first cooperative agency for worldwide freelance photographers. Hungary has issued a stamp and a gold coin in his honour.

Robert Capa quotes:

You don't have to pose your camera. The pictures are there, and you just take them. The truth is the best picture, the best propaganda. (On the Spanish Civil War, 1937) and

I hope to stay unemployed as a war photographer till the end of my life.

16) Harold Martin Feinstein (April 17, 1931 – June 20, 2015)

was an American photographer. Feinstein was born in Coney Island, New York, in 1931. He was the youngest of five children born to Jewish immigrant parents. His mother Sophie Reich immigrated to the United States from Austria and his father Louis immigrated from Russia. He began to practice photography in 1946 at the age of 15, borrowing a Rolleiflex camera from a neighbour.

Feinstein joined the Photo League in 1948 at the age of 18. By 19 he had his work purchased by Edward Steichen for the permanent collection of the Museum of Modern Art.

Feinstein had his first exhibitions at the Whitney Museum of American Art in 1954 and at the Museum of Modern Art in 1957. He later held solo exhibitions at the George Eastman Museum (1957) and Helen Gee's Limelight Gallery (1958). His photographs were published on the inaugural cover of the literary magazine *Evergreen Review* and in the leftist journal *Liberation*.

Critics of the period referred to Feinstein as a master of his art, and his work was influential in the development of the New York school of photography.

While Feinstein photographed the streets of New York City and elsewhere throughout his career, his favourite subject was his birthplace, Coney Island. He returned many times throughout his life to photograph the boardwalk, the amusements and the diverse visitors to the beach destination. There he was able to find and photograph a broad range of the human experience, from love to lust, joy to despair, comedy to drama. He described it as a photographer's paradise.

Throughout his career, Feinstein taught photography through private workshops held in his studio, as well as at numerous institutions. Many of Feinstein's students went on to become fine art photographers of note.

After decades of working primarily in humanistic 35 mm film photography, Feinstein started in 2001 to create work digitally, using a scanner to photograph images of flowers, seashells, butterflies, foliage and botanicals. Cataloguing his life's work, he found that the precision of digital controls, as well as the ability to duplicate images freely and receive instantaneous feedback, enabled him to be more improvisational and take more creative risks in his work.