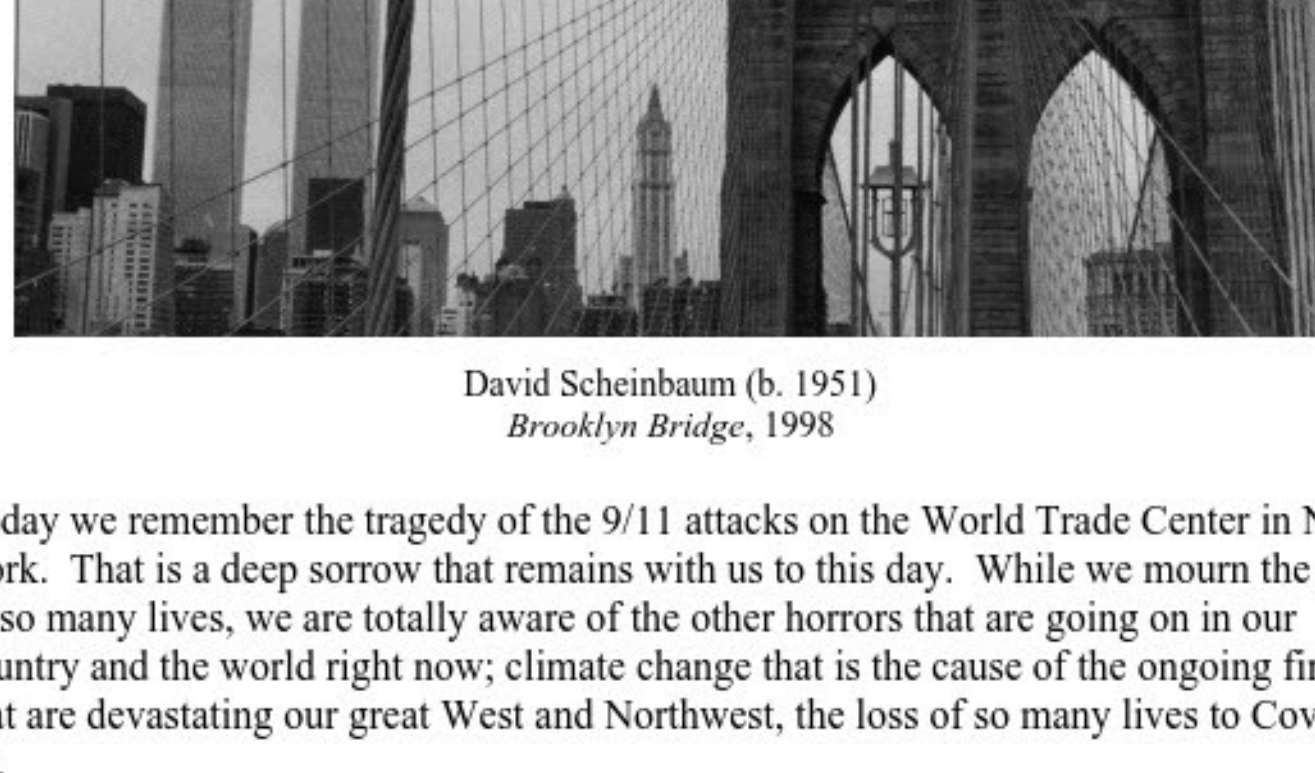


f.64

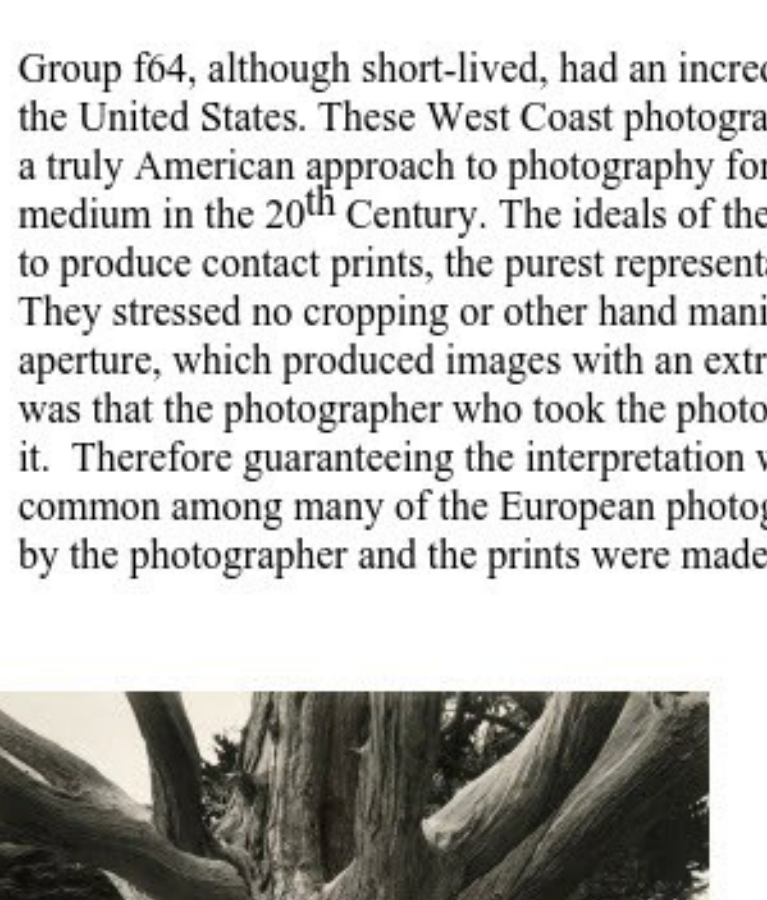


David Scheinbaum (b. 1951)
Brooklyn Bridge, 1998

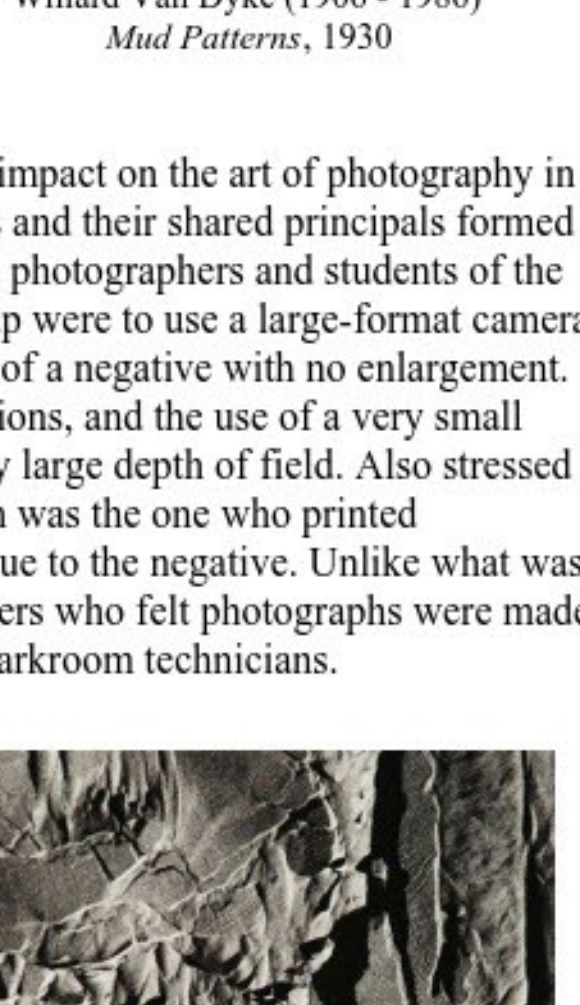
Today we remember the tragedy of the 9/11 attacks on the World Trade Center in New York. That is a deep sorrow that remains with us to this day. While we mourn the loss of so many lives, we are totally aware of the other horrors that are going on in our country and the world right now; climate change that is the cause of the ongoing fires that are devastating our great West and Northwest, the loss of so many lives to Covid 19, and trying to balance our lives and the lives of our family and friends living in quarantine.

It behooves us to implore you to Vote. Not just you - but all you can do to get our youth and elderly to vote. For the elderly, it is making sure that voting is safe. In lieu of that, please take your mail-in ballots and drop them off at the appropriate place in your communities rather than mail them. There is a saying going around today, *Vote Like Your Life Depends On It, Because It Does!*

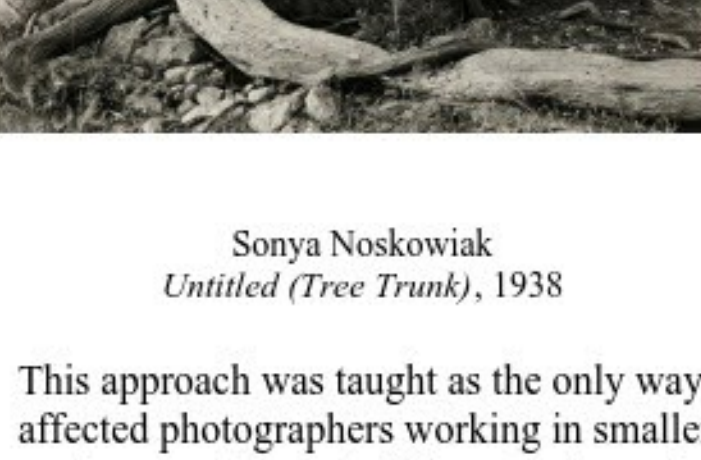
Now that we got that off our chests we can begin today's History of Photography subject, Group f64.



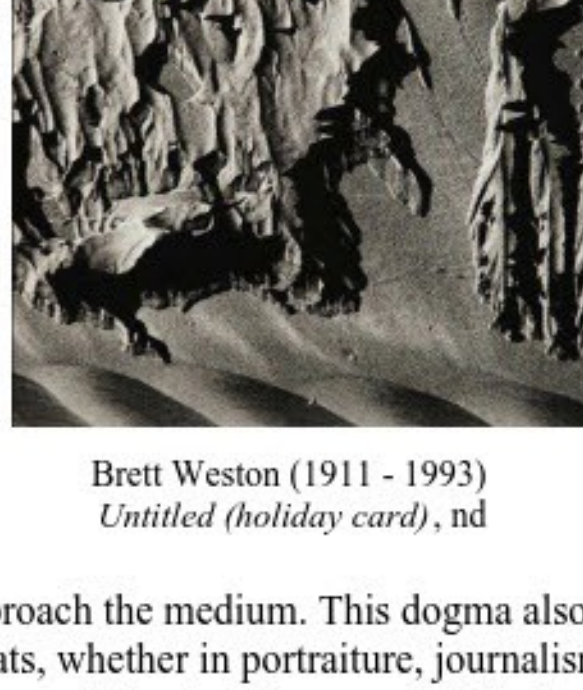
Edward Weston (1886 - 1958)
Oceano, 1936



Willard Van Dyke (1906 - 1986)
Mud Patterns, 1930

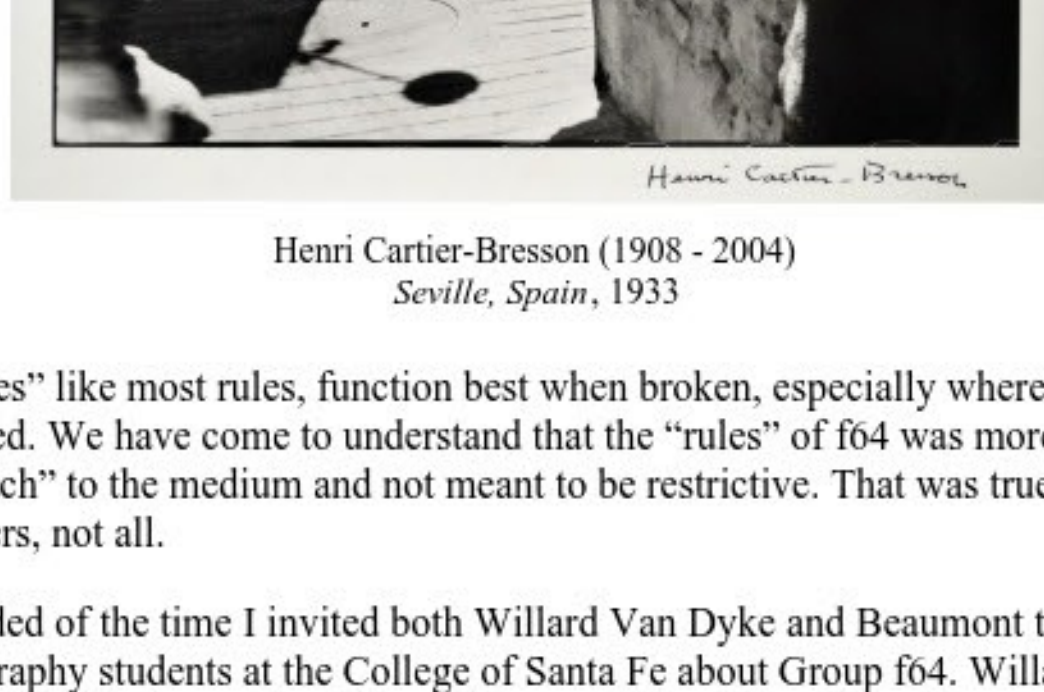


Sonya Noskowiak
Untitled (Tree Trunk), 1938



Brett Weston (1911 - 1993)
Untitled (holiday card), nd

This approach was taught as the only way to approach the medium. This dogma also affected photographers working in smaller formats, whether in portraiture, journalism, or documentary work. Those photographers began printing their images with black lines around their frames, basically showing that their images were not cropped but were the full frame of their negative, stressing their ability to compose images in the camera perfectly, as seen. This was the purest approach - a focus on vision and not any sort of darkroom manipulations.

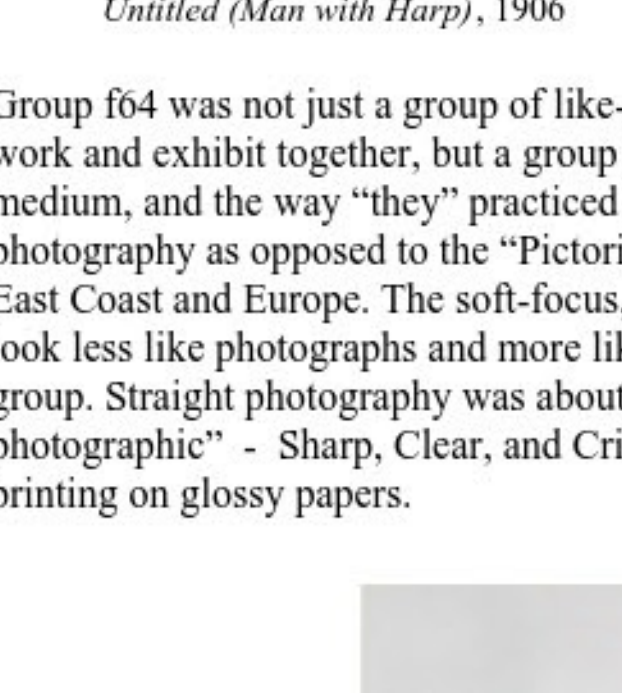


Henri Cartier-Bresson (1908 - 2004)
Seville, Spain, 1933

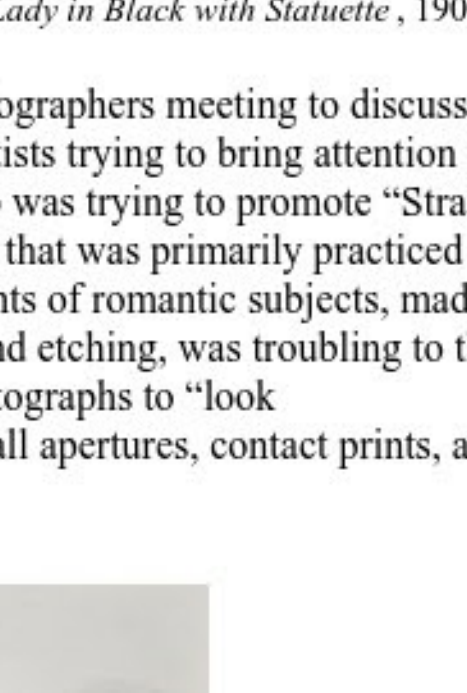
These "rules" like most rules, function best when broken, especially where art-making is concerned. We have come to understand that the "rules" of f64 was more to further "an approach" to the medium and not meant to be restrictive. That was true for some of the members, not all.

I'm reminded of the time I invited both Willard Van Dyke and Beaumont to speak to the photography students at the College of Santa Fe about Group f64. Willard spoke first and told its history and explained their manifesto. After telling the group not to crop, do not manipulate, etc., Beaumont asked from the audience, "But Willard, don't you dodge and burn when printing?" Willard answered, "of course". Beaumont went on to say, "isn't that a manipulation of the image?"

As they went back and forth discussing whether dodging (blocking some light hitting the paper while exposing the print, thus making that area lighter) or burning (directing more light to an area of a print, thus making that section darker) was manipulation or not, it became evident to us in the audience that the "manifesto" was not about following rules, but more about ideals. The East Coast photographer, Paul Strand, when asked, "What is straight photography?" He responded by saying, "Whatever you can get away with." That is a more practical understanding of the group's approach.

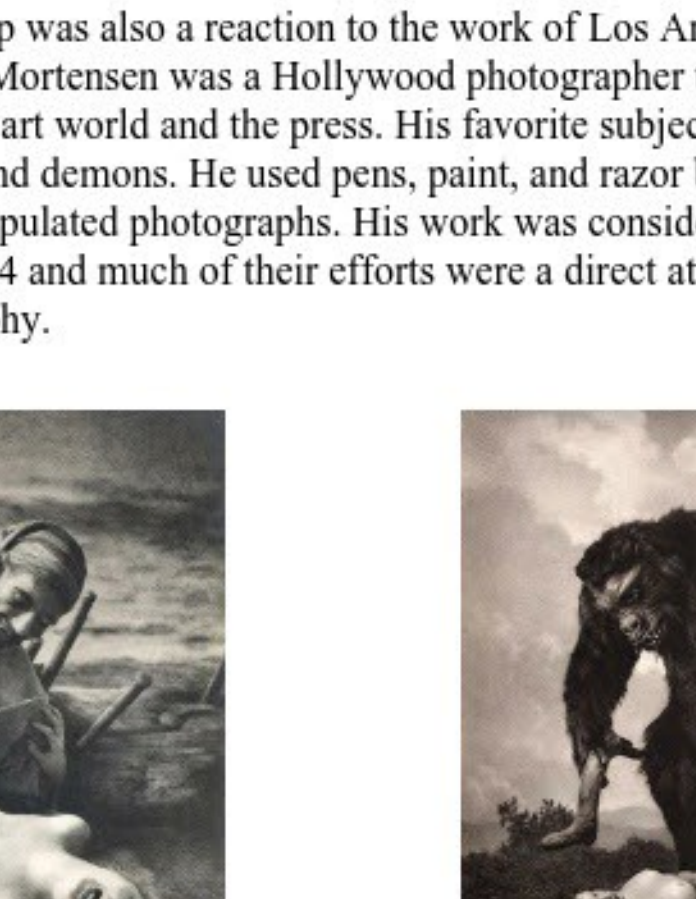


George Sealey (1880 - 1955)
Untitled (Man with Harp), 1906



Clarence H. White (1871 - 1925)
Lady in Black with Statuette, 1908

Group f64 was not just a group of like-minded photographers meeting to discuss their work and exhibit together, but a group of serious artists trying to bring attention to their medium, and the way "they" practiced it. The group was trying to promote "Straight" photography as opposed to the "Pictorial" approach that was primarily practiced on the East Coast and Europe. The soft-focus, textured prints of romantic subjects, made to look less like photographs and more like drawing and etching, was troubling to the group. Straight photography was about making photographs to "look photographic" - Sharp, Clear, and Crisp, using small apertures, contact prints, and printing on glossy papers.



Ansel Adams (1902 - 1984)
Oak Tree, Snowstorm, Yosemite National Park, California, 1948

Specifically, the group was also a reaction to the work of Los Angeles photographer William Mortensen. Mortensen was a Hollywood photographer that was receiving much attention in the art world and the press. His favorite subjects were witches, damsels in distress, and demons. He used pens, paint, and razor blades to produce his pictorialist style manipulated photographs. His work was considered vile to the members of Group f64 and much of their efforts were a direct attack on Mortensen and his style of photography.

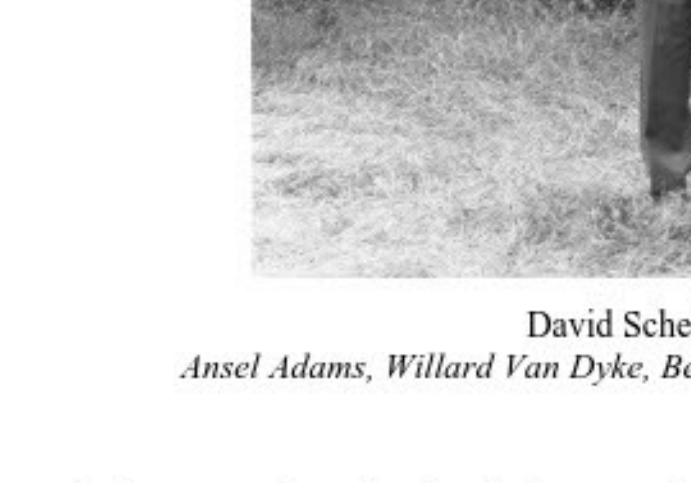


William Mortensen (1897 - 1965)
An Episode of The Barbary Coast, circa 1930

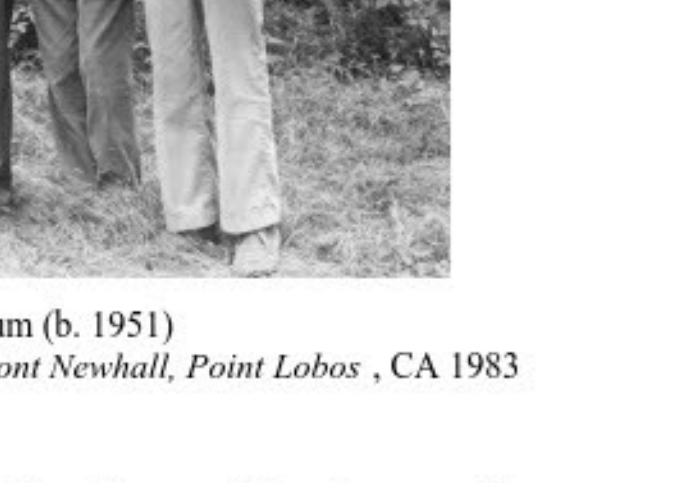


William Mortensen (1897 - 1965)
L'Amour, circa 1935

In 1992 The Oakland Museum curated an exhibition and publication devoted to Group f64. The catalog, *Seeing Straight* contains selections of images by the members, and excellent scholarly essays on the group, it's history, and its impact on our medium. Beaumont Newhall wrote the introduction, which we reproduce below (Please click on the image to see a larger version).

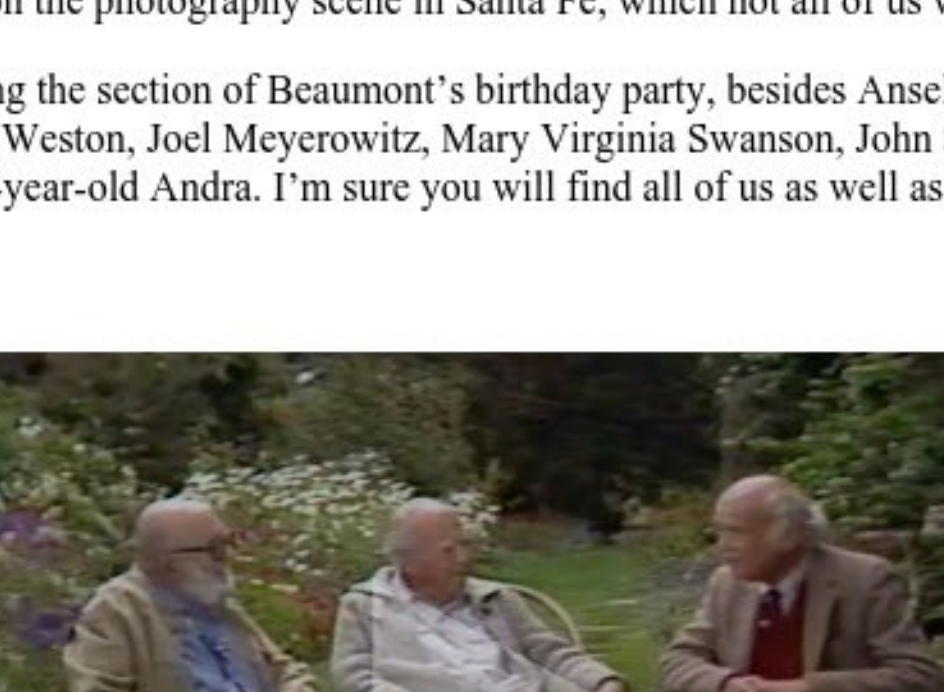


Beaumont Newhall
Edward Weston, Point Lobos, 1940



Beaumont Newhall
Nest of Wild Shells, Point Lobos, California, 1940

This is the print that was made in Edward Weston's darkroom in 1940 (see above)



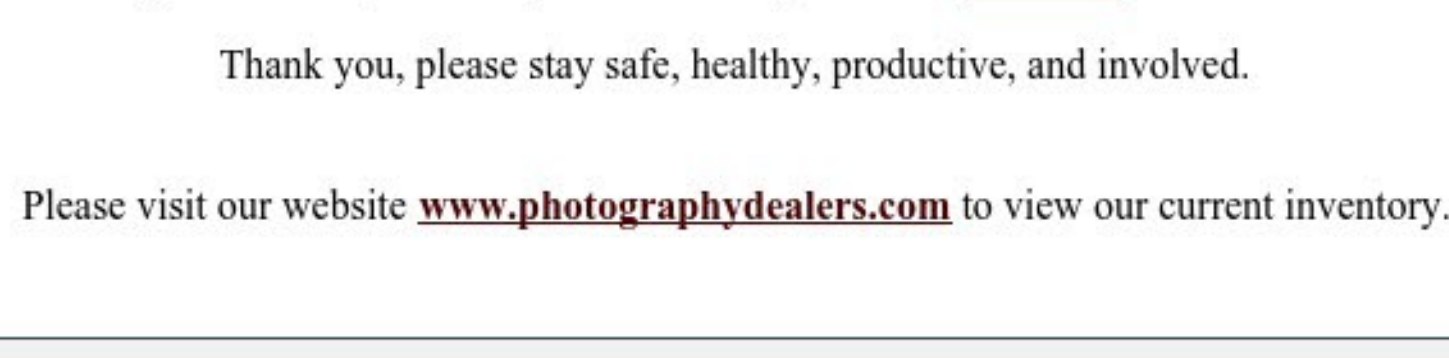
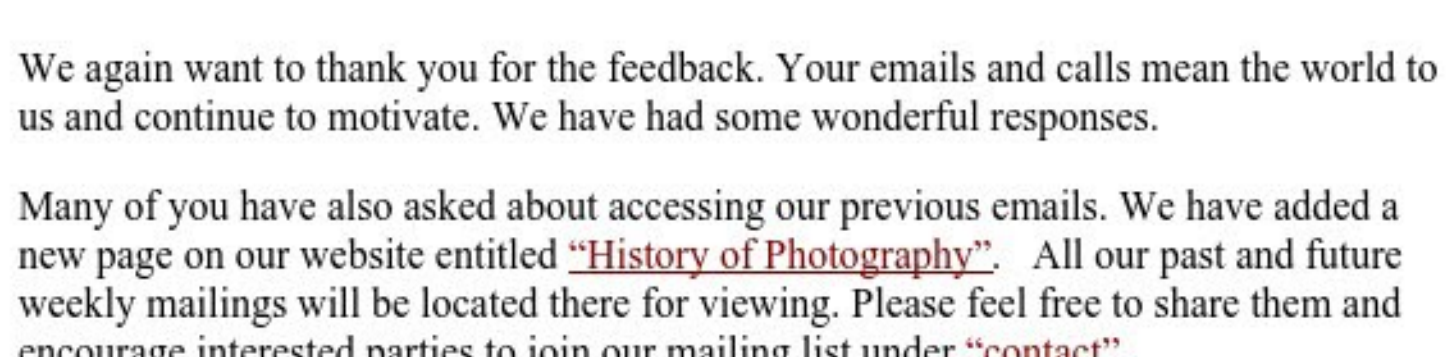
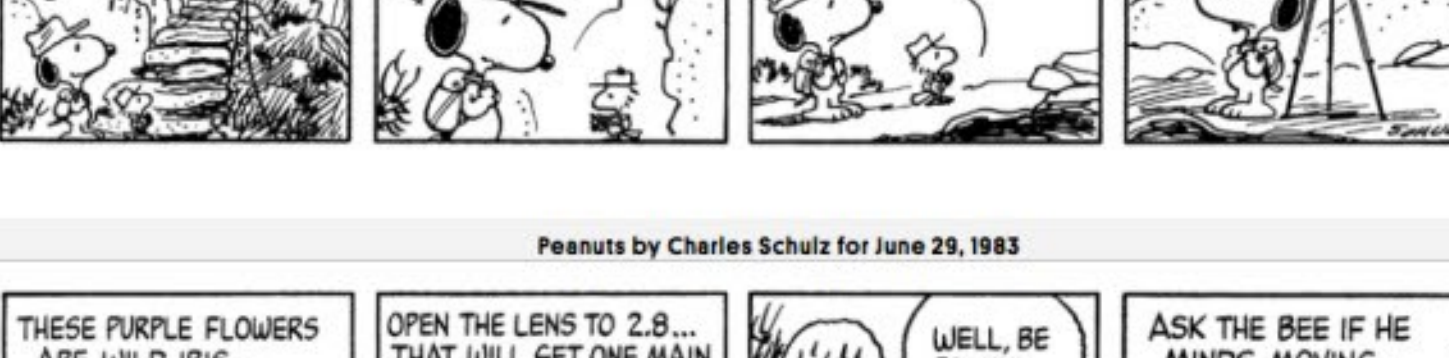
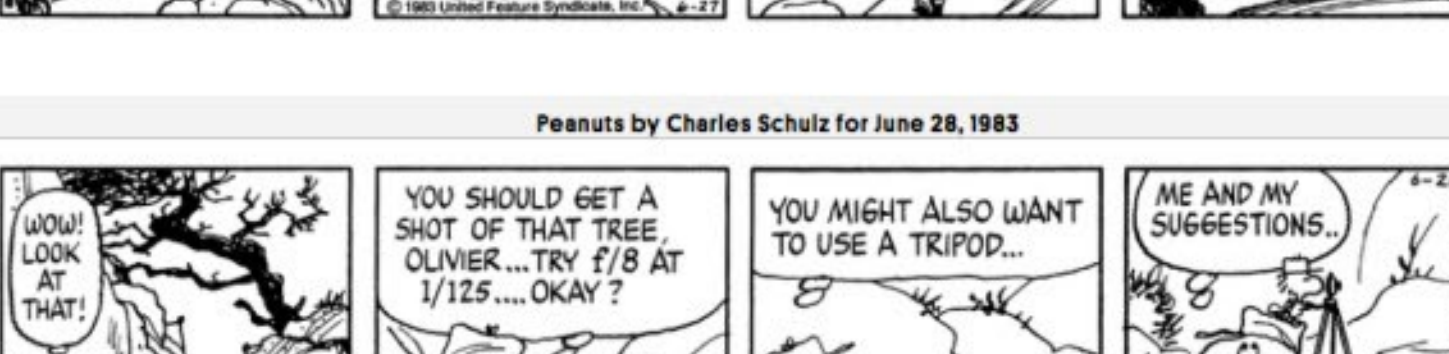
David Scheinbaum (b. 1951)
Ansel Adams, Willard Van Dyke, Beaumont Newhall, Point Lobos, CA 1983

Back in 1983, The Friends of Photography held an f64 Workshop in Carmel, California. Ansel Adams, Willard Van Dyke, and Beaumont were amongst the instructors. The weeklong workshop culminated with a surprise 75th Birthday party for Beaumont, held on Point Lobos. The video we present today captured that event as well as a historic conversation that was taped in Ansel and Virginia's backyard, watching and listening to these three friends reminisce about the formation of Group f64 and their lives. Hearing Willard discuss his decision to give up still photography for a career in film with some regret is powerful. The video even includes some commentary on the photography scene in Santa Fe, which not all of us will agree with.

When watching the section of Beaumont's birthday party, besides Ansel and Willard, look for Brett Weston, Joel Meyerowitz, Mary Virginia Swanson, John Sexton, Janet, and I, and a 7-year-old Ansel. I'm sure you will find all of us as well as other photo luminaries.



The Peanuts comic Strip Beaumont reads to the group is one of a series Charles Schultz created with Snoopy at Point Lobos. I'm not sure of the history of these strips but we reproduced them here thanks to Andra's fantastic research abilities.



We again want to thank you for the feedback. Your emails and calls mean the world to us and continue to motivate. We have had some wonderful responses.

Many of you have also asked about accessing our previous emails. We have added a new page on our website entitled "[History of Photography](#)". All our past and future weekly mailings will be located there for viewing. Please feel free to share them and encourage interested parties to join our mailing list under "[contact](#)".

Thank you, please stay safe, healthy, productive, and involved.

Please visit our website www.photographydealers.com to view our current inventory.