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A Movie and A Martini

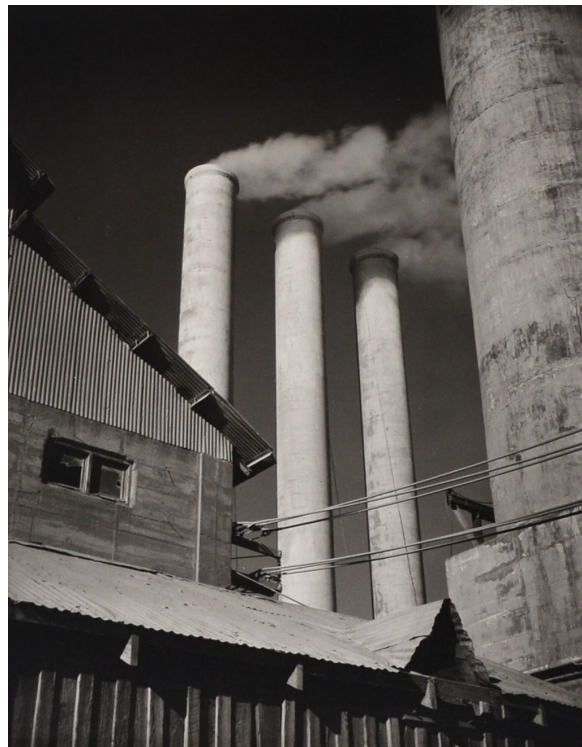
Willard Van Dyke and Ralph Steiner: The City

Beaumont Newhall: A Martini

In the summer of 1980 we visited Willard Van Dyke in his NYC studio. This visit culminated in our inaugural exhibition in October of 1980. During the exhibit we received a note from Willard's closest friend, Ralph Steiner. Ralph sent us "as a gift" a few of his prints wishing us good luck with the gallery. We wrote him back asking for details and sending him a consignment form. Ralph said, "No, this is a gift. Anyone brave enough to open a gallery now has to have support from the community". Ralph came to visit Santa Fe a few months later and his friendship and support of the gallery, along with a few other mentors of ours, was enough to give us the strength to persevere in those beginning years. In 1981 Willard moved to Santa Fe and our friendship grew.

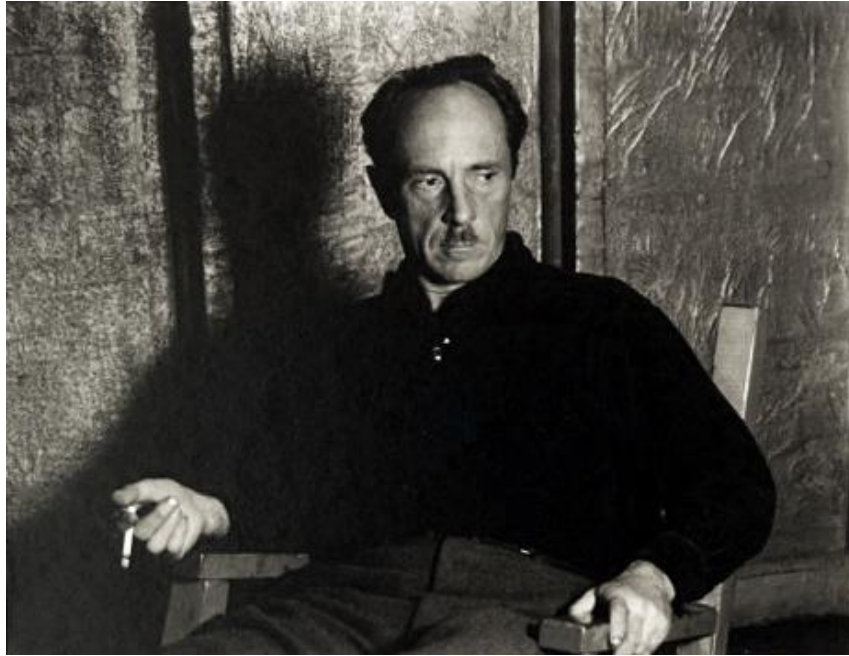
Both Willard Van Dyke and Ralph Steiner have roles as early pioneers within the History of Photography and as Fathers of Documentary Film working as both cameramen and directors on some of the first documentary films made in America.

Willard Van Dyke



Willard Van Dyke
Three Stacks, Monolith California, Cement Plant 1931

In 1928 Willard went to view Edward Weston's exhibition at the Palace of the Legion of Honor in San Francisco. That was a life changing experience for him. He soon after became Edward Weston's assistant and by 1932 he co-founded Group f64 along with Ansel Adams, Imogen Cunningham and others. In 1964 Van Dyke went on to direct the Department of Film at the Museum of Modern Art until 1974.



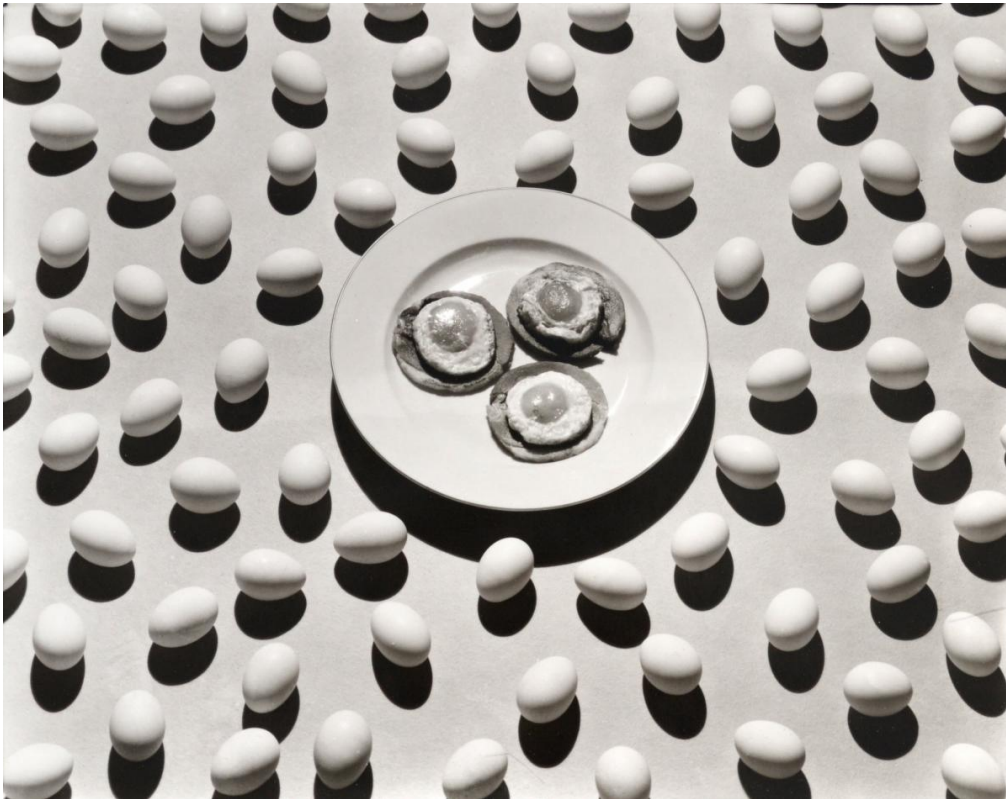
Willard Van Dyke
Edward Weston at 683 Brockhurst, c. 1933

Ralph Steiner



Ralph Steiner
Minuet on 3rd Avenue (Hell's Kitchen Minuet), 1922-23, printed 1981

In 1921 Ralph Steiner entered the Clarence White School of Photography. Clarence White, a protégé of Alfred Stieglitz furthered the aesthetics of Pictorial Photography. Ralph began to reject that approach and began to develop his “straight forward” approach to the medium. His work aligned him with both Paul Strand and Walker Evans. Strand encouraged him to join the Film and Photo League in 1927. Ralph offered Walker Evans both technical assistance and the use of one of his view cameras. Steiner went on to work in advertising where he brought both his technical precision and his legendary sense of humor.



Ralph Steiner
Ham and Eggs, 1929

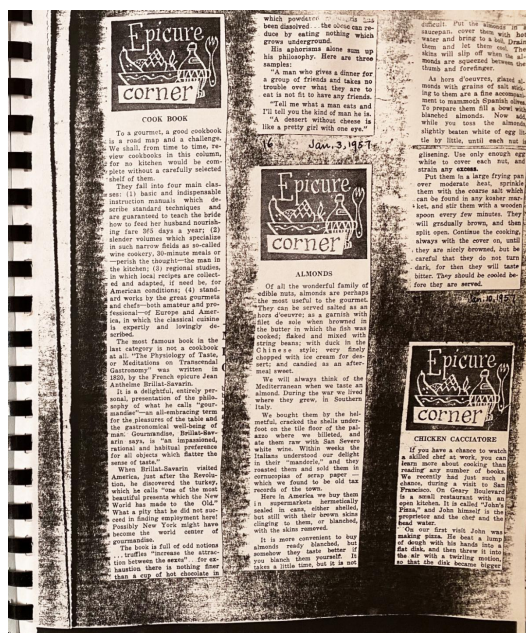
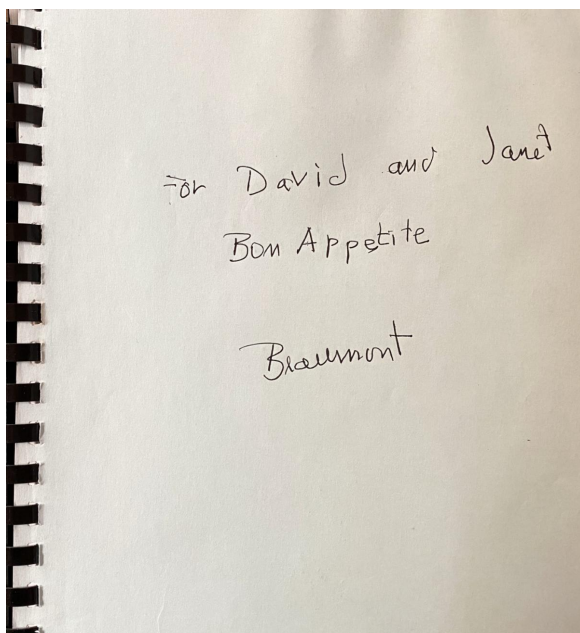
The City

In 1939 Willard and Ralph directed and photographed THE CITY, a visionary documentary film for the 1939 World's Fair. The City is based on a treatment by Lewis Mumford, which in turn is based on an outline by Pare Lorentz. Aaron Copeland wrote the musical score and Morris Carnovsky provided the narration. Between Steiner and Van Dyke's vision and Aaron Copeland's soundtrack, the film vibrates with energy. The film contrasts the conditions of life in small towns and in the industrialized cities, starting with a brief portrait of pre-industrial United States, then moving into the modern chaotic, industrial and commercial city to reflect on the effects of this environment on family life and the raising of children, and finally proposing a return to a simpler life, in an idyllic "new city" in Maryland, constructed as a New Deal project, to promote proper upbringing of children, as well as a stable family life.

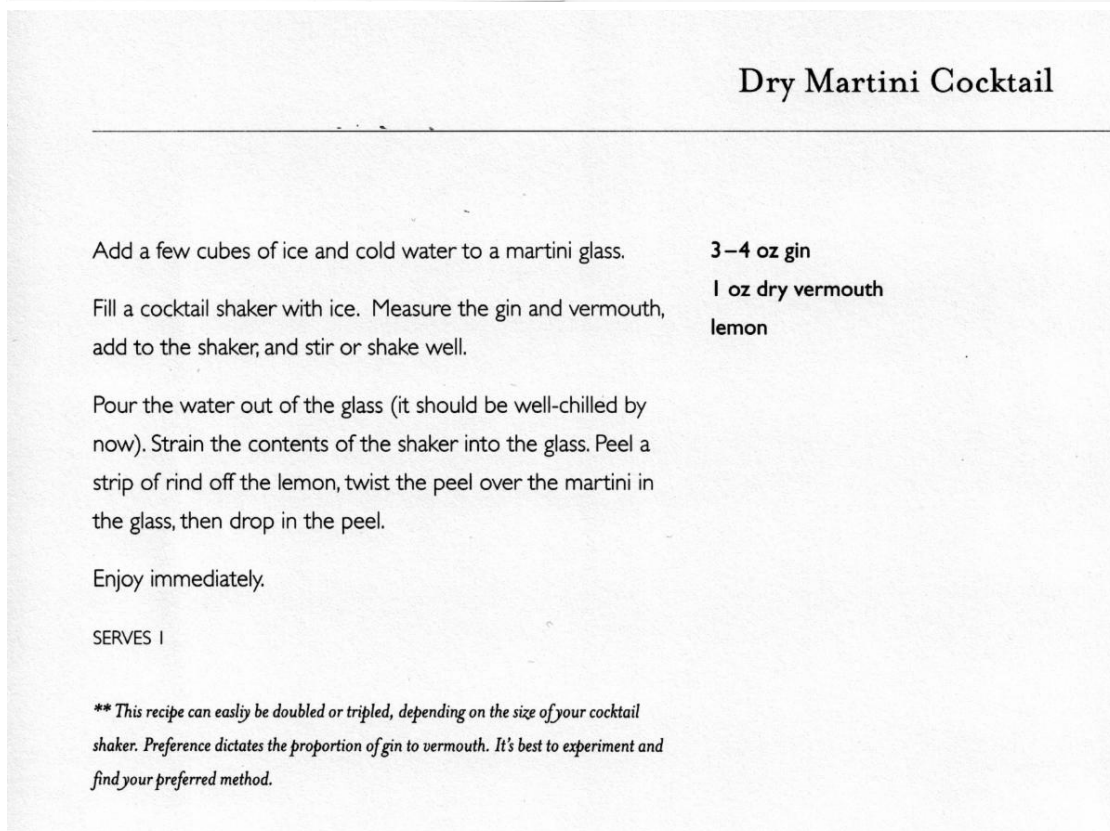


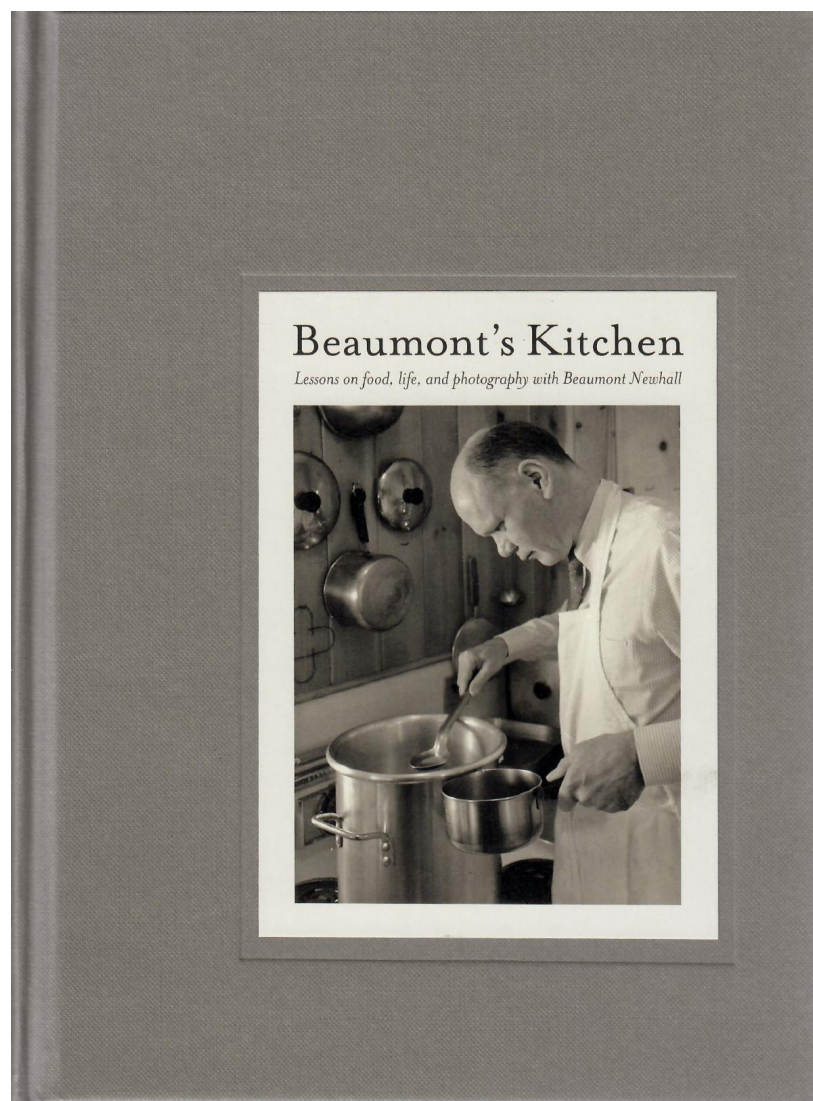
Beaumont Newhall's Dry Martini Cocktail from Beaumont's Kitchen

In 2008 we were having dinner with a group of dear friends. Often, maybe too often, at dinners I would speak of the many years I spent with Beaumont and retell some of the marvelous food stories that Beaumont shared with me. This night, I brought out an incredible Christmas gift that Beaumont had made for Janet and I. It was a Xerox volume of all the cooking columns he wrote for the Brighton-Pittsford Post during the years he was at the George Eastman Museum in Rochester, New York. Our dinner companions, both excellent cooks, David Chickey and Trey Jordan, were intrigued. David Chickey, one of the founders of Radius Books, in Santa Fe, was overwhelmed and said, “we need to publish this book!” They did and the rest is history.



The book was planned for publication on what would have been Beaumont's 100th birthday. It was my hope that the photographs reproduced in the book referenced Ansel Adams volume "Making a Photograph" (1935) in which Ansel had his images "tipped in" to maintain higher reproduction quality. That book had a strong influence on Beaumont during his early days at the Museum of Modern Art and the correspondence he had with Ansel about this book led to their lifelong friendship. Radius Books produced a volume that pays tribute to Beaumont, his life in photography and the kitchen, and to his many students who contributed their personal remembrances of eating or cooking with Beaumont. This book would have pleased Beaumont greatly, its content and design would have impressed and humbled him and he would have prominently displayed it on his bookshelves.





To read more about Beaumont's Kitchen please visit [Radius Book](#)