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American photographer and ecologist Ansel AdamsPhoto J. Malcolm Greaney, c. 1950 -Born (1902-02-20)20 February 1902San Francisco, CaliforniaDiedaApril 22, 1984 (1984-04-22) (age 82)Monterey, CaliforniaNationalityAmericanKnown forPhotography and conservationismMovementGroup f/64Spouse (s)Virginia Rose BestAwardsPresidential Medal of Freedom 1980 Elected Board of Directors, Sierra ClubPatron (s) Albert M. BenderMemorial (s) Ansel Adams Wilderness, Mount Ansel Adams Websiteanseladams.organseladams.com Ansel Easton Adams (February 20, 1902 - April 22, 1984) was an American landscape photographer and ecologist known for his black-and-white images of the American West. He helped find the f/64 group, an association of photographers advocating clean photography, which advocated for sharp attention and the use of a full tonal range of photography. , and his photographic practice was deeply intertwined with this propaganda. At the age of 12, he got 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 later contracted with the United States Department of the Interior to photograph national parks. He was awarded the Presidential Medal of Freedom in 1980 for his work and persistent advocacy that helped expand the national parks system. Adams was a key adviser in the creation of the photography department at the Museum of Modern Art in New York, an important milestone in ensuring the institutional legitimacy of photography. He helped organize the department's first photo exhibition, helped found Aperture Photo magazine, and co-founded the Center for Creative Photography at the University of Arizona. Early Life Birth Adams was born in the Fillmore area of San Francisco, the only child of Charles Hitchcock Adams and Olive Bray. It was named after his uncle, Ansel Easton. His mother's family came from Baltimore, where his maternal grandfather had a successful shipping business, but lost his wealth by investing in failed mining and real estate businesses in Nevada. The Adams family came from New England, migrating from Northern Ireland in the early 18th century. His paternal grandfather founded a thriving forest business, which was later run by his father. Later in life, Adams denounced the industry his grandfather worked in cutting down many of the great redwood forests. Early Childhood One of the Earliest Adams was there smoke from fires caused by the San Francisco earthquake in 1906. Then four years on, Adams was not hurt in the initial shaking, but was thrown face-first into the garden wall during aftershocks three hours later, breaking and scarring his nose. The doctor recommended dropping his nose as soon as he reached maturity, but he remained crooked and required breathing in his mouth for the rest of his life. In 1907, his family moved 3 km west of a new home near the Seacliff area of San Francisco, south of the Presidio military base. From the house there was a magnificent view of the Golden Gate and Cape Marin. Adams was a hyperactive child and prone to frequent diseases and hypochondria. He had few friends, but his family home and the surroundings in the heights facing the Golden Gate provided extensive children's activities. He had little patience for games or sports; but he enjoyed the beauty of nature from an early age, collecting beetles and exploring Lobos Creek all the way to Baker Beach and the sea cliffs leading to the Lands End, the wildest and most rocky coastline of San Francisco, a place strewn with shipwrecks and teeming with landslides. Adams' father had a three-inch telescope in early education; and they enthusiastically shared the hobby of amateur astronomy by visiting the Lick Observatory on Mount Hamilton together. His father later served as paid secretary-treasurer of the Astronomical Society of the Pacific, from 1925 to 1950. Charles Adams' business suffered significant financial losses after the death of his father after the 1907 panic. Part of the loss was that his uncle Ansel Easton and father Cedric Wright George secretly sold their shares in the company, knowingly giving a controlling stake, the Hawaiian Sugar Trust for a large sum of money. By 1912, the family's standard of living had plummeted. Adams was fired from several private schools for concern and inattention; so when he was 12 years old, his father decided to suspend him from school. Over the next two years he was educated by private tutors, his aunt Maria, and his father. Mary was a devotee of Robert G. Ingersoll, a 19th-century agnostic and advocate for women's suffrage, so Ingersoll's teachings were important to his upbringing. During the Panama Pacific International Exhibition in 1915, his father insisted that he spend part of each day studying exhibits as part of his education. He eventually resumed his formal education, visiting Ms. Kate M. Wilkins' private school, graduating from eighth grade on June 8, 1917. In later years, he showed his diploma in the guest bathroom of his home. His father raised him to follow Ralph Waldo Emerson's ideas: 'to live a modest, moral life, guided by social responsibility to man and nature. Adams had relationship with his father, but he had a distant relationship with his mother, who disapproved of his interest in photography. The day after her death in 1950, Ansel conferred with the undertaker to choose a coffin in which she was to bury her. He chose the cheapest in the room, a \$260 coffin, which seemed the least he could buy without doing the job himself. The Undertaker remarked: Do you disrespect the dead? Adams replied: Another crack like that and I'll be taking Mom elsewhere. Youth camera No. 1 Brownie Model B, the first model Adams owned Harry Best, standing in front of his studio, circa 1922-1925, Adams became interested in playing the piano at the age of 12, hearing how his 16-year-old neighbor Henry Covell played Adams' piano, and he learned to play and read music. Covell, who later became a well-known avant-garde composer, gave Adams a few lessons. Over the next decade, three music teachers pushed him to develop technology and discipline, and he decided to pursue a career as a classical pianist. Adams first visited Yosemite National Park in 1916 with his family. He wrote of his first look at the valley: The splendor of Yosemite burst upon us and it was magnificent.... One miracle after another descended on us.... There was light everywhere.... A new era has begun for me. His father gave him his first camera during this stay, Eastman Kodak Brownie camera box, and he took his first photos with his usual hyperactive enthusiasm. The following year he returned to Yosemite on his own with the best cameras and a tripod. In the winter of 1917 and 1918, he mastered the basic technique of the dark room, working part-time for a photography finisher in San Francisco. Adams contracted the Spanish flu during the 1918 influenza pandemic, which took him several weeks to recover. He read a book about lepers and became obsessed with purity; he was afraid to touch anything without washing his hands immediately afterwards. Over his doctor's objections, he prevailed on his parents to take him back to Yosemite, and the visit cured his illness and compulsion. Adams eagerly read photo magazines, attended meetings at the camera club and went to photo and art exhibitions. He explored the High Sierra in the summer and winter with retired geologist and amateur ornithologist Francis Holman, whom he called Uncle Frank. Holman taught him camping and rock climbing; however, their general ignorance of safe climbing techniques such as belaying almost led to disaster on more than one occasion. While in Yosemite, Adams needed a piano to practice on. The ranger introduced him to landscape painter Harry Best, who kept a studio house in Yosemite and lived there during the summer. It's best for Adams to practice on his old square piano. Adams interested in Best's Virginia and then married her. After her father's death in 1936, Virginia inherited the studio and continued to run it until 1971. The studio is now known as an Ansel Adams gallery and is still owned by the Adams family. Sierra Club and piano work At the age of 17 Adams joined the Sierra Club, a group dedicated to the protection of wild places of the land; and he was hired as a summer caretaker of the Sierra Club visitor facility in Yosemite Valley, LeConte Memorial Lodge, from 1920 to 1923. He remained a member of the Church throughout his life and served as a director, as did his wife. He was first elected to the Sierra Club's board of directors in 1934 and served on the board for 37 years. Adams participated in the club's annual High Trips, later becoming assistant manager and official travel photographer. He is credited with the first few ascents in the Sierra Nevada. At the age of twenty, most of his friends had musical associations, notably violinist and amateur photographer Cedric Wright, who became his best friend, as well as his philosophical and cultural mentor. Their common philosophy was from Edward Carpenter to democracy, a literary work that endorsed the pursuit of beauty in life and art. For several years, Adams carried a pocket edition while in Yosemite; and it became his personal philosophy. He later said: I believe in beauty. I believe in stones and water, air and soil, people, their future and their destiny. In the summer, Adams enjoyed hiking, camping and photography; and until the end of the year he worked to improve his piano playing, perfecting his piano technique and musical expression. He also gave piano lessons for an additional income, which allowed him to purchase a piano suitable for his musical ambitions. Adams was still planning a music career. He felt that his small hands limited his repertoire, but qualified judges considered him a gifted pianist. However, when he formed the Milavri trio with a violinist and dancer, he turned out to be a poor accompanist. It took him another seven years to conclude that at best he could become a limited-range concert pianist, accompanist or piano teacher. The photographic career of the 1920s Pictorialism Lodgepole Pines, Lyell Fork of the Merced River, Yosemite National Park (1921) - Adams' first photographs were published in 1921, and the following year Best's Studio began selling his Yosemite prints. His early photographs have already shown the meticulous composition and sensitivity to tonal balance. In letters and postcards to his family, he wrote that he dared to rise to the best points of view and withstand the worst elements. In the mid-1920s, the fashion for photography was picturesque, which sought to imitate paintings with soft focus, diffuse light and other techniques. Adams methods, as well as the bromoil process, which involves cleaning the oil ink on paper. An example would be Lodgepole Pines, Lyell Fork of the Merced River, Yosemite National Park (originally named Tamarack Pine), adopted in 1921. Adams used a soft focus lens, capturing the glowing luminosity that captured the mood of a magical summer day. Adams used hand-painted for a while, but in 1923 he said he would no longer do so. By 1925, he had completely rejected pictorialism for a more realistic approach that relied on sharp focus, increased contrast, precise exposure and the craftsmanship of the dark room. Monolith Monolith, Face of the Semi Dome, Yosemite National Park, California (1927) in 1927 Adams began working with Albert M. Bender, an insurance tycoon and philanthropist from San Francisco. Bender helped Adams create his first new-style portfolio, Parmelian Prints of the High Sierras, which included his famous image of Monolith, Face of Half Dome, which was made with his Korona viewing camera using glass plates and a dark red filter (to enhance tonal contrasts). On this tour he had only one plate left, and he visualized the effect of the blackened sky, before risking the last image. He later said, I was able to realize the desired image: not how the object actually appeared, but what it felt to me and how it should appear in the finished press. One biographer calls the most significant photograph of Monolith Adams because the extreme manipulation of tonal values was a departure from all previous photographs. The concept of Adams's visualization, which he first defined in print in 1934, became a basic principle in his photography. Adams' first portfolio was successful, earning nearly \$3,900 in sponsorship and promotion. He soon received commercial assignments to photograph the wealthy patrons who had bought his portfolio. He also began to understand how important it was for his carefully crafted photographs to be reproduced with the best effect. At Bender's invitation, he joined the Roxburgh Club, an association dedicated to fine printing and high standards in book art. He learned a lot about printing, ink, design, and layout methods, which he later applied to other projects. Adams married Virginia Best in 1928, after a hiatus from 1925 to 1926, during which he had a brief relationship with various women. The newlyweds moved in with their parents to save money. The next year they had a house built next door, and they connected it to the old house down the hill. 1930s Pure Photo Close-up of leaves in Glacier National Park (1942) between 1929 and 1942, Adams's work matured and it became more established. The 1930s were especially for him, and productive time. He expanded the technical range of his work, highlighting detailed close-ups as well as large large mountains to factories. Bender took Adams on trips to Taos, New Mexico, where Adams met and befriended the poet Robinson Jeffers, artists John Marin and Georgia O'Keeffe, and photographer Paul Strand. His talkative, high-hearted character combined with his superb piano playing made him popular with his artist friends. His first book, Taos Pueblo, was published in 1930 with the text of the writer Mary Hunter Austin. Strand was particularly influential. Adams was impressed by the simplicity and detail of Strand's negatives, which showed a style that contradicted the soft focus, impressionistic pictorialism still popular at the time. Strand shared the secrets of his technique with Adams and convinced him to take full up photography. One of Strand's proposals, which Adams accepted, was to use glossy paper to reinforce tonal values. Adams opened his first solo museum exhibition, Pictorial Photographs of the Sierra Nevada Mountains by Ansel Adams at the Smithsonian Institution in 1931; he showed 60 prints made in the High Sierra and the Canadian Rockies. He received favorable feedback from the Washington Post: His photographs are like portraits of giant peaks that seem to be inhabited by mythical gods. Despite his success, Adams felt he was not yet up to Strand standards. He decided to expand his theme to include on-site life and close-up photos and to achieve higher quality by visualizing each image before taking it. He emphasized the use of small holes and long exposures in natural light, which created poignant details with a wide range of distances in focus, as demonstrated in Rose and Driftwood (1933), one of his best drunk photographs. In 1932, Adams held a group show at the M. H. de Young Museum with Imogen Cunningham and Edward Weston, and they soon formed a group f/64, which supported clean or direct photography over the pictorial (f/64 is a very small installation of the diaphragm, which gives great depth of sharpness). The group's manifesto states: Pure photography is defined as not possessing the qualities of technique, composition or idea derived from any other art. Mimicking the example of photographer Alfred Stieglitz, Adams opened his own art and photography gallery in San Francisco in 1933. He also began publishing essays in photo magazines and wrote his first educational book, Creating Photography in 1935. Sierra Nevada During the summer, Adams frequently participated in Sierra Club High Trips tours as a paid photographer for the group; and the rest of the year, the main group of Club members regularly communicated in San Francisco and Berkeley. In 1933 he had his first child Michael, and two years later - Anna. In the 1930s, Adams began to deploy his wildlife conservation. He was inspired in part in part invasion of Yosemite Valley commercial development, including pool hall, bowling alley, golf course, shops, and car traffic. He created a limited edition book By Sierra Nevada: The John Muir Trail in 1938, as part of the Sierra Club's efforts to secure the designation of Kings Canyon as a national park. This book and his testimony before Congress played a vital role in the success of these efforts, and Congress appointed Kings Canyon National Park in 1940. Georgia O'Keeffe and Orville Cox, Canyon de Celli National Monument, Arizona, 1937-1966, Adams created many new photographs of the Sierra Nevada in 1935; and one of its most famous, the Cleanup Winter Storm, depicted the entire Yosemite Valley, just as the winter storm subsided, leaving a fresh layer of snow. He put together his recent work and had a solo show at the Stieglitz Gallery American Place in New York in 1936. The exhibition was successful with both critics and the purchasing audience, and earned Adams high praise from the revered Stieglitz. The following year, the negative for Winter Storm Cleaning was almost destroyed when a dark room in Yosemite caught fire. With the help of Edward Weston and Harris Wilson (Weston's future wife), Adams put out the fire, but thousands of negatives, including hundreds that were never printed, were lost. In 1937, Adams, O'Keefe, and friends organized a month-long trek to Arizona, with Orville Cox, the chief controversy at Ghost Ranch, as a guide. Both artists created new works during this trip. Adams took a candid portrait of O'Keefe with Cox on the edge of the Canyon de Celli. Adams once remarked: Some of my best photos were taken in and on the edge of the canyon. Their works, set in the desert southwest, are often published and exhibited together. During the rest of the 1930s, Adams took on a variety of commercial jobs to supplement the income from Best's Studio. He depended on such appointments financially until the 1970s. His clients included Kodak, Fortune Magazine, Pacific Gas and Electric Company, ATT and the American Trust Company. In 1939, he photographed Timothy L. Pfluger's new patent leather bar for the St. Francis Hotel. In the same year, he was appointed editor of the American magazine Camera and Travel, the most popular photo magazine at the time. In the 1940s, Adams created A Pageant of Photography in the 1940s, the largest and most important photo show in the West to date, attended by millions of visitors. Together with his wife Adams finished the children's book and a very successful Illustrated guide to Yosemite Valley in 1940 and 1941. He also taught photography while giving workshops in Detroit. Adams also began his first serious teaching work, which included training military photographers, in 1941 in The Los Angeles School Center is now known as the College of Design's Art Center. In 1941, Adams contracted with the National Park Service to create photographs of national parks, Indian reservations and other department-run sites for use as mural-sized prints to decorate the department's new building. The contract was for 180 days. Adams went on a trip with his friend Cedric and his son Michael, intending to combine work on Project Mural with commissions for the American Potash Company and Standard Oil, with some days reserved for personal work. While in New Mexico for the project, Adams photographed a scene of the moon rising over a modest village with snow-capped mountains in the background, under a dominant black sky. The photo is one of his most famous and is called Moonrise, Hernandez, New Mexico. Adams's description in his later books on how it was done probably boosted the fame of photography: the light on the crosses in the foreground was rapidly fading, and he could not find his display meter; however, he remembered the brightness of the moon and used it to calculate the proper impact. Adams's previous story was less dramatic, simply stating that the photo was taken after sunset, with an exposure determined by his Weston Master counter. (note 2) However, the exposure was actually defined, the foreground was underexposed, the glare in the clouds was quite dense, and the negative proved difficult to print. Moonrise's original publication was in U.S. Camera 1943 every year, after she was selected as a photo judge for the American chamber by Edward Steichen. This gave Moonrise an audience before his first official exhibition at the Museum of Modern Art in 1944. For nearly 40 years, Adams has reinterpreted the image, its most popular to date, using the latest dark room equipment at his disposal, making more than 1,369 unique prints, mostly in 16 to 20 formats. Many of the prints were made in the 1970s, and their sale finally gives Adams financial independence from commercial projects. The total value of these original prints exceeds \$25,000,000; The highest price paid for a single Moonrise seal reached \$609,600 at Sotheby's in 2006 in New York. The Mural project was completed on June 30, 1942; and because of the Second World War, the frescoes were never created. Adams sent a total of 225 small prints to the DOI, but held on to 229 negatives. These include many famous images such as the Tetons and the Snake River. Although they are legally the property of the U.S. government, he knows that the National Archives does not care about photographic material properly, and has used various tricks to evade requests. Ownership image, in particular, attracted interest: Moonrise. While Adams kept meticulous reports on his journey and he was less disciplined in recording the dates of his images, and he forgot to mark the date of The Rise of the Moon. But the position of the moon allowed the image to eventually come from astronomical calculations, and in 1991 Dennis di Cicco of the sky and telescope established that the Sunrise of the Moon was made on November 1, 1941. (Note 3) Since it was a day for which it was not billed by the department, the image belonged to Adams. World War II farm, farm workers, Mt. Williamson in the background, Manzanar Migration Center, California 95 Practice Baton at the Manzanar War Migration Center, 194396 When Edward Steichen formed his Naval Aviation Photographic Unit in early 1942, he wanted Adams to be a member, to build and direct a state-of-the-modern darkroom and laboratory in Washington, D.C.97 Around February 19422, Steichen Adams asked Him to join him in the Navy. Adams agreed, but with two conditions: he wanted to be inducted as an officer, and he would not be available until July 1. Steichen, who wanted the team to gather as quickly as possible, handed Adams over and was ready by his other photographers by early April. Adams was distressed by the internment of Japanese-Americans after the attack at Pearl Harbor. He sought permission to visit the Manzanar Relocation Centre in the Owens Valley, at the foot of Mount Williamson. As a result, the photo essay first appeared in the Museum of Modern Art exhibition, and then was published as Born Free and Equal: A History of Loyal Japanese-Americans. After the book's release, the book was met with some sad resistance and was rejected by many as disloyal. This work was a significant departure, stylistically and philosophically, from the work for which Adams is widely known. He also contributed to the war by developing many photographic assignments for the military, including making prints of secret Japanese installations on the Aleutian. In 1943, Adams had a camera platform mounted on his station wagon to allow him a better view over the immediate foreground and the best angle for an expansive background. Most of his landscapes of the time were made from the roof of his car, not from the peaks achieved by rugged hikes, as in his previous days. Adams was the recipient of three Guggenheim fellowships during his career, the first of which was awarded in 1946 to photograph each national park. At the time, there were 28 national parks, and Adams photographed 27 of them, skipping only Florida's Everglades National Park. This series of photographs has produced memorable images of Old Faithful Geyser, Grand Teton and Mount McKinley. In 1945, Adams was asked to create the first fine art department at the San Francisco Art Institute. Adams invited Dorothea Lange, Imogen Cunningham, and Edward Weston to be lecturers, and Little White, to be instructor. The Photography Department has produced many well-known photographers, including Philip Hyde, Benjamin Chinn and Bill Haik. In 1952, Adams was one of the founders of Aperture magazine, which was conceived as a serious photography magazine, featuring its best practitioners and the latest innovations. He was also the author of Arizona Highway, a photo-rich travel magazine. His article on The Mission of San Xavier del Bac, with the text of longtime friend Nancy Newhall, was expanded into a book published in 1954. It was the first of many collaborations with her. In June 1955, Adams began his annual seminars in Yosemite. They lasted until 1981, attracting thousands of students. He continued his commercial assignments for another twenty years, and became a consultant, with a monthly retainer, for Polaroid Corporation, which was founded by a good friend Edwin Land. He took thousands of photos with Polaroid, El Capitan, Winter, Sunrise (1968) products, which he considered the most memorable. During the last twenty years of his life, the 6x6 cm medium format Hasselblad has been his camera of choice, with The Moon and Half Dome (1960) is his favorite photo taken with this brand of camera. Adams published his fourth portfolio, What Majestic Word, in 1963, and dedicated it to the memory of his Sierra Club friend Russell Varian, who was co-inventor of the klystron and who died in 1959. The title was taken from the poem Sand Dunes by John Varian, Russell's father, and fifteen photographs were accompanied by works by John and Russell Varian. Russell's widow, Dorothy, wrote the foreword and explained that the photographs were chosen as an interpretation of Russell Varian's character. Later, President Gerald Ford and First Lady Betty Ford looked through photos with Adams, 1975-1912, by the 1960s, Adams was suffering from gout and arthritis, and hoped that moving to a new home would make him feel better. He and his wife considered Santa Fe, but they both had commitments in California (Virginia ran his father's Yosemite studio). A friend offered to sell them a house in the Carmel Highlands, on the coast of Big Sur. Together with architect Eldridge Spencer, they began planning a new home in 1961 and moved there in 1965. Adams began to devote most of his time printing the backlog of negatives that had accumulated over forty years. In the 1960s, several major art galleries, which considered photography unworthy of exhibitions along with beautiful paintings, decided to show images of Adams, in particular the former Kenmore Gallery in Philadelphia. In March 1963, Ansel Adams and Nancy Newhall accepted a commission from Clark Kerr, president of the University of California, to produce a series of photographs of the university's campuses to his centenary. The collection, called Fiat Lux, was published in 1967 and is now in the University of California, Riverside Museum of Photography. In the 1970s, Adams reprited negatives from his vault, partly to meet the high demand of art museums, which finally created photography departments and wished for his works. In 1972, Adams introduced images to help promote Proposition 20, which allowed the state to regulate development along a portion of the California coast. In 1974, he exhibited at Rencontres d'Arles (formerly known as Rencontres Internationales de la Photographie d'Arles), the annual festival of summer photography in France. In 1975, he also had a major retrospective exhibition at the Metropolitan Museum of Art. In 1979, President Jimmy Carter commissioned Adams to take the first official photographic portrait of the President of the United States. Adams died of cardiovascular disease on April 22, 1984, in the intensive care unit at Monterey Peninsula Community Hospital in Monterey, California, at the age of 82. He was surrounded by his wife, children Michael and Anna, and five grandchildren. The rights to publish most of Adams' photographs are handled by the trustees of the Ansel Adams Publishing Rights Trust. The Adams Work Archive is at the Center for Creative Photography at the University of Arizona in Tucson. Numerous works by the artist have been sold at auction, including a mural-sized print cleaning winter storm, Yosemite National Park, which was sold at Sotheby's in New York in 2010 for \$722,500, the highest price ever paid for the original photograph by Ansel Adams. John Szarkowski states in introduction to Ansel Adams: Classical pictures (1985, p. 5), the love that Americans poured for the work and persona of Ansel Adams during his old age, and that they continued to express with undiminished delight since his death, an extraordinary phenomenon, perhaps even unparalleled in our country's response to the visual artist, followed by photographers Carlton Watkins, Eadweard Muybridge, and George Fiske. Adams's work differs from their interest in transient and ephemeral. He photographed at different times of the day and year, capturing the changing light and atmosphere of the landscape. His grandiose, very detailed images emerged in his interest in the natural environment. It photographs were not pure documents, but reflected the sublime experience of nature as a spiritual place. With the increasing degradation of the environment in the West during the 20th century, his photographs show a commitment to conservation. The art critic John Szarkowski wrote: Ansel Adams, more accurately than any photographer before him, set himself up for a visual understanding of the specific quality of light that fell on a certain place at a certain point. For Adams, the natural landscape is not a fixed and solid sculpture, but an unsuitable image, as transient as the light that constantly redefines it. This sensitivity to the specifics of light was the motif that forced Adams to develop his legendary photographic technique. In 1955, Edward Steichen chose Mount Williamson Adams for the world exhibition 'The Family of Man, which was seen by nine million visitors. At 10 by 12 feet (3.0 by 3.7 m), its was the largest print on display, presented floor-to-ceiling prominently as the backdrop for the Relationship section, as a reminder of humanity's significant dependence on soil. However, despite its striking and conspicuous display, Adams expressed dissatisfaction with the rough expansion and poor print quality. The main article of the f/64 group: Group f/64 In 1932, Adams helped form the anti-pictorial group f/64, a free and relatively short-lived association of like-minded direct or clean photographers on the West Coast, whose members included Edward Weston and Imogen Cunningham. The modernist group stands for sharp attention - f/64 is a very small setting of the aperture, which gives greater depth of field on large-format viewing cameras - contact printing, accurately opened images of natural shapes and found objects, as well as the use of the entire tonal range of photography. Adams wrote the group's manifesto for his exhibition at the De Young Museum: Group f/64 restricts its members and invitation names to those workers who seek to define photography as an art form by simple and direct representation through purely photographic methods. The group will not show any works at any time that does not meet its standards of clean photography. Pure photography is defined as not possessing the qualities of technique, composition or ideas derived from any other art form. On the other hand, the production of Pictorialist indicates a devotion to the principles of art, which are directly related to painting and graphics. Members of the f/64 group believe that photography, as an art form, should evolve in accordance with the realities and limitations of the photographic environment, and should always remain independent of the ideological conventions of art and aesthetics that resemble the period of culture that causes the growth of the environment. The f/64 school met with opposition from pictorialists, notably William Mortensen, who called their work tough and fragile. Adams didn't like Mortensen's work, and he didn't like it personally, calling him Antichrist. Purists were friends with prominent historians, and their influence led to the exclusion of Mortensen from the history of photography. Adams later developed this purist approach in the zone system. The main article of the zone system: Evening zone system, Lake McDonald, Glacier National Park (1942) , while Adams and portrait photographer Fred Archer taught at the School of Art Center in Los Angeles, circa 1939-1940, they developed a system of zones to control the photographic process, which was based on sensitory, the study of the sensitivity of light photographic materials and the relationship between the time received exposure and the resulting negative density. The zone system provides a calibrated brightness scale, from zone 0 (black) through shades of gray to zone X (white). The photographer can take light readings of key elements in the scene and use the system area to determine how the film should be exposed and designed to achieve the desired brightness or darkness. Although it originated for black and white film, the zone system also applies to roll film, both black and white and color, negative and reversing, as well as digital photography. Photo The MoMA department in 1940, with confidant David H. McAlpine and curator Beaumont Newhall. Adams helped create the photography department at the Museum of Modern Art (MoMA) in New York. MoMA became the first major American art museum to create a photography department. Adams served as chief counsel to McAlpine and Newhall; Peter Galassi, the department's chief curator in later years, said: Adams' dedication and boundless energy were vital to the creation of the department and its programs in its early years. For those who sought institutional recognition of photography, the foundation of the pulpit was an important moment, marking the recognition of the medium as a subject of equal painting and sculpture. On December 31, 1940, the department opened its first exhibition, Sixty Photos: A Review of camera aesthetics, which resembled major review exhibitions that Adams and Newhall had previously mounted on their own. The exhibition adopted aesthetic quality as a guiding principle, a philosophy that runs counter to the philosophy of many writers and critics who argued that the more popular use of the environment as a means of communication should be more fully represented. Photographer Ralph Steiner, writing for PM, noted that overall, it seems to treat photography as soft music over high tea, not like jazz at a steak dinner. Tom (150) Tom The publisher of the American camera, wrote that the exhibition was very choice, very untouched, very small, very ultra. According to Newhall, the exhibition was intended to demonstrate artistic excellence and not to identify, but to offer opportunities for photographic vision. Environmental Protection In his autobiography, Adams expressed concern about the loss of Americans' connection to nature during the industrialization and exploitation of the earth's natural resources. He said: We all know the tragedy of vacuum cleaners, the brutal unforgivable erosion of soil, the depletion of fish or fish, and the reduction of noble forests. And we know that such catastrophes wrinkle the spirit of the people... The desert is pushed back, man is everywhere. Loneliness, so vital to the individual, is almost nowhere. Adams received a number of lifetime awards and posthumously, and several awards and places were named in his honor. Adams received the Royal Photographic Society Honorary Fellowship in 1976 and the Hasselblad Prize in 1981 for his photograph. His two photographs, Tetons and the Snake, as well as a view of the Golden Gate Bridge from Baker Beach, were among 115 images recorded on voyager gold record aboard the Voyager spacecraft. These images were chosen to convey information about humans, plants and animals, and the geological features of the Earth may be an alien civilization. For his conservation efforts, Adams received the John Muir Sierra Club Award in 1963. In 1968, he was awarded the Nature Conservation Service Award, the highest award of the Ministry of the Interior. In 1980, President Jimmy Carter awarded him the Presidential Medal of Freedom, the nation's highest civilian award, for his efforts to preserve the wild and scenic areas of this country, both on film and on earth. Attracted to the beauty of natural monuments, it is considered by environmentalists as a national institution. Adams received an honorary doctorate in arts from Harvard University and an honorary doctorate in fine arts from Yale University. In 1966, he was elected a member of the American Academy of Arts and Sciences. In 2007, he was inducted into the California Hall of Fame by California Gov. Arnold Schwarzenegger and First Lady Maria Shriver. The Ansel Adams Sierra Club Award for The Preservation of Photography was established in 1971, and the Ansel Adams Conservation Award was established in 1980 by the Wildlife Society, which also has a large permanent gallery of his works on display at its headquarters in Washington, D.C. The minarets in the Inyo National Forest and the peak of 11,760 feet (3,580 m) were renamed the Ansel Adams Desert and Mount Ansel Adams, respectively, in 1985. In 2017, Adams was in the International Hall of Fame Photography. Adams' color image was known mainly for his boldly printed, wide-format black-and-white images, but he

also actively worked with color. However, he preferred black and white photography, which he thought could be manipulated to create a wide range of bold, expressive tones, and he felt limited by the rigidity of the color process. Much of his color work was commissioned, and he did not consider his color work as important or expressive, even explicitly prohibiting any posthumous exploitation of his color work. Famous photos monolith, Face of the Half Dome, Yosemite National Park, 1927 Rose and Driftwood, San Francisco, California, 1932 Georgia O’Keeffe and Orville Cox, Canyon de Celli National Monument, 1937 Cleanup Winter Storm, Yosemite National Park, 1940’125 Moon and Half Dome, Yosemite National Park, California, 1960 Moonrise, Hernandez, New Mexico, 1941 Tetance and Snake River, Grandton National Park, 1942 Winter Sunrise, Sierra Nevada, from Lone Pine, California, 1944 , Northern New Mexico, 1958 El Capitan, Winter Sunrise, 1968 Published by Adams, Ansel (1948). Basic photo. 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Alinder 1996, page 192, claims that the image for Moonrise in the American chamber of 1943 was inaccurate, citing several discrepancies between the technical details. David Elmore of the High Altitude Observatory in Boulder, Colorado, determined that the Moonrise was made on October 31, 1941 at 4:03 p.m. , 1941. He reviewed his findings with Elmore, who agreed with di Siko's findings. The quotes and b Ansel Adams. National Park. U.S. National Park Service. Received on February 28, 2019. Adams and Alinder 1985, page 4. Alinder 1996, page 4. Alinder 1996, page 2. a b c Sierra Club (2008). Ansel Adams and the Sierra Club: About Ansel Adams. Sierra Club. Archive from the original on February 1, 2010. Received on February 2, 2010. Jeff Whittington (January 24, 2010). Ansel Adams' childhood home in San Francisco. The San Francisco Chronicle. San Francisco, California received April 20, 2010. b Alinder 1996, page 6. Adams and Alinder 1985, page 14. The earth is over. 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