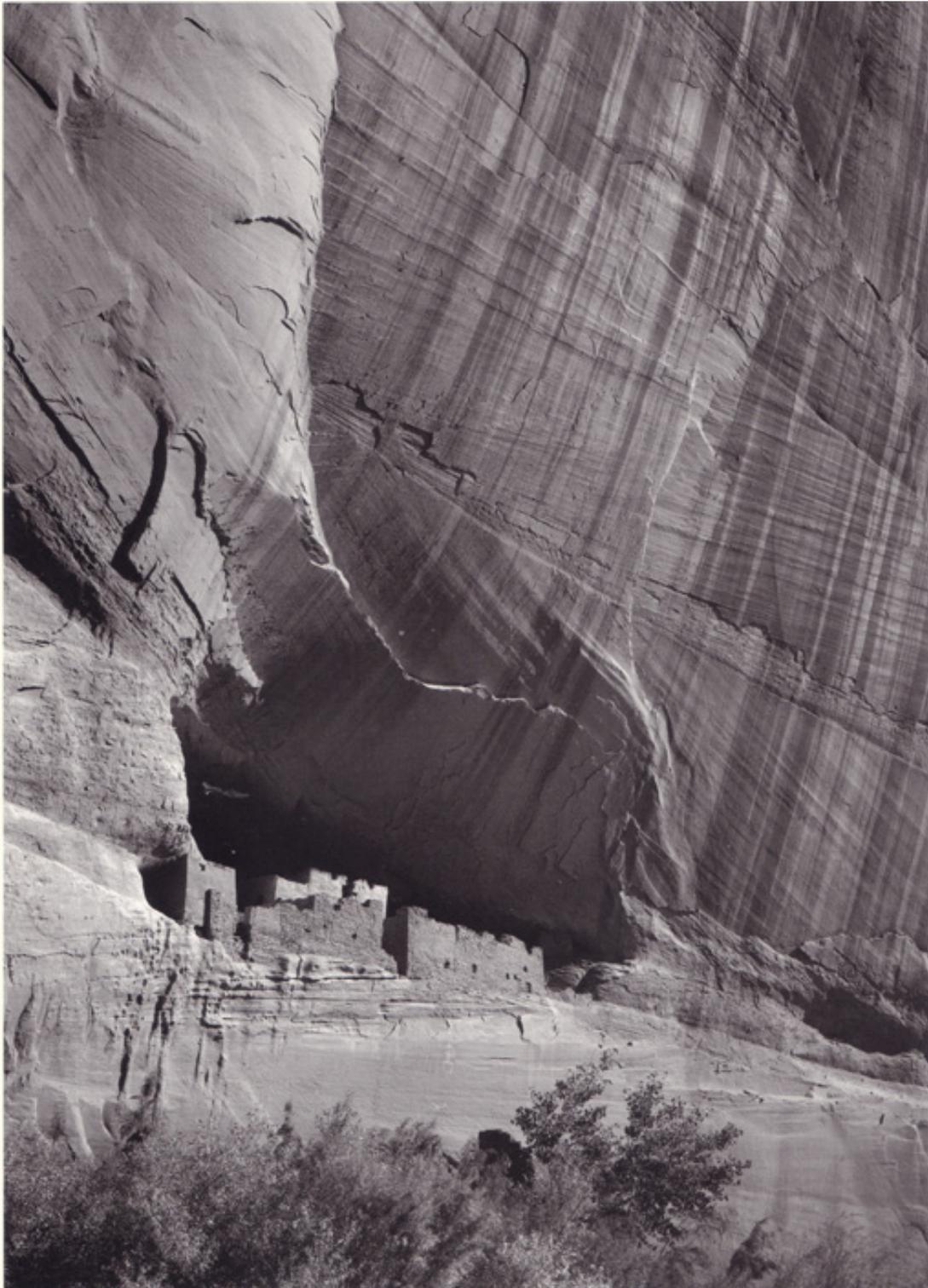


## White House Ruin 1942

... One bright morning ... I was photographing in the Canyon de Chelly and came across a strangely familiar scene. I moved my 5x7" [13x18 cm] Zeiss Juwel camera to what it seemed the most effective viewpoint and made two photographs of the old ruins nestled in the high streaked cliff on the north side of the canyon. One was taken with the 145 mm Zeiss Protar, a wide angle lens when used with the 5x7 format, and the one showed here was made with a 7 inches Dagor lens, on Kodak Super Panchro Press film.

Only when I had completed the print months later did I realize why the subject had a familiar aspect: I had seen the remarkable photograph made by Timothy O'Sullivan in 1873, in the album



of his original prints that I once possessed. I had stood — unaware — in almost the same spot on the canyon floor, about the same month and day, and at nearly the same time of day that O'Sullivan must have made his exposure, almost exactly sixty-nine years earlier. (His title was Ancient ruin in the Canyon de Chelle, N.M.) Obviously I had come across one of the most rewarding locations for the photograph of this remarkable relic, left by tribe of Anasazi Indians who, apparently because of a continuing drought, were forced to abandon their homes and move elsewhere in the Southwest about A.D. 1200.

I visualized the image very much as it appears in the final print. My photograph is framed differently than O'Sullivan's. At this time I had completed development of the Zone System and used it with understandable devotion in the field. I did an embarrassing number of miscalcu-

lations in those years and also suffered of faulty shutters, light-leaking film holders, and dust. How the great early photographers managed their arduous wet-plate process in southwest heat and dust, and how the glass plates endured months of mule back transport without breakage, have always been beyond my comprehension! Perseverance, toil, imagination and good fortune are represented in the important photography of the early western place and time. I often recall how close my colleagues and I came to disaster in the field, even with modern equipment and communications. ...

... While my print is vigorous and suggests the brilliancy and clarity of the scene, the O'Sullivan

photograph conveys more luminosity, enhanced by the warm color of the 1874 print. The combination of the wet-plate emulsions and and albumen printig-out papers gave a greater exposure range, but the modern papers have greater density range and "brightness" effect. ...

*TESTO e immagine della pagina precedente:*

*Ansel Adams*

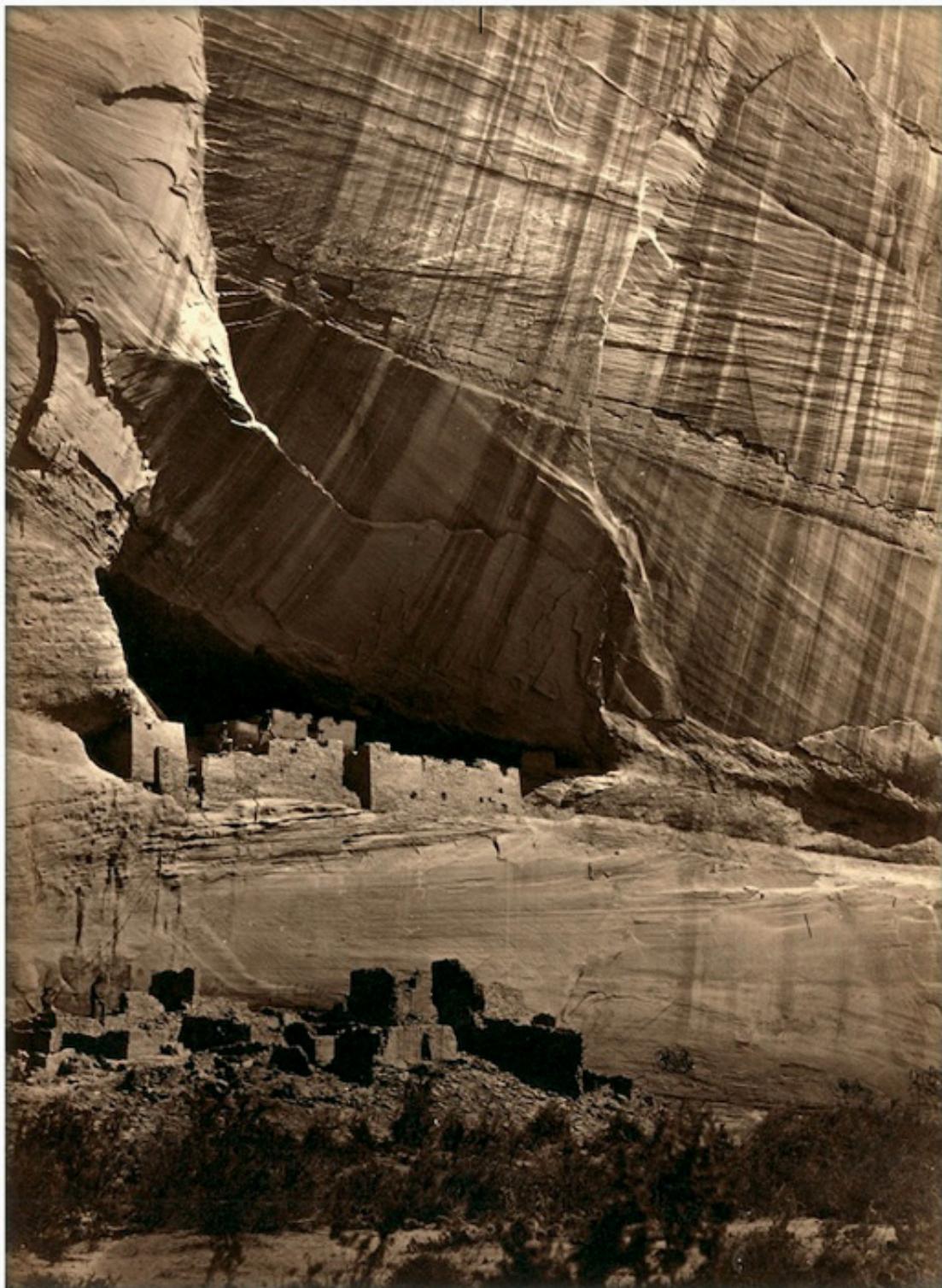
*Examples: The making of 40 photographs*

*Ed. LITTLE, BROWN and COMPANY - 1983*

.....

*In questa pagina:  
fotografia di Timothy  
O'Sullivan — 1873*

*<https://www.imaging-resource.com/news/2012/11/14/how-the-american-west-was-won-with-the-help-of-photographer-timothy-osullivan>*



Ancient Ruins in the Cañon de Chelle, N.M., 1873  
Photograph by Timothy H. O'Sullivan/Library of Congress