

ANSEL ADAMS MODERN REPLICAS



Front Cover: LEAVES, MT. RAINIER
ROSE AND DRIFTWOOD

Modern Replicas

Negative Dates 1948, 1932



DOGWOOD BLOSSOMS

Modern Replica

Negative Date 1938

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30", 30x38"

What is a Modern Replica?

Modern Replicas are authorized digital reproductions of Ansel Adams' original photographs. They are made using the most advanced printing technologies and each print is individually produced and inspected.



MODERN REPLICAS OF VERNAL FALL, OLD FAITHFUL AND EL CAPITAN, SUNRISE

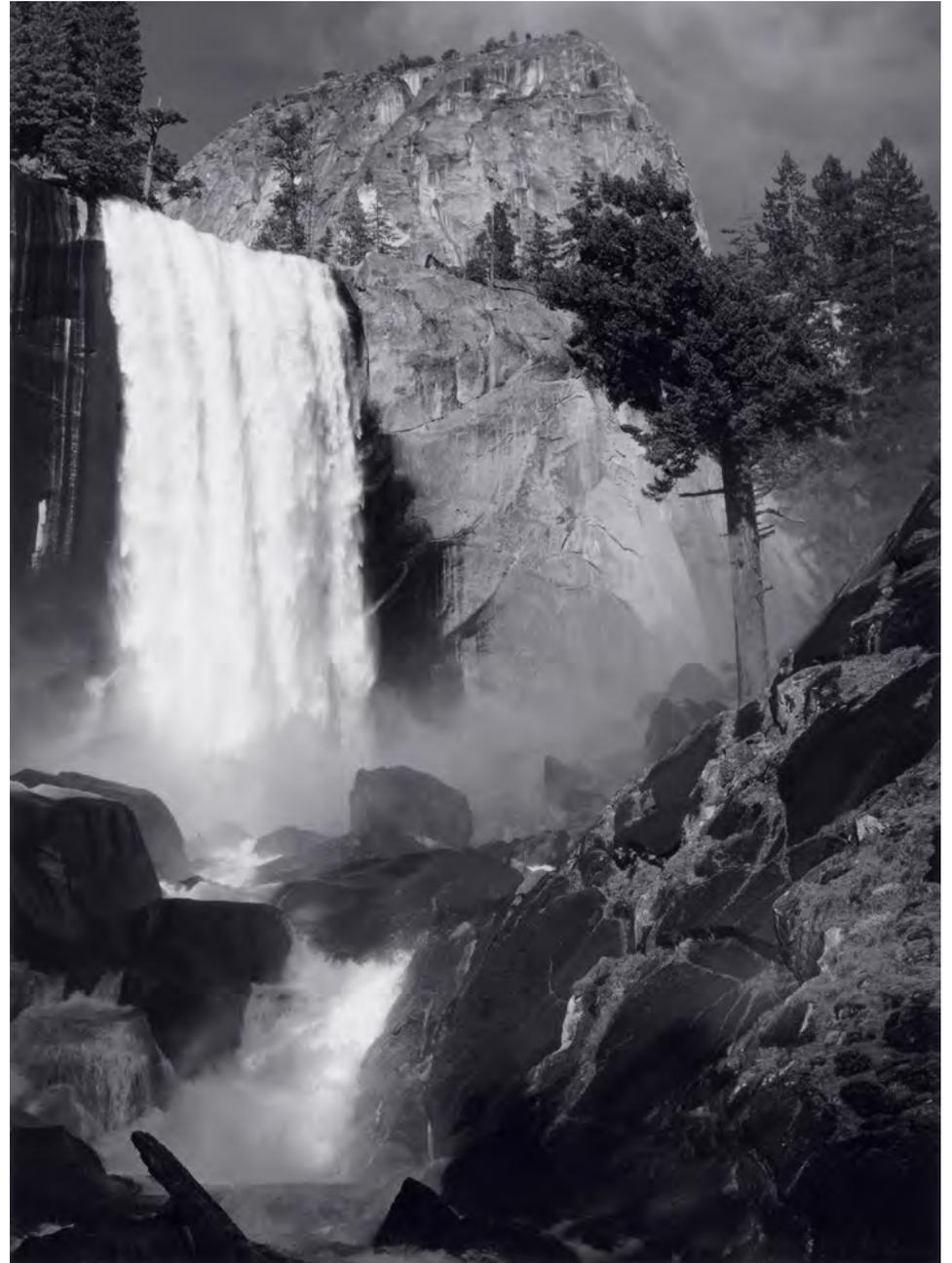
Ansel Adams made this image with a 4x5" view camera. The hike up the Mist Trail to Vernal Fall is short, accessible, and heavily trafficked. John Muir, in his book "The Yosemite," described the fall: "The Vernal, about a mile below the Nevada, is 400 feet high, a staid, orderly, graceful, easy-going fall, proper and exact in every movement and gesture...it is a favorite with most visitors, doubtless because it is more accessible than any other, more closely approached and better seen and heard. A good stairway ascends the cliff beside it and the level plateau at the head enables one to saunter safely along the edge of the river as it comes from Emerald Pool and to watch its waters, calmly bending over the brow of the precipice, in a sheet eighty feet wide, changing in color from green to purplish gray and white until dashed on a boulder talus." The Mist Trail is notoriously wet - standing in the rain can be drier! Adams would have faced challenges keeping his equipment dry while capturing this familiar icon of Yosemite.

VERNAL FALL

Modern Replica

Negative Date 1948

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30", 30x38"



How Are They Made?

Images

The technology begins with imaging, but the entire process begins with image selection. The Modern Replicas are reproductions made from the original photographs that were hand-printed by Ansel Adams, rather than from the negatives. This allows us to accurately capture Ansel's intent when he made the photograph, including all of the choices he made in the darkroom to achieve his "visualization". The prints we have chosen come from the collections of the Ansel Adams Family and the Ansel Adams Archive at the Center for Creative Photography at the University of Arizona. These are authorized reproductions from carefully curated images, selected based on the tonal values and clarity of each photographic print.

Quality Control

In a mechanical process, quality control is critical. Sometimes the technology provides a basic level of quality control, such as self-calibrating printers. Regardless, we eye-match every single print to a master and take colorimetric readings on a regular basis to validate the tonal qualities of the Modern Replica. Each one is inspected for other aberrations - scratches, paper dust and paper flaws. Our standards are very high, and we will not offer anything that is less than perfect.

Archival

The "archivalness" of digital reproductions has become very important in the world of photography since its introduction as a medium in the early 1990s. Initially, color photographs had a tendency to deteriorate quickly, and early digital printing technologies could only be expected to last 5 to 8 years without noticeable deterioration. Recent advances have lengthened the "archival stability" - measured by the length of time that a medium would be expected to retain its tonal characteristics - to over 100 years. The paper and ink used in the production of our Modern Replicas are estimated to last more than 180 years.



OLD FAITHFUL

Modern Replica

Negative Date 1942

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30"



EL CAPITAN, WINTER SUNRISE

Modern Replica

Negative Date 1968

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30"

Standard and Custom Framing Available

Display and Design

The design of the Modern Replica starts with the choice of paper. The heavy paper we use mimics the look and feel of gelatin silver paper. In testing, we found that it provided the richest feel and portrayed the image the best.

We have carefully designed the finished look and specified the material, sizes, cut, color, mount, and frame profile to dramatize each image at the size you choose.

- The Modern Replica is dry mounted to an acid-free foam core backer – the foam core provides stiffness and allows the print to lay flat with less chance of warping as humidity changes.
- The 8-ply overmats are museum quality acid-free rag board, hinge mounted to the backer.
- Each overmat is custom cut to reveal just the image, with a generous outside border. The size of the overmat is close to standardized, enabling multiple images to be hung together, but with some variation relative to the proportions of the image itself.
- A quality frame can add a great deal to your final presentation. We have selected five different options to accommodate different preferences and environments – wood and metal, each with two profiles, and different colors. Plexi-glass is used to ensure protection for the print during shipping and display.

Wondering about Modern Replica Sizes? Its a bit confusing.

Our Modern Replcias are sold based upon image size. but the outside dimensions of the print are even larger.

Image size : Size of image portion of the photograph

Finished Size: Outside dimension of the photograph + mat + frame

NOTE: These sizes are approximate. Each image size has a slight variation.

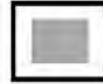
8 x 10"

16 x 20"
Finished



11 x 14"

20 x 24"
Finished



72"

16 x 20"

24 x 30"
Finished



20 x 24"

28 x 34"
Finished



24 x 30"

32 x 38"
Finished



30 x 38"

40 x 50"
Finished

MONOLITH, THE FACE OF HALF DOME

Modern Replica

Negative Date 1927

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30", 30x38", 42x56"



Providing a Custom Experience

For over 117 years, The Ansel Adams Gallery has been bringing innovative and inspiring modern images to design professionals. Modern Replicas are available loose (un-matted) for a truly custom experience, or they can be had mounted and over-matted so all that is needed is your choice of frame. They are also available fully finished and framed, ready to hang on the wall.

Our insistence on high quality means an attention to detail, not breaking the bank. This coupled with fast delivery ensures that you get your projects done on time and on budget. We relish a challenge and work closely with clients to ensure we deliver the look they need - whether a small-scale statement or a multi-building project. We want your finished installation to be both eye-catching and engaging. We're here to lend a helping hand, so just get in touch.



Opposite: WINTER SUNRISE,
FROM LONE PINE

Modern Replica

Negative Date 1944

Available Sizes: 8x10", 11x14",

16x20", 20x24", 24x30", 30x38", 42x56"

On four successive mornings Adams tried to take this photograph from the east side of the Sierra. On the fifth day, it was still dark and bitterly cold when he set up his camera on the new platform on top of his car and retreated to the warm interior. As dawn drew near, he returned to the camera to await the sun's first rays on the meadow. "I finally encountered the bright, glistening sunrise with light clouds streaming from the southeast and casting swift moving shadows on the meadow and dark rolling hills." At the last possible moment, the horse turned to offer a profile view. Many years later he wrote, "Sometimes I think I do get to places just when God's ready to have somebody click the shutter!"



GOLDEN GATE BEFORE THE BRIDGE

Modern Replica. Negative Date 1932. Available Sizes: 8x10", 11x14", 16x20"



GOLDEN GATE FROM BAKER BEACH

Modern Replica. Negative Date 1953. Available Sizes: 8x10", 11x14", 16x20"



BRIDALVEIL FALL

Modern Replica

Negative Date 1927

Available Sizes: 8x10", 11x14", 16x20",
20x24", 24x30", 30x38"

Ansel Adams made this image with a 6.5" x 8.5" Korona view camera and a glass plate negative. The image captures Yosemite's majestic Bridalveil Fall, including the curling mist that inspired its Native American name, Pohono, meaning "puff of wind." The fall looms large in family lore - in 1901, Harry and Anne Best, the parents of Ansel's wife Virginia, were married at its base.



HALF DOME, BLOWING SNOW

Modern Replica. Negative Date ca. 1955. Available Sizes: 8x10", 11x14", 16x20", 20x24", 24x30"



CANYON DE CHELLEY

Modern Replica

Negative Date 1942

Available Sizes: 8x10",
11x14", 16x20", 20x24",
24x30", 30x38"

On his first trip to Canyon de Chelly in September 1937, Ansel was drawn to the "beautiful, flowing patterns" of the solidified sand dunes clearly visible in the lower left corner of this photograph. He wrote to his wife, Virginia, "The Canyon de Chelly exceeds anything I have imagined at any time!"



GRAND CANYON, BRIGHT ANGEL CANYON

Modern Replica. Negative Date 1942. Available Sizes: 8x10", 11x14", 16x20", 20x24", 24x30", 30x38"



POINT SUR, STORM

Modern Replica

Negative Date 1946

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30", 30x38"

One of Ansel's last battles on the conservation front was to create a "Big Sur National Park" to protect this spectacular coast for all generations. While not successful during his lifetime, there is now a virtually contiguous area of protected lands from Carmel to south of Lucia. The foresight that Ansel had to value the area and try to protect it from over-development was instrumental in getting the ball rolling. Thankfully, today, the view from this spot has not changed and can still be enjoyed in all its dramatic beauty.



THE ATLANTIC, SCHOODIC POINT

Modern Replica. Negative Date 1949. Available Sizes: 8x10", 11x14", 16x20", 20x24", 24x30"



Opposite: ASPENS, NORTHERN NEW MEXICO

Modern Replica

Negative Date 1958

Available Sizes: 8x10", 11x14", 16x20",
20x24", 24x30", 30x38", 42x56"

While returning from an unsuccessful trip to Canyon de Chelly in search of a color photograph for Kodak, Adams happened upon this grove of aspens. "We were in the shadow of the mountains," Adams wrote, "the light was cool and quiet and no wind was stirring. The aspen trunks were slightly greenish and the leaves were a vibrant yellow...I made the horizontal picture first, then moved to the left and made the vertical image at about the same subject distance. The few yellow leaves seen in the vertical image were not as bright as those in the horizontal version...The majority of viewers of the horizontal image think it was a sunlit scene. When I explain that it represented diffused lighting from the sky and also reflected light from the distant clouds, some rejoin 'Then why does it look the way it does?' Such questions remind me that many viewers expect a photograph to be a literal simulation of reality."



"My mother proudly brought me a large pale pink rose from our garden," wrote Adams, "and I immediately wanted to photograph it...but I could not find an appropriate background...I finally remembered a piece of weathered plywood picked up at nearby Baker Beach." He balanced the board on two pillows on a table under a large north-facing window and made the exposure using natural light.

Opposite: ROSE AND DRIFTWOOD

Modern Replica

Negative Date 1932

Available Sizes: 8x10", 11x14", 16x20",
20x24", 24x30", 30x38"



Opposite: MOUNT WILLIAMSON

Modern Replica

Negative Date 1944

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30"

Adams did not enlist during World War II, but he very much wanted to make a patriotic contribution. Ralph Merritt, a Sierra Club friend and the director of the Manzanar Relocation Center, urged Adams to document the Japanese Americans interned at the center in Manzanar, California. Adams made hundreds of photographs there during 1943 and 1944. On one of his visits, he drove to a spot overlooking a field of boulders and took this picture. "There was a glorious storm going on in the mountains," he wrote. "I set up my camera on the rooftop platform of my car," which "enabled me to get a good view over the boulders to the base of the range."

Opposite: JEFFREY PINE

Modern Replica

Negative Date 1940

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30", 30x38"

Perched atop Sentinel Dome, weathered by wind, rain, and snow, this Jeffrey Pine provides a dramatic form that has made it one of the single most photographed trees in the world. Carleton Watkins photographed the tree in 1867, and generations of visitors to Yosemite photographed it until it finally collapsed in 2003. This image is a dramatic composition in which the foreground and background are contributing elements that enhance the form of the tree.





MONOLITH, THE FACE OF HALF DOME

Modern Replica

Negative Date 1927

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30", 30x38", 42x56"

It was an April morning when Adams undertook the difficult four-thousand-foot climb through heavy snow to the granite outcropping known as the Diving Board. There he set up his 6.5 x 8.5 inch view camera, inserted a glass plate, and waited for the light to fall directly on the sheer granite cliff. He made one exposure with a yellow filter. Then it occurred to him that if he used a dark red filter, both sky and cliff would register darker in the finished print than in the actual scene. He changed to the red filter, with this dramatic result. He described this episode as his first "visualization" - his attempt to express the emotional and aesthetic feelings he felt at the time he made the photograph. Adams considered it a seminal moment in his development as a photographer.

DOGWOOD BLOSSOMS

Modern Replica

Negative Date 1938

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30", 30x38"

Ansel Adams made this image with a 5x7" view camera on a trek through the high sierra with Edward Weston. Dogwood blooms typically peak during April or May in Yosemite, evoking bursts of starlight against the bare forest backdrop. This dramatic contrast prompted Adams to compose one of his only still-life images. To capture the 12 blossoms in this spectacular spray of dogwoods, he placed them atop a nearby rock covered with pine needles and lichen.





Opposite: YOSEMITE VALLEY, THUNDERSTORM

Modern Replica

Negative Date 1945

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30", 30x38", 42x56"

Yosemite Valley from Inspiration Point is viewed by nearly every visitor to Yosemite National Park, and seems to be photographed continuously by the many visitors and locals who never tire of the scene. The results, however, never seem to compare with the drama of the “grand landscape” which Ansel captured so well. This image is a fantastic example of that grand landscape, and when presented at a large size, makes an exceedingly powerful statement.

Opposite: FROZEN LAKE AND CLIFFS

Modern Replica

Negative Date 1932

Available Sizes: 8x10",

11x14", 16x20"

Adams wrote "I made this photograph while on the annual (Sierra) Club outing in the Kaweah and Kern River watersheds, in many ways the most spectacular region of the Sierra. On the long trek from Giant Precipice Lake...the lake was partially frozen and snowbanks rested in the recesses of the cliffs. I was impressed with the solemn beauty of the scene and saw the image quite clearly in my mind..."Many speak of this image as abstract, but I was not conscious of any such definition at the time... For photographic compositions I think in terms of creating configuration out of chaos, rather than following any conventional rules of composition. Edward Weston said simply that 'composition is the strongest way of seeing.'"





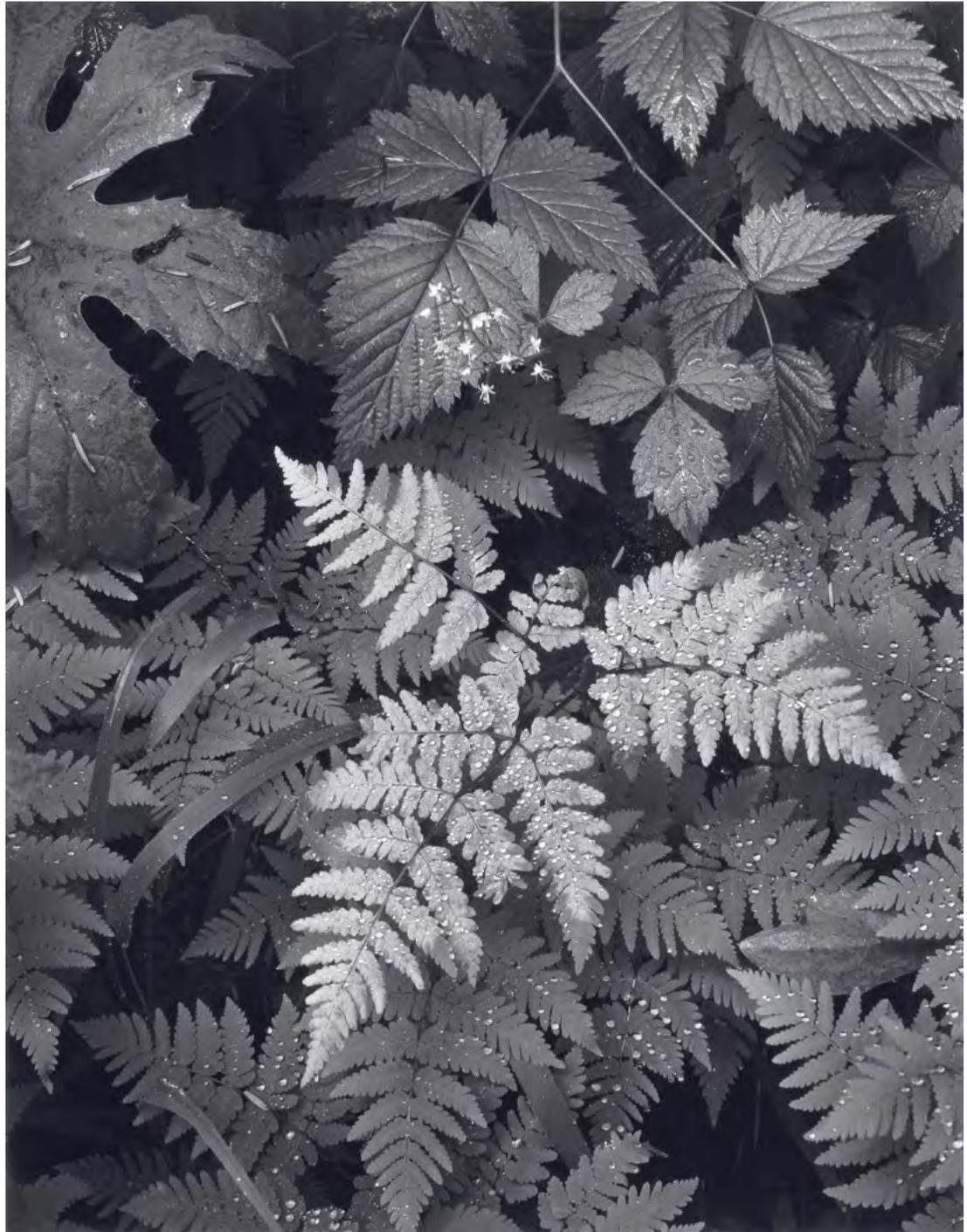
GOLDEN GATE HEADLANDS

Modern Replica. Negative Date 1950. Available Sizes: 8x10", 11x14", 16x20", 20x24"



BANNER PEAK, THOUSAND ISLAND LAKE

Modern Replica. Negative Date 1923. Available Sizes: 8x10", 11x14", 16x20", 20x24"

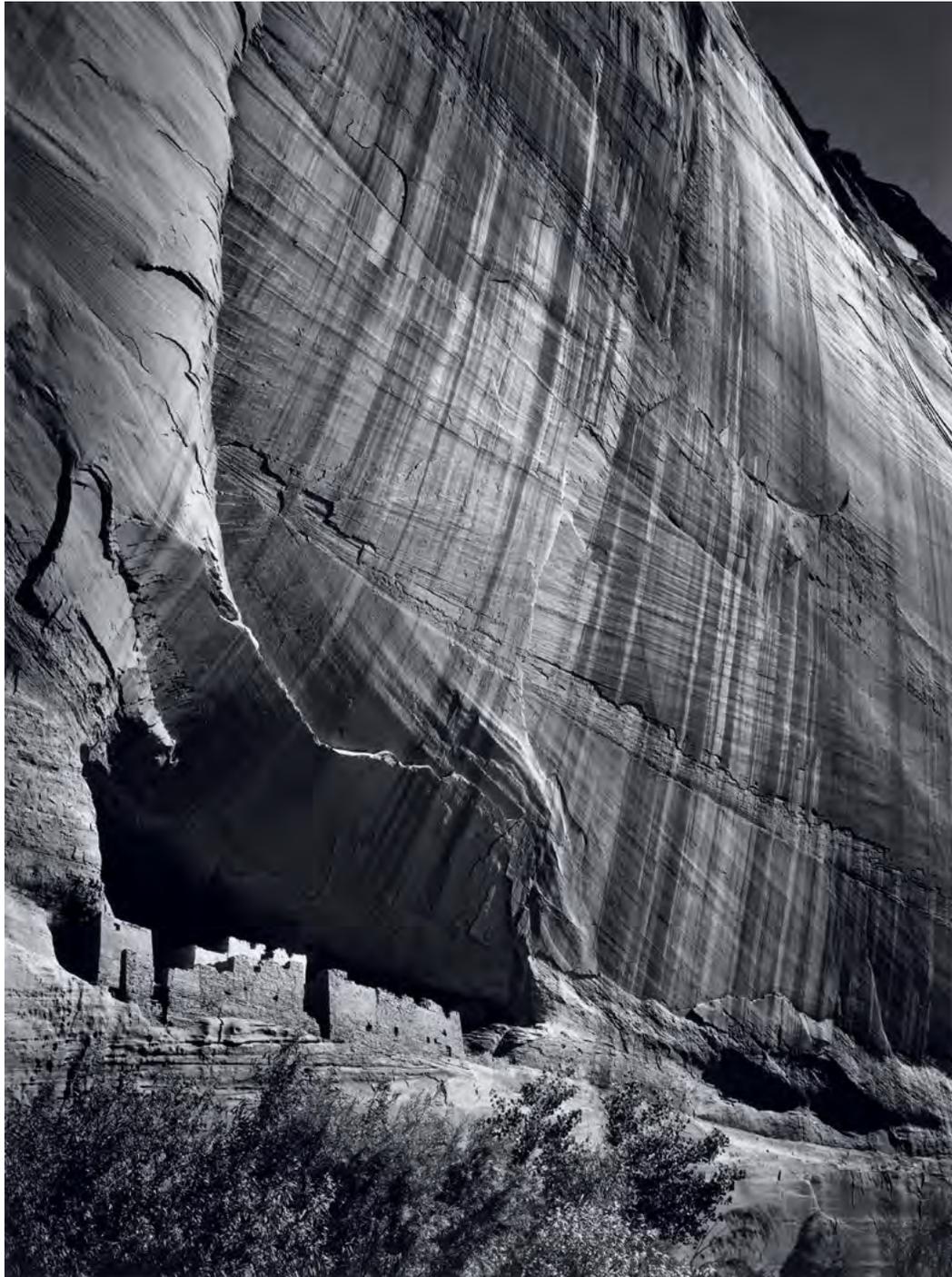


LEAVES, MOUNT RAINIER

Modern Replica

Negative Date 1948

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30"



WHITE HOUSE RUIN

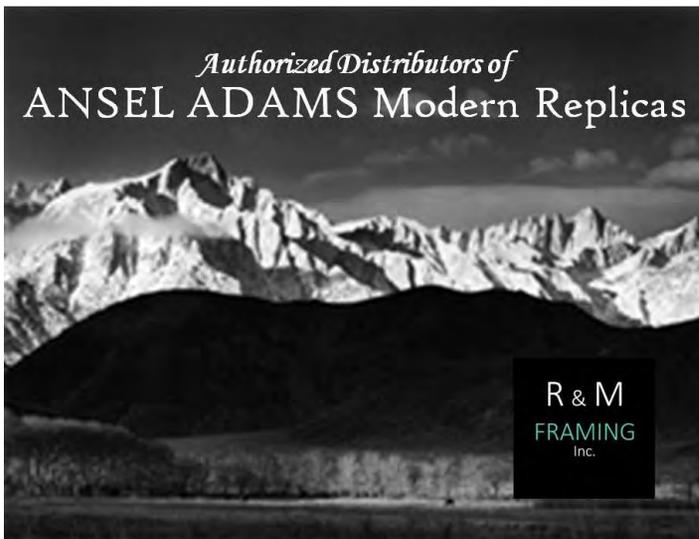
Modern Replica

Negative Date 1949

Available Sizes: 8x10", 11x14",
16x20", 20x24", 24x30"

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Price List

There are five different frame options to choose from: Wood Burl, Grey Rustic—Large, Grey Rustic - Medium, Black Metal, or the Print with mat(s) ONLY .

The final price is determined by the size you choose. Framing includes: 8 ply museum mat, dry mount on acid free foam core, and UltraVue Glass or UV Acrylic for larger pieces.

OR You can come into R & M Framing and choose from the many Custom Frames to customize your print.

Image 8x10	Frame Size 16x20	
Matted	\$	129.00
Wood Burl	\$	339.00
LG. Grey Rustic	\$	299.00
MD. Grey Rustic	\$	249.00
Black Metal	\$	239.00

Image 11x14	Frame Size 20x24	
Matted	\$	189.00
Wood Burl	\$	434.00
LG. Grey Rustic	\$	402.00
MD. Grey Rustic	\$	325.00
Black Metal	\$	319.00

Image 16x20	Frame Size 24x30	
Matted	\$	279.00
Wood Burl	\$	642.00
LG. Grey Rustic	\$	605.00
MD. Grey Rustic	\$	499.00
Black Metal	\$	479.00

Image 20x24	Frame Size 28x34	
Matted	\$	399.00
Wood Burl	\$	812.00
LG. Grey Rustic	\$	768.00
MD. Grey Rustic	\$	720.00
Black Metal	\$	699.00

Image 24x30	Frame Size 32x38	
Matted	\$	549.00
Wood Burl	\$	1,019.00
LG. Grey Rustic	\$	971.00
MD. Grey Rustic	\$	925.00
Black Metal	\$	899.00

Image 30x38	Frame Size 40x50	
Matted	\$	899.00
Wood Burl	\$	1,600.00
LG. Grey Rustic	\$	1,500.00
MD. Grey Rustic	\$	1,400.00
Black Metal	\$	1,400.00

For more information or to order call us at 916-802-7378 or email rene@delgadoram.com size and frame you would like or stop by at 1200 S Street Downtown Sacramento

