

# Park Images Evoke Memory of Ansel Adams

by Rozanne Epps

The second half of life is often about claiming parts of ourselves we could not bring to life during the first half.

No one knows that better than Hullihen Moore. A graduate of Washington and Lee University and the University of Virginia Law School, he spent twenty-five years in the practice of law and twelve years as a member of the State Corporation Commission of Virginia. He taught public utility law at the College of William and Mary, W&L and U.Va. All of these occupations involved aspects of law that require a talent for and interest in statistics and economics. They required cognition of a special logical sort.

But, fortunately for us and for Virginia's Shenandoah Park, another part of Moore's personality was waiting.

It had bided its time since his teens, when he had worked as a stringer for the *Richmond Times-Dispatch*, earning five dollars for each of his pictures the paper published.

In 1978, his wife gave him a view camera and a ten-day seminar of study with Ansel Adams. With these as inspiration, and his love of nature, and talent as an artist, photography became his avocation.

The result of the years since then is *Shenandoah: Views of Our National Park*.

The fifty-one images of the park, all developed and printed by Moore in his own darkroom, range from splendid vistas to an image of a single leaf or a simple view of "Seeds." They give us easily recognizable views of trees or waterfalls and sev-

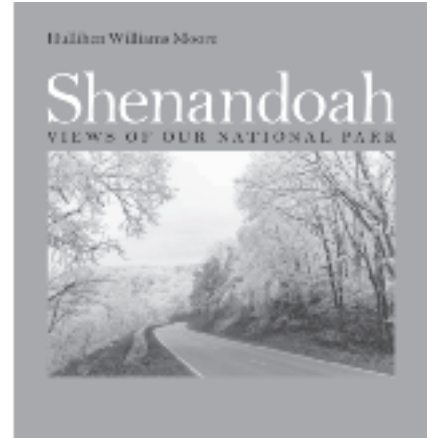
SHENANDOAH: Views of Our National Park

by Hullihen Williams Moore

90 pages. University of Virginia Press

The book is available in various editions—paper, \$22.95; hardbound, \$55.00; and several limited editions that include an original print. Copies of the book and original prints may be found on line at [www.hullihenmoorephotography.com](http://www.hullihenmoorephotography.com)

and paper and hardbound editions are also available at most Virginia bookstores. The Virginia Museum of Fine Arts has mounted a one-person show of original prints from the book that will tour Virginia for several years. In November and December, the exhibit will be showcased at the U.S. Department of the Interior in Washington, D.C.



eral, such as "Mayapples, Rain" and "False Hellebore," that could stand tall in a room of abstract art.

The prints are framed by two essays by Hullie Moore. The second one gives us a history of the park beginning with a geological explanation of its formation and how, in the mid-1930s, it became a national preserve. The essay concludes with an exposition of the environmental troubles that currently beset the park.

But the first essay, "Mountain Days," draws us into his feeling for the park—a park that he tells us "holds more than fond memories, childhood adventures, and deer too numerous to count. Wonder, beauty, wildness and peace live here. The park offers solitude so deep that the visitor can be one with the earth.

And at Shenandoah each season is special. Each has gifts for those who go and watch and listen."

For those of us who can't make the trip—and indeed for those who can—this book of beautiful photographs is a special gift.

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