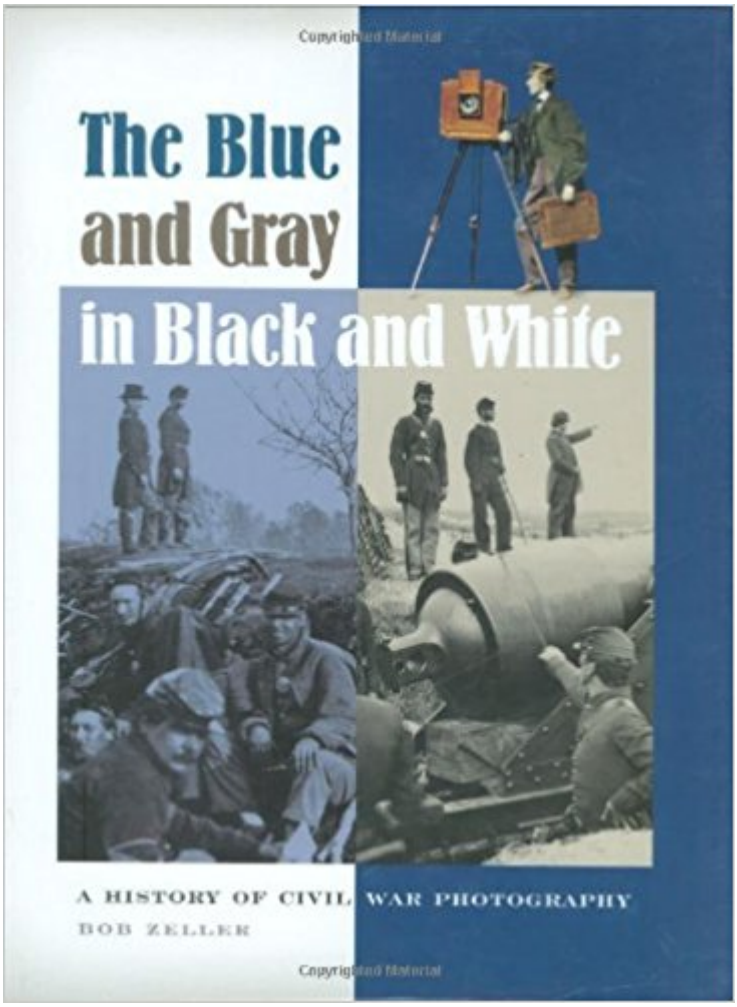
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The Blue And Gray In Black And White: A History Of Civil War Photography



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Synopsis

The first complete narrative history of Civil War photography, this work brings together the remarkable experiences of M.B. Brady, Alexander Gardner, George S. Cook, and other photographers, many of whom had careers stretching back more than two decades to the dawn of American photography in 1839. Step by step throughout the war, American photographers, North and South, advanced their craft to new heights, acting independently, but seemingly as if part of one great team, moved to act by a spirit in their feet. With their wet plate cameras, they produced many firsts, including the first combat action photographs, the first photo essays of news events as they happened, and the first photos deemed so controversial that they were censored by the federal government. Zeller also examines the impact of photography on average Americans.The American Civil War was extensively photographed, not only to preserve history, but because the leading American photographers realized that they could make a profit by mass marketing the images. Complete with more than 150 illustrations, including previously unpublished Civil War images, as well as all known Civil War battle action photos, this work fills a huge gap in the history of America's greatest conflict. It tells the stories of the men who created the images that students of history know so well, men whose personal legacies became confused by myths and misinformation, were shrouded in obscurity, or have simply not been documentedÃ¢â ¬â ¢until now.

Book Information

Hardcover: 248 pages

Publisher: Praeger (October 30, 2005)

Language: English

ISBN-10: 0275982432

ISBN-13: 978-0275982430

Product Dimensions: 8.5 x 0.6 x 11 inches

Shipping Weight: 2.3 pounds (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 stars 4 customer reviews

Best Sellers Rank: #2,120,073 in Books (See Top 100 in Books) #78 inÃ Â Books > Arts & Photography > Photography & Video > Black & White #2941 inÃ Â Books > History > Americas > United States > Civil War > Campaigns & Battlefields #6771 inÃ Â Books > Arts & Photography > Photography & Video > History

Customer Reviews

When the Civil War began, photography was in its infancy. Slow shutter speeds and primitive

development techniques were among a long list of limitations. Still, the men who provided thousands of images of our greatest national ordeal were not mere journeymen toying with newfound gadgetry. Many of them were highly motivated, creative men with artistic sensibilities and an awareness of the immense historical importance of their task. Zeller, founder of the Center for Civil War Photography Inc., which strives to preserve Civil War photographs, presents a revealing and frequently engrossing survey that tracks the development of the medium in chronological order parallel to the unfolding of the war. Of course, this work features a fine collection of photographs, including many that have rarely been seen. But the strength of this book is the well-written text conveying the excitement and exhilaration photographers felt as they shared the grind of military camps with soldiers and witnessed the horrors of battle. Jay FreemanCopyright Ã Â© American Library Association. All rights reserved

"Zeller, founder-president of The Center for Civil War Photography, authored The Civil War in Depth (1997, 2000), a two-volume collection of stereograms and narratives on Civil War photographic history. His current book provides a more comprehensive discussion of the conflict's photography and the work of major photographers (Matthew Brady, Alexander Gardner, George Cook, etc.), whose careers began with the advent of US photography. Using wet plate cameras, these pioneers produced many firsts, including the earliest combat action photographs, the initial photo essays of news events as they happened (created by embedded photographers), and controversial images that were censored by the federal government. Zeller's scholarly work (474 endnotes accompany 161 images) covers the entire war and considers photographers from both the Union and Confederacy; actions including Fort Sumter, Bull Run (rather than Manassas), Antietam, Petersburg, Fredericksburg, Gettysburg, and Atlanta; and Andersonville prison. There are 145 images from the war and 16 others illustrating broadsides, ledgers, and postwar photographers and collections. Zeller also examines the impact of photography on average citizens. The images are rendered with amazing clarity, and the captions and narratives are persuasive and informative. Recommended. All levels." - Choice"Because of its convergence with advances in photographic technology, the Civil War was the first major conflict to be extensively documented by American photographers. In this volume, Zeller tells the stories of the men who used wet plate cameras to produce these startling and controversial images. He also examines the impact of photography on average Americans of the time. The text is accompanied by more than 150 B&W photos." - Art Book News Annual"[A]n excellent introduction to the subject of Civil War photography." - Winston-Salem Journal"Zeller, founder of the Center for Civil War photographs, presents a revealing and frequently

engrossing survey that tracks the development of the medium in chronological order parallel to the unfolding of the war. Of course, this work features a fine collection of photographs, including many that have rarely been seen. But the strength of this book is the well-written text conveying the excitement and exhilaration photographers felt as they shared the grind of military camps with soldiers and witnessed the horrors of battle." - Booklist

Much more than a coffee table book of the usual Civil War photos. An indepth chronicle of the "business" of wartime photography. Immensely enjoyable.

Although expensive, this is the only book which will cover the content subject. It is not simply a rehash of the thousands of photographs in the Library of Congress,but a behind the scenes explanation of how the camera went to war in 1861. One section shows how journalism photography came into being. Photography of any sort was only about 40 years old in 1861.Zeller will tell you how the wet plate camera became the cumbersome but logical camera to document the war. You will learn that many studios operated in both North and South. Few people today ralize that photographs were sold and collected extensively. Other than portraits to display and visiting cards to exchange, the popular form of photography was the stereo view card. Many war photographs were taken in that format to be sold.Zeller explains the story behind the only combat shot known, taken by Confederate photographer George S. Cook of Union ships bombarding shore installations. "Live action" shots were not ordinarily possible because of slow shutter speeds. O’Sullivan’s three shot sequence of Grant and his officers conferring is a historical masterpiece.Photographs of the dead at Antietam and Gettysburg were graphic and possible. By the time a battle started a team out of Washington or other location had to travel where the action was. The dead and destruction were usually all that remained except for the scenery. The Brady teams "embedded" with McClellan’s invasion forces were closer to action than other photographers had been, and their style began to show it.The Confederate photographer A.J.Riddle made a comprehensive record of Andersonville Prison. Photography was also used as propaganda when photographs recorded the physical condition of the exchanged prisoners who were in a state like the concentration camp inmates at the end of WW II. Naturally, the relatively healthy individuals were not worth photographing.The development of photojournalism discusses coverage of the Lincoln assassination, the funeral, and the exection of the conspirators. Alexander Gardner’s coverage included "mug" shots of conspirators, which were the beginning of that technique. In addition, he photographed the autopsies of Henry Wirz and John Wilkes Booth.Modern scholarly

analysis is also discussed. For, example, Frassinito's work in finding the actual scenes of battlefield photographs at Atietam and Gettysburg.Finally, Zeller outlines the near loss and final preservation of the large negative collections after the war when they were of little interest.Do not look here for the best and most famous photographs. Some will be here, but in the photographs reproduced Zeller is showing the story and impact of photography.And you will learn about the Anthony company and individuals whose names have been exlipsed because "Brady took the Civil War photographs."After you know this information, seek out the less enlightened monster collections of photographs elsewhere.

The Blue and Gray in Black and White A History of Civil War Photography by Civil War author Bob Zeller has added an exciting new dimension to the history of Civil War photography that will appeal to a broad spectrum of American historians, Civil War enthusiasts, and those who study photography as an art form. With newly discovered photographs and primary sources, Bob Zeller's study has captured the Civil War photographer on the edge and sometimes in the midst of the battlefield pointing his wet plate camera into the thick of battle smoke across the Rappahannock River at Fredericksburg, on the sandy beach of Morris Island at Charleston's harbor as the huge Union ironclad, New Ironsides bombarded Confederate forts, and in the shivering cold of Nashville as a General Hood's army met its destruction.Bob Zeller, author of his high successful The Civil War in Depth Volumes One and Two and president of The Center for Civil War Photography, "a non-profit organization dedicated to the study, presentation, and preservation of Civil War photography" has "walked the walk" in his thorough and exhaustive research of Civil War photographs. He has traveled the breadth of the country visiting private and public photographic and documentary collections in museums, historical societies, personal interviews, and the new digital collection at the Library of Congress. As a reader, I studied his thoroughly academic note section at the back of his study with great satisfaction.The Blue and Gray in Black and White is the key primer how Civil War photographers such as Captain Andrew J Russell, the Union army's only photographer, Timothy O'Sullivan, George Barnard, and southern photographers George S Cook and J.D. Edwards visually captured on delicate wet plates the most bloody war in our Nation's history. The author weaves an engrossing story of photography as an art form and has also chronciled the industry of photography from its beginnings in late 1839 to the eve of war in 1860. In those twenty one years, we read the personal encounters of "daguerreian artist," Platt Babbitt who captured the "doomed" Joseph Avery clinging to life on a shifting log just above the American Falls on the Niagara River, Roger Fenton who traveled to the Crimea outside the Russian city of

Sebastopol as he may have photographed the wisps of artillery smoke from Allied siege guns, and how the Cooper Union photograph of Lincoln had a tremendous national impact.Bob Zellers story of Civil War Photographers as they applied their craft on the war torn American landscape has set the standard to study the entire history of Civil War photography.Civil War photographs will no longer be incidental adornments to the pages of history texts. Publishers will have to ensure that historians have carefully dated and researched their photographic views. The author, moreover, carefully researched newly discovered photographs to illustrate the humorous side of the war. We the readers see General George B McClellan's staff drinking about the time President Abraham Lincoln visited the soon to be fired McClellan in October, 1862. In the chapter, Embedded With The Troops, we witness Union soldiers in a tree looking across the Rappahannock River as the smoke of battle rises behind the captured town of Fredericksburg.The story of Civil War photography is not complete without tracing the perilous journey of the photographs "negatives" through nearly 80 years of American history as well as giving us a personal sense of poignancy to the life changing experiences major personalities of photograhic history have had.In his first chapter, Bob Zeller tells us how a photographic exhibit in 1840 dramatically changed Edward Anthony's life and how his fascination and love for photography would build the largest photographic supply company in the United States. Bob Zeller completed the circle of life changing experiences how a young boy of nine in 1955, William A.Frassanito, read a Life Magazine article on the Civil War and the article's photograhs ignited all his youthful energies into the study of the photographs of the Civil War. Twenty years later, Frassanito, would write Gettysburg: A Journey in Time that established the academic standard for investigating Civil War photographs as documents of history. The author's tale is not complete until the reader has the opportunity to note the important efforts being made to preserve the images by the digitizing project of the Library of Congress.It is a great book and I highly recommend it.John R KelleyPhotographic HistorianPoughkeepsie, NY

I thought this book might just be a nice coffee-table book with some good Civil War photos, but it is so much more. While true, the book is filled with great photos, many I had never seen before, THE BLUE AND GRAY IN BLACK AND WHITE: A HISTORY OF CIVIL WAR PHOTOGRAPHY, by Bob Zeller, is just what the title implies; a photo and written history of Civil War photography.Zeller, founder and president of the Center of Civil War Photography, has dauntingly researched his subject, and it shows in this book. Of course, Zeller includes the most notable of Civil War photographers, such as Matthew Brady and Alexander Gardner, whose over 1000 images of the war include the first images of war at Antietam and his photos of Gettysburg; however, much of the

book chronicles the career of southern photographer, George Smith Cook.The information on Cook is really a short biography within the pages of the larger work. Although Cook, who was present at Charleston, apparently and sadly missed the opportunity to chronicle the initial engagement with images, many of Cook's accomplishments are highlighted, such as the first photos of prisoners of war taken at Castle Pinkney, his photos of Major Anderson and the destruction at Fort Sumter as well as the ironclads in action.Not being a photographer, there is a good bit of information here that was foreign to me as far as the early processes of photography. I am sure photographers would gain fruitful knowledge from such information and have a much deeper appreciation for this work, as Zeller's research was obviously painstaking and meticulous.Monty Rainey[...]

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