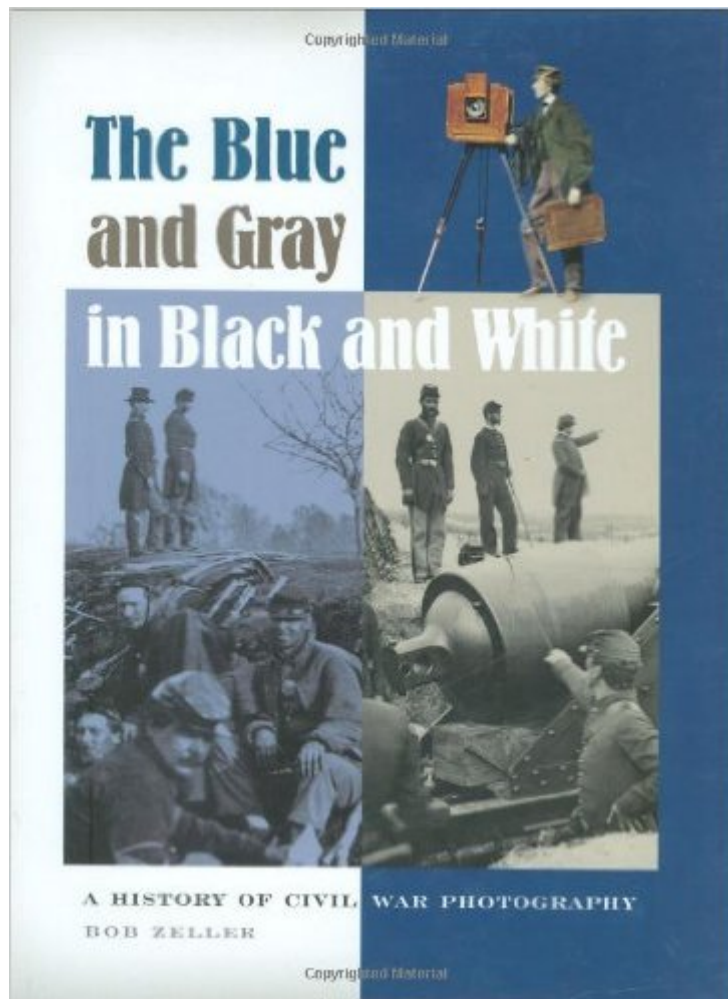


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# The Blue And Gray In Black And White: A History Of Civil War Photography



## 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 Complete with more than 150 illustrations, including previously unpublished Civil War images, as well as all known Civil War battle action photos, this work fills a huge gap in the history of America's greatest conflict.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 documented until now.

## Book Information

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## Customer Reviews

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 chronicled 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 Zeller's 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

risks 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 photographic 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 photographs 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. Kelley, Photographic Historian, Poughkeepsie, 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 Pinckney, 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[...]

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 realize 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 execution 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, Frassinetti's work in finding the actual scenes of battlefield photographs at Antietam 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 eclipsed because "Brady took the Civil War photographs." After you know this information, seek out the less enlightened monster collections of photographs elsewhere.

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

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