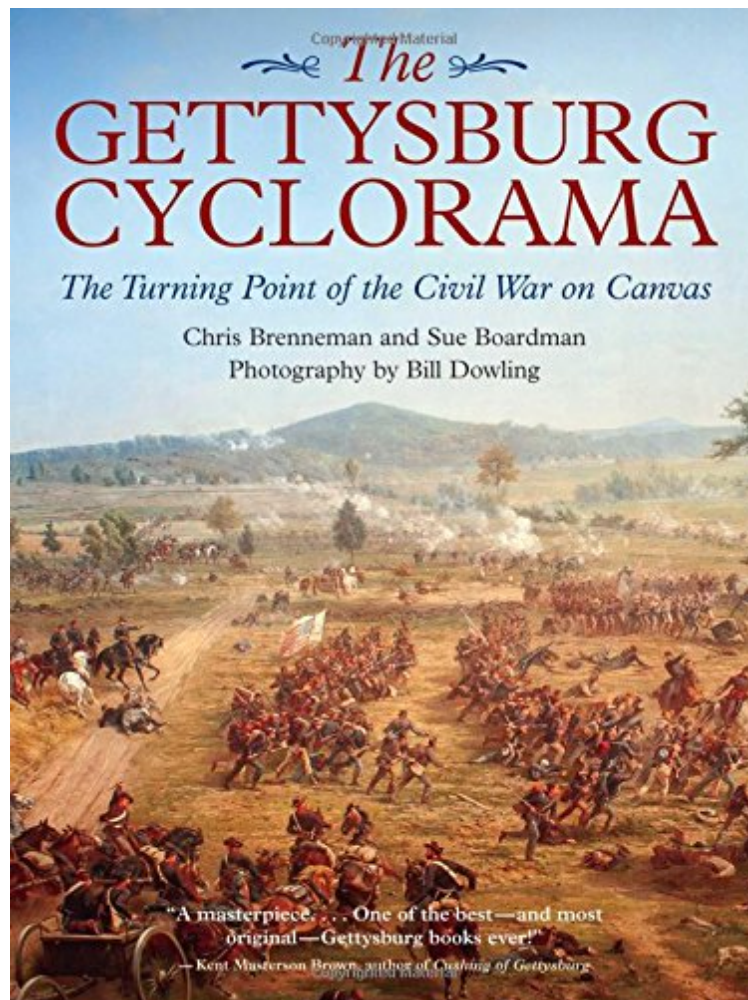


The Gettysburg Cyclorama: The Turning Point of the Civil War on Canvas

Chris Brenneman, Sue Boardman, Bill Dowling
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Chris Brenneman, Sue Boardman, Bill Dowling : The Gettysburg Cyclorama: The Turning Point of the Civil War on Canvas before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Gettysburg Cyclorama: The Turning Point of the Civil War on Canvas:

2 of 2 people found the following review helpful. Evokes memories By Seasoned investor One item not mentioned is the Gettysburg cyclorama located on Pay Streak at the Alaska, Yukon, Pacific Expo in 1909. I have a postcard of the building housing the cyclorama at that time, the location today being on the campus of the University of Washington in Seattle. My research has not disclosed what the cyclorama depicted inside and which one of the "buckeyes" (ie. knockoffs) was being displayed. There was also a painting of the Monitor and Merrimac battle. Otherwise, this volume is, by far, the most comprehensive rendition of the painting's history. As an aside, as a child, I recall seeing the

painting on display at the old block building on Baltimore Street in Gettysburg. The cost: a quarter. The ranger at the entrance saw me counting all my nickels and pennies to go inside. He said: "Just go inside, son." Would that happen today???? All the significant points of interest in the painting were identified by numbered boards leaning against the bottom of the artwork. The person providing the narrative would simply refer to the numbers on the boards to describe what was being depicted. Contrast that to the the manner in which the painting is displayed today.0 of 0 people found the following review helpful. ESSENTIAL to UNDERSTANDING THE US CIVIL WARBy R. BaconI bought a signed copy of this book while at the Gettysburg museum this past summer. The extra ones were gifts (3) so far. About once a month the historians involved in the restoration do a 2+ hour program AFTER HOURS (6pm-8pm) tour/class for the evening on all the details of the painting restoration process and the Cyclorama. The schedule is irregular, typically either a Friday or Saturday evening and limited to about 30 people. You can buy tickets (\$20) ahead of time and the Foundation has the schedule, but perhaps the best part of our trip. If you do this and the bus tour, you will see how close we came to being separate countries. If two countries, the odd are high Germany would have won WWI about 50 years later. The bus tour, after hours tour and this book will correct 90% of what you learned in HS or college. Not sure it matters much which you do first.1 of 1 people found the following review helpful. An outstanding contribution to the body of historical literature....!By Chip Bragg"The Gettysburg Cyclorama" is with out a doubt the most interesting book I've picked up in a LONG time. The book's authors are to be commended as is the publisher. The information is encyclopedic, the pictures are amazing, yet at the same time it is very readable.

Thousands of books and articles have been written about the Battle of Gettysburg. Almost every topic has been thoroughly scrutinized except one: Paul Philippoteaux's massive cyclorama painting The Battle of Gettysburg, which depicts Pickett's Charge, the final attack at Gettysburg. The Gettysburg Cyclorama: The Turning Point of the Civil War on Canvas is the first comprehensive study of this art masterpiece and historic artifact. This in-depth study of the history of the cyclorama discusses every aspect of this treasure, which was first displayed in 1884 and underwent a massive restoration in 2008. Coverage includes not only how it was created and what it depicts, but the changes it has undergone and where and how it was moved. Authors Chris Brenneman and Sue Boardman also discuss in fascinating detail how the painting was interpreted by Civil War veterans in the late 19th Century. With the aid of award-winning photographer Bill Dowling, the authors utilized modern photography to compare the painting with historic and modern pictures of the landscape. Dowling's remarkable close-up digital photography allows readers to focus on distant details that usually pass unseen. Every officer, unit, terrain feature, farm, and more pictured in the painting is discussed in detail. Even more remarkable, the authors reveal an important new discovery made during the research for this book: in order to address suggestions from the viewers, the cyclorama was significantly modified five years after it was created to add more soldiers, additional flags, and even General George Meade, the commander of the Union Army! With hundreds of rare historic photographs and beautiful modern pictures of a truly great work of art, The Gettysburg Cyclorama: The Turning Point of the Civil War on Canvas is a must-have for anyone interested in the Battle of Gettysburg or is simply a lover of exquisite art.

"For generations, millions of Gettysburg's visitors have experienced 'Pickett's Charge' through the canvas of Paul Philippoteaux's massive Cyclorama. But the full story of the painting's creation, restoration, and ongoing interpretation has never before been fully told. Authors Chris Brenneman and Sue Boardman, along with photographer Bill Dowling, have used their behind the scenes access to create a colorful and lively guide that will appeal to Gettysburg students, scholars, and lovers of fine art.'" (James A. Hessler, Gettysburg Licensed Battlefield Guide, author of Sickles at Gettysburg (2009) and Pickett's Charge at Gettysburg (2015)) "The Gettysburg Cyclorama of Pickett's Charge by Paul Philippoteaux is the most famous and iconic work of art about the battle. This beautifully illustrated and superbly researched book is quite simply the most thorough exploration of the painting's fascinating history and subject matter ever written." (D. Scott Hartwig, former Supervisory Historian for Gettysburg National Military Park, and the author of To Antietam Creek: The Maryland Campaign of September 1862) "Few works of art are more important or more fascinating than the Gettysburg Cyclorama, Paul Philippoteaux's mammoth painting documenting 'Pickett's Charge' on the afternoon of July 3, 1863. Here, for the first time, Gettysburg Licensed Battlefield Guides Chris Brenneman, Sue Boardman, and Bill Dowling examine every detail of this epic painting, including its restoration in the early 2000s, the changes made to it, and the politics, history, and accuracy behind its fascinating detail. Scores of photographs in both color and black and white enhance this book which is a must-read for anyone interested in the Battle of Gettysburg and how it is remembered." (Eric J. Wittenberg, award-winning author of Gettysburg's Forgotten Cavalry Actions (Savas Beatie, 2011) and The Devil's to Pay: John Buford at Gettysburg: A History and Walking Tour (Savas Beatie, 2014)) From the Author Thousands of books and articles have been written about the battle of Gettysburg. Almost every topic has been thoroughly scrutinized many times over. However, one topic has been largely ignored: Paul Philippoteaux's cyclorama painting The Battle of Gettysburg. There are currently only two books in print about this fascinating historical document and work of art. The first, The Gettysburg Cyclorama by Dean S. Thomas[1], is an excellent source of information. However, since it was written in 1989, it

does not cover many of the new discoveries that were made during the restoration that took place from 2003 to 2008. The pictures in the book are rather small and show the painting in its deteriorated condition. To address some of the newer discoveries, Sue Boardman and Kathryn Porch wrote *The Battle of Gettysburg Cyclorama, A History and Guide* in 2008.[2] This admirable book contains many new discoveries that were made during the restoration of the Gettysburg Cyclorama. This book also contains updated pictures of the cyclorama in its restored condition. While *A History and Guide* (which we will refer to as BGC/AHG) is very good, there are still many more aspects of the cyclorama painting that I felt were worth exploring. In 2011, I met with Sue Boardman and we decided to write a more detailed exploration of the cyclorama painting. Some of our reasons for writing this book are detailed below. Interest in the Gettysburg cyclorama has increased since 2008, when the fully restored painting opened in the new Gettysburg Military Park Visitors Center. Before the restoration, the painting was not nearly as impressive as it is today. The painting was so dark and damaged that even objects in the foreground were distorted, let alone extremely distant objects. Now that the painting has been restored, many of the details are once again visible, and modern photography allows us to see with great clarity distant objects that are barely visible with the naked eye. The efforts of the National Park Service (NPS) over the past 20 years to restore the landscape to its 1863 appearance have opened up vistas that are very similar to the views in the painting. In order to help plan his great work, the artist came to Gettysburg and paid local photographer William Tipton to take a series of landscape photographs. The Tipton photographs were reproduced in this book for several reasons. First, the Tipton photographs are important documents of the early appearance of the battlefield, and are important for that reason alone. Second, the process of photographing the landscape was an important part of the creation of the cyclorama. Finally, as noted above, the battlefield currently has very similar foliage to what can be seen in the Tipton photographs. With the advantages of modern digital photography, we are able to examine distant objects and document their location in the painting. When the four versions of the Gettysburg cyclorama opened in Chicago, Boston, Philadelphia, and New York, viewers could buy souvenir programs that contained a key. The key was a circular drawing that denoted various people and objects in the paintings. Some of the descriptions would be changed to market the paintings to the local crowds. No one has ever tried to go through all of the historic program keys to identify every named object in the painting until now. These early programs are historic documents. They show us how the painting and the battle have been interpreted during different time periods (and even in different cities). New discoveries have been made about the painting. By using modern and historic photography, the authors have identified many new people and places in the painting. We have also discovered more information about some of the men that helped paint the cyclorama, and the entire process of creating a cyclorama. This book is meant to expand upon the information in BGC/AHG, and cover some new discoveries that were made after 2008. The painting is so massive and awe-inspiring that the authors thought a book with large pictures would be a great way to explore the painting at one's own pace. Close-up photographs will allow the reader to examine the intricate details of the painting. The authors also hope that readers take the book to the battlefield and compare the painting with the actual terrain. Photography is a major element of the creation of a cyclorama, and our study of the painting. To help with our photographs, we brought in professional photographer, and fellow Licensed Battlefield Guide, Bill Dowling. In Chapters 1-3, Sue Boardman explores the process of creating a cyclorama, the history of the Gettysburg cycloramas, and some of the more unusual facets of the cyclorama. Chapter 4 will focus on one of our most interesting discoveries: the fact that the Boston cyclorama was modified in 1889. The remaining chapters contain my analysis of the painting and the various historic keys. My co-authors were consulted to help confirm some of the narrative, especially where judgment calls were required. As the reader, keep in mind that we were analyzing a work of art and some of our determinations may be subjective and open to interpretation. In areas where there were several possible interpretations, we tried to give multiple options. Finally, to add to the confusion, there were almost no primary sources to help us interpret what the artist was thinking. To date, we have not discovered Mr. Philippoteaux's diary; if one existed, it would be a gold mine. Much of the existing information comes from newspapers and other sources that are not always reliable. Many descriptions of the painting give conflicting reports. Some of the other important sources, the souvenir programs, were changed in different cities to market the painting to the local audience. This book attempts to answer questions about the painting using the best sources available. New information may come to light, and many of the mysteries might never be fully answered. It is the goal of this book to spark interest and provide more understanding of the amazing work of art that is *The Battle of Gettysburg Cyclorama*. [1] Dean S. Thomas, *The Gettysburg Cyclorama: A Portrayal of the High Tide of the Confederacy* (Gettysburg, PA, 1989).