

# PHOTOGRAPHER'S COMPLETE APPENDIX

Chris Heisey

**I. PROLOGUE: THE PHOTOGRAPHER (1863).** Dead Confederate Soldier, Devil's Den

Alexander Gardner and his assistant Timothy O'Sullivan took this image on July 6, 1863. The Confederate soldier may well be John Rutherford Ash of the Second Georgia, killed on July 2.

**I. THE FIRST DAY.** Union General John Buford Monument, Chambersburg Pike

This cirrus cloud-laden sky provided the perfect backdrop to capture the Buford monument as the sun set on the cool, breezy evening of June 24, 2015.

**2. CAROLINA.** Twenty-Fourth Michigan Monument, Herbst's Woods

On average, the first snow in Gettysburg each winter occurs on December 10, and on that date in 2013, this wet snow beautifully pasted the monument to the Twenty-Fourth Michigan, of the Iron Brigade.

**3. INCIDENT.** McPherson's Barn and soybean field, Chambersburg Pike

Rural lands surrounding the town of Gettysburg are still farmed much as they were in 1863. In front of McPherson's Barn, where the battle's first day of fighting happened on July 1, this soybean field along Chambersburg Pike turns a tender shade of yellow.

**4. WHAT IS TRUTH?** McPherson's Ridge

The morning of February 18, 2018, was a particularly frigid one. The camera equipment for most of my Civil War battlefield photography work consists of a Nikon D810 camera body with a 17–35 mm f2.8 lens, mounted on a Gitzo tripod. In addition, I use a handcrafted Singh-Ray LB polarizing filter affixed to my lens to help lessen glare and provide contrast to the image.

**5. ONE ART.** The Railroad Cut

In early autumn, Gettysburg is often smothered in fog as longer evenings cool the air while the ground is still warm. In my photo bag, I also have a 70–200 mm f2.8 lens, which helps me compress the landscape visually to provide a narrower field of view, as seen here. I occasionally use a Tamron 150–600 mm f6.3 lens to magnify a landscape for a compelling perspective. I use this lens for wildlife photography too, another passion of mine.

**6. THE MUSICIAN.** Generals Buford and Reynolds Monuments, Chambersburg Pike

Shadow play at Gettysburg is one of the more intriguing aspects of photographing at the park, with its hundreds of monuments. In summer, as in this image of General Buford's shadow, the long twilight hours offer various opportunities to pursue creative compositions using shadows to add mood and drama.

**7. THE SINGER.** Sixth Wisconsin, the Railroad Cut

September 26, 2018, was one of the foggiest mornings that I have ever experienced at Gettysburg. I had to wait for the fog to lift some before I was able to shoot.

**8. BLOOD TRAIL.** Virginia worm fence, Trostle Farm

One of my favorite regions of the battlefield is the environs around the Trostle Farm. My mother's maiden name was Trostle, and family lore has it that we are descended from the Abraham Trostle family who farmed the fertile fields south of the town.

**9. 'STANG.** General John Reynolds's death site

Often the best time to photograph autumn foliage is when it is raining, because the bright sun shining clear tends to create shadow and glare, which diminish color saturation.

**10. THE FORESTER.** Gettysburg Lutheran Seminary reflection

After an August thunderstorm, a simple puddle provides the perfect lens for the Lutheran Seminary and famous cupola to be reflected. It took me more than an hour to shoot this image, as a stiff northwest wind constantly blew, rippling the water and thus ruining the reflection, which required stillness.

**11. A MIGHTY FORTRESS.** Martin Luther Monument, Gettysburg Lutheran Seminary

One of my favorite times to photograph at Gettysburg is when freezing rain pours into subfreezing air, transforming familiar sculptures into ice-dripping art forms.

**12. SHAME.** Union General Oliver Otis Howard Monument, East Cemetery Hill

March 5, 2015, dawned with blizzard conditions. Bad weather is often good weather for taking memorable images. With my 150–600 mm lens zoomed to 600, mounted on a tripod, and weighted with my belt wrapped around the tripod to prevent shake in the howling wind, I was able to use a 1 second exposure to blur the snow for the effect of movement. This is one of my favorite images ever shot, given the conditions and machinations required.

**13. IVERSON'S PITS (1927).** Eternal Light Peace Memorial, Oak Ridge

This October 1, 2017, image depicts the warm, glowing light that was directly in contrast to the 34-degree air temperature.

**14. COURAGE.** Virginia Memorial, Seminary Ridge

One of my favorite monuments at Gettysburg to photograph depicts seven common citizens who served as soldiers in Robert E. Lee's Army of Northern Virginia. This pistol-wielding young man represents an artist-turned-warrior.

**15. THE MUSIC TEACHER.** First Regiment Eastern Shore Maryland Monument, Culp's Hill

Photography means writing with light, and light is always changing.

**16. BARLOW'S KNOLL.** Union General Francis Barlow Monument

Barlow's Knoll, on the eastern fringe of the battlefield, is an especially poignant spot to witness a sunrise. The exposed hilltop also offered a unique opportunity to capture snow freezing to monuments in early April 2018.

**17. ALMSHOUSE.** Graves, Almshouse Cemetery

This image was taken on March 21, 2018, the vernal equinox. More than 18 inches of snow buried the battlefield, including the humble centuries-old tombstones where the Almshouse witnessed severe fighting on July 1, 1863.

**18. STAYIN' ALIVE.** Confederate Artillery, Oak Hill

Sunrise during the summertime at Gettysburg occurs just after 5:30 A.M. The rising sun's first rays splash onto Oak Hill and its accompanying ridge before any other location on the battlefield. First light is my favorite time of day to photograph on the battlefield.

**19. PEACE LIGHT.** Virginia worm fence, Eternal Peace Light Memorial, Oak Hill

Rarely does the temperature drop below zero here—on average, just once a year—but when the mercury dips that low, the battlefield is usually a winter wonderland with photo opportunities abounding. After a light snow in February 2018, the heavens lit up at sunrise over the white-laden countryside.

**20. ORPHAN.** Virginia worm fence and canola, McLean Farm

Gettysburg's greening fields are usually dotted with blooms of canola, or rapeseed, during the last week of April. Many of the better landscapes to shoot are far off the park roads, and hiking is required to reach the places that offer the essential elements of a landscape image. I try to find an interesting foreground as my first priority before I seek a compelling middle ground to combine with an appealing background. The technique of compositional layering has been employed by great landscape painters for hundreds of years and serves today's photographer well.

## II. THE SECOND DAY. White-tailed deer skulls, Sherfy Farm

One summer morning, I found this gruesome but also awesome reminder of how the living and dead are met on the battlefield. These two eight-point bucks in an obvious rutting battle somehow became entangled in a wire fence. They dragged themselves to the edge of a brook to get water as they were dying. This drama played out on the fields where Mississippians fought Pennsylvanians on the battle's second day.

### 21. **BLOOD AND WATER.** Cemetery Ridge, Codori Farm, Emmitsburg Road

On a cool Columbus Day in October 2011, this field of wild sumac in its crimson peak offered the perfect foreground to capture the Codori Farm as the sunrise painted the sky with a crimson tinge of its own. I usually shoot my images with an ISO of 64 to lessen digital noise or grain, which gave me an exposure of 2 seconds at f16 (the f-stop needed to ensure enough sharpness or depth of field). Waiting for the whisper of wind to die took patience, which is not my virtue.

### 22. **EXCELSIOR.** Seventy-Third New York Monument, Excelsior Field

In early summer, thunderstorms often lash the battlefield just before sunset after a day of heat and humidity. Yet the time to capture the battlefield in powerful light is the next morning, when the dying cumulonimbus thunderheads begin to crumble before their ominous character leaves for another day of withering heat.

### 23. **CAROLINA HELL.** Barley Field, Sherfy Farm, Excelsior Field

My favorite part of the battlefield to explore and photograph is by far the southern end, where the battle's second day of fighting occurred. Leadership decisions on both sides led to astounding casualties.

### 24. **THE OLD COUNTRY.** Union General Daniel Sickles's wounding site, Trostle Farm

The craft of photography has so many avenues to explore that allow one to grow as an artist. My favorite may be infrared photography, which captures light waves invisible to the human eye. I shoot these haunting images by screwing an infrared filter onto the front of my lens. You cannot see through the lens viewfinder with this filter, which is totally dark to block visible light and allow only infrared light waves to pass through. An exposure of 30–60 seconds is needed, and because you cannot use your camera's internal light meter, the exposure is guesswork. This imagery makes green foliage, which is absorbing the sun's radiation, or red light, appear white, and blue tends to go black.

### 25. **SLÁINTE FOREVER.** Irish Brigade Monument, Rose Woods

The fall of 2015 ranks as the best autumn I can remember in my thirty years of shooting at Gettysburg. The weather was dry and cool, the foliage colors were vibrant, and the many sunny mornings intensified the bold hues.

### 26. **BROTHERS (1863).** Henry Spangler Farm

This image was captured in the waning light on the eve of the autumnal equinox, September 21, 2017. September light seems to crawl across the battlefield, giving me sidelighting opportunities to bring out the landscapes' colors and textures.

### 27. **SEMPER FI.** Fourteenth Brooklyn Monument, McPherson Ridge

Late winter or early spring snows are the most enjoyable for me to shoot at Gettysburg, as the wet, oatmeal-textured snow garbs the granite or bronze monuments in distinctive wardrobes.

### 28. **ADAMS COUNTY.** Henry Spangler Farm

It takes a while for autumn's first light to seep into the low valley around the Spangler Farm, where Pickett's Virginians assembled for their famous charge on the Union center on July 3, 1863. When it finally does, the effect is worth the wait.

### 29. **THE FACE OF BATTLE.** Little Round Top, Valley of Death

I first visited Little Round Top as an eight-year-old boy when the rains of Hurricane Agnes in June 1972 were flooding eastern Pennsylvania. I remember seeing this view as it was pouring rain and my father and I splashed through the puddles together.

**30. TOUR GUIDE.** Pennsylvania Memorial, Cemetery Ridge

Hidden by the dawn fog that settles into the valley where Plum Run trickles through is the mighty Pennsylvania Memorial—the largest monument on the battlefield—centrally located on Cemetery Ridge.

**31. WAR MEANS FIGHTING.** Praying mantis, Rose Wheatfield

On cool late summer days, carnivorous praying mantises perch atop the grasses that stand tall in the Rose Wheatfield. This mantis, however, was on the ground, so I took off my white shirt from under my sweatshirt and placed it on the ground. Soon the mantis, seeking heat, crawled onto my warm shirt, content to have her photo taken. She sat for 15 minutes, allowing me to photograph her in a variety of poses before flying off. I used my Sigma 150 mm macro lens, which I always carry with me just in case I find a small creature worth capturing with the closeness of a macro. It remains one of my favorite Gettysburg encounters in recent years.

**32. BLUEBIRD.** Fifty-Fourth New York Monument, East Cemetery Hill

At precisely 7:22 A.M. on Sunday, April 15, 2018, in the driving drizzle, I shot this image as a tribute to President Abraham Lincoln.

**33. REVENANTS.** Seventh New Jersey Monument, Excelsior Field

June on the battlefield is usually the lushest, most verdant time of the year as the spring growth reaches its peak.

**34. DEEP RIVER.** Sachs Bridge over Marsh Creek

While more than one million people visit Gettysburg every year, one of the tucked-away locations visitors seem to overlook is the Sachs Covered Bridge, spanning Marsh Creek about 2 miles southwest of Seminary Ridge south of the battlefield. Both the Union and Confederate armies used the bridge in the advance and then retreat from the battlefield. The summer day I took this image was special, as my son, Aaron, was with me.

**35. SURGEON.** Rose Wheatfield

The Wheatfield witnessed some of the battle's most intense fighting, with charges and countercharges on the second day. It is a special place for me as a photographer; great grasses, wildflowers, and various insects dwell on this small but active plot of hallowed ground. To make a star out of the sun, an f-stop of 16 or 22 will give that glowing pinwheel effect.

**36. UNREST.** 145th Pennsylvania Monument, Rose Woods

Long exposures are one of my signature types of images, and I like to use exposures in the 1- to 2-second range on windy days to blur the branches and leaves of trees for a pastel, dreamy kind of look. A 5-stop neutral density filter attached to the front of my lens gives me the ability to shoot longer exposures without overexposing the image.

**37. COLONEL CROSS.** Fifth New Hampshire Monument, Houck's Ridge

This image was one of the more difficult shots to execute for this book. At the intersection of two park roads near Devil's Den, the angle of view is limited. And while I enjoy backlighting situations, in this case it made the monument look like a featureless blob in the final image. Finally, I used two strobe lights mounted on tripods to add light to the boulder that pays honor to Colonel Edward Cross, who died in the fighting near the monument.

**38. THE GATE.** 124th New York Monument, Triangular Field

Many paranormal aficionados believe the Triangular Field, directly south and west of Devil's Den, is haunted. Many people ask me if I have ever experienced seeing or feeling the presence of ghosts on the battlefield. I never have.

**39. BROTHERS (FALL OF 1868).** The Angle, Cemetery Ridge

I am always drawn to Gettysburg when storm systems approach and depart because the atmosphere changes quickly, sometimes in a matter of minutes.

**40. STONE HORSES.** Seventeenth Pennsylvania Monument, McPherson's Ridge

It is estimated that more than three thousand horses were killed during the three days of battle. The last rays of sunset light illuminate this stone horse monument as the sun tucks behind South Mountain west of town.

**41. SLEEPWALKING.** Little Round Top at sunset

November 19, 2017, the 154th anniversary of the Gettysburg Address, was a changeable weather day—not mild and breezy as in 1863, but cool and blustery with ominous skies. When the sun peeked through the clouds at sunset, spilling the most crimson light I have ever witnessed, I stopped the car and took this handheld image, as the light lasted but 15 seconds before the hillside went dark. Chasing light at Gettysburg is a deeply powerful experience, especially when that light is divinely transient.

**42. CHAPLAIN.** Twentieth Maine Monument, Little Round Top

The slopes of Little Round Top are set ablaze in mid-October with various hues of gold, especially where the Twentieth Maine Monument sits among the boulders strewn about on the southern side. When the leaves fall in droves at month's end, they make a pleasing melody of tapping sounds as they land on the rocks.

**43. WARREN.** Union General Gouverneur Warren Monument, Little Round Top

On the battle's anniversary, the first three days of July, the battlefield is usually inundated with visitors. But one July 2 at 5:30 A.M., nobody was about the slopes of Little Round Top yet, as the fog danced through the Valley of Death below. Most visitors find the vista from atop Little Round Top to be the best for sunset images. I would argue that in the summer, it is also a superb place to witness a sunrise over the entire battlefield below you.

**44. VALLEY OF DEATH.** Ninety-Sixth Pennsylvania Monument, Valley of Death

On many Civil War battlefields, spots where dramatic or horrific battle conditions occurred have memorable monikers. One such place is the Valley of Death, which funnels Plum Run toward the Slaughter Pen.

**45. OVERHEARD.** Virginia worm fence, Trostle Farm, Plum Run

I like to call the kind of light featured in this image “pancake syrup” for its warm glow that just seems to drip over the landscape much like syrup on hot pancakes. To enhance fog's effect in photography, I find limiting my depth of field to f8 or f5.6 helps accentuate the density of the fog by making the background appear slightly out of focus.

**46. FAITH.** Union Major William Wells Monument, Big Round Top

On the slope of Big Round Top stands the Major Wells Monument, paying tribute to the Vermonter's heroic actions on the battle's last-day cavalry action. Using a polarizing filter gave me the flexibility to do a long, 4-second exposure, which blurred the foliage being blown by the gusty wind. I took this image with a heavy heart on the sixth anniversary of my mother's death, October 19, 2014.

**47. FACE-TO-FACE.** Fifty-Third Pennsylvania Monument, Rose Hill

Taken on October 23, 2014, this image depicts the battlefield at its annual peak of fall foliage.

**48. DREAMS.** Seventy-Second Pennsylvania Monument, Cemetery Ridge, at Sunrise

The monument to the Seventy-Second Pennsylvania, which graces the back of the state's quarter, is arguably the most iconic on the battlefield, featuring a soldier clubbing the men of Pickett's Charge at the Angle on Cemetery Ridge. I still love to shoot film, but the reality is that digital cameras now give tonal depth that film photographers could never dream of. With film, the ground would have gone to shadow, leaving the photographer with only the sky to show.

**49. PERISH.** First Minnesota Monument, Cemetery Ridge

As a blowing March snowstorm raked across the open fields south of Gettysburg, I slowly panned my camera, mounted on a tripod, during a 1-second exposure to give the impression of movement to a static monument depicting the famous charge of the First Minnesota.

**50. ROSA'S REPUBLIC.** Confederate Artillery, Bushman Farm, Warfield Ridge

In the late nineteenth century, when Kodak was beginning to mass produce easy-to-use handheld cameras, many professional photographers lamented that millions of photos were now being taken each day with little expertise or training. Perhaps the best-known photographer at that time was Alfred Stieglitz, who felt that photographers fell into three categories: “the ignorant, the purely technical, and the artistic.” The last category is where he felt true

photographic mastery occurred. Meaningful photography in my view does not come from technology or great camera tools; it comes from feeling, inspiration, hard work, and experience gained through years of practice.

**51. CULP'S HILL.** 123rd New York Monument, Culp's Hill

Culp's Hill is the best Gettysburg location to take in the diverse woods, which turn every shade of yellow, red, and orange in late October.

**52. POET.** Full moon over Union General Oliver Otis Howard Monument, East Cemetery Hill

This image is in some ways an optical illusion—a double exposure done inside my camera with two distinct styles and lenses. The full moon was a supermoon one October, so called because of its closest proximity to Earth in its orbit, which makes it appear 15 percent larger than normal. The first image was shot with my 17 mm lens to make the Howard monument appear small in scale. I underexposed by 5 stops to darken the ground and monument into complete shadow. For the second image, exposed immediately after, I quickly switched to my 600 mm lens. Most digital SLR cameras allow for this type of double-exposure imagery.

**53. MANY MANSIONS.** Sherfy House

This beautiful home belonged to Reverend Joseph Sherfy, whose farm was in the vortex of the heavy fighting on day two of the battle. This image was taken on March 18, 2018, a mild day with temperatures near 60.

**54. PEONIES.** Daylilies, Henry Spangler Farm

In the last week of June, daylilies bloom in full glory. At night or when it is cloudy, the blooms shut, awaiting the sun's strongest rays of the year to warm and open them again.

**55. NIGHT AT DEVIL'S DEN.** Witness Oak Tree, Star Trail, Devil's Den

Arguably the most incredible living thing on the battlefield is the Witness Tree that grows on top of Devil's Den. This white oak tree is 175 or more years old, having not only witnessed the battle but also remarkably survived the heavy artillery and infantry fire that exploded around it on July 2, 1863. Exposed above Devil's Den, it also has survived countless thunderstorms and wind gusts that surely would have toppled a less determined living witness. This image was taken on the Feast of the Epiphany, January 6, 2016, the twelfth day of Christmas, believed by Christians to be when the wise men visited the Christ child bearing gifts by following the stars in the eastern sky. I took ninety 30-second exposures in succession, combining them in digital photo software that builds the images on top of one another to show the stars' movement around the North Star, or Polaris. This star has been guiding wise sojourners for thousands of years.

**III. THE THIRD DAY.** Friend to Friend Masonic Memorial, Cemetery Hill

Some twenty years ago, I photographed this monument on my birthday, December 14, in a driving ice storm, and it marked the first time I had ever shot in freezing rain. I was still shooting slide film and had only half a roll left in my camera. At that time, few stores in Gettysburg carried slide film—the film preferred by publishers and magazines—so I was at a loss trying to find film to purchase at 8:30 A.M. Then a kind elderly worker in the town drugstore said, "I don't think we have any more slide film, but let me check in the back room." To the delight of both of us, she came out with two 36-exposure rolls of Fujichrome 100 slide film still within the expiration date. She said, "Here, these are free today, go have fun. It's your birthday." Two decades later, I returned to shoot this iced image with those fond memories.

**56. THE WOMAN IN WHITE.** Spangler's Spring

Photography for me is much more than shooting images; it is more about the experience. While capturing meaningful images is important to me, it pales in comparison with the power of being on the battlefield in a contemplative state of gratitude for being able to explore this great place with a creative eye. All the red leaves strewn about the ground on Halloween morning are what touched me and prompted me to take this image.

57. **CARRY ME BACK.** Confederate General Robert E. Lee, Virginia Memorial

You cannot escape studying this battle without somehow colliding with the enigma that is Confederate General Robert E. Lee, a Virginian. He is the central character of the Battle of Gettysburg, and his decisions shape the battle in paramount ways all three days.

58. **IN MEMORIAM.** Tennessee Memorial, Seminary Ridge

Bright, cobalt-blue skies turn a deep shade of black in infrared photography. My patience was tested when creating this image, as I wanted the leaves on the trees to be in sharp focus rather than blurred, and with a 15-second exposure time, I needed a long lull, which I finally was given after an hour of waiting.

59. **JUDGMENT.** Louisiana Memorial, Seminary Ridge

Paying attention to detail is not one of my strengths, and I work every day to get better at it. The base of the monument exposed in the snow cover was one thing to notice, but the puddle of water in the eye was the draw that made the image work.

60. **RAIN.** Spiderweb, North Carolina Memorial

This Labor Day morning had a fine and delicate mist, perfect to dampen a spider web built to trap insects to be devoured later in the day. The intricacies of spiderwebs are spectacular to witness, and some mornings thousands of webs dot the fields. This morning I saw only this one.

61. **LIGHT IN THE TREES.** Henry Spangler Woods

July 3, 2017, was the 154th anniversary of Pickett's Charge on the battle's third day, and I was looking for an image to illustrate "Light in the Trees" as I drove along Seminary Ridge in the morning hours. In these woods, Pickett's men lay during the artillery bombardment before they received the order to advance.

62. **HOME SWEET HOME.** Virginia worm fence, Codori Farm

Nearly 3 feet of snow fell on January 23, 2016. The wind-driven snow littered the landscape with drifts that were exquisite to shoot in the late afternoon light on a cold winter's day.

63. **BRYAN HOUSE.** 111th New York Monument and Bryan Barn, Cemetery Ridge

Every New Year's morning since 2000, I shoot an image of the 111th New York's shadow cast on the barn by winter's low-angle sun. Some of those January 1 mornings were polar frigid, but this one in 2017 was balmy, and the light, a new year perfect.

64. **STARS AND BARS.** Confederate battle flag and hover fly, North Carolina Marker, Cemetery Ridge

This Confederate battle flag next to the North Carolina monument by the stone wall on Cemetery Ridge caught my eye on a calm, dewy morning. When I saw the reflections in the drops of the flag, my creative spirit awakened. When I finally got set up with tripod, macro lens, and camera, fortuitously a hover fly flew into the frame and alit on the grass stem.

65. **INNOCENCE.** Seventy-Second Pennsylvania Monument, Cemetery Ridge

Ice storms are rare in Gettysburg, and the conditions are challenging, as your camera equipment freezes on contact. To make this image pop a little, I mounted my flash on my camera, and the little extra fill gave the face of the soldier the glow I was after. But the flash froze to the camera, making for a tricky thaw in my car.

66. **THE GAME.** Trees shrouded in fog, Trostle Farm

This image, shot from atop Little Round Top with my 200 mm lens on August 30, 2015, stands out to me for its sheer simplicity. Seeing only the treetops but not the ground surrounding the Trostle Farm environs was a visual oxymoron.

67. **THE UNIVERSAL SOLDIER.** Eleventh Pennsylvania Monument, Oak Ridge

One of the first images I ever shot at Gettysburg was taken in the late summer of 1990 during the week that Ken Burns's documentary *The Civil War* was airing on PBS. Watching that miniseries was the genesis of my obsession with shooting this battlefield in every light possible. That image I shot those many years ago using the Canon AE-1

camera that my mother bought me for a college graduation present was of a fire orange sunset with the Eleventh Pennsylvania in the foreground. A quarter century later, I shot this summer sunset with my digital camera.

**68. LEGION.** Wild sumac, Houck's Ridge, Devil's Den

Wild sumac grows in late summer and turns a vibrant red early in October, when the first frost usually comes.

**69. WINGS.** Sunrise over Excelsior Field, Trostle Farm

More than fifty thousand dead and wounded were strewn over the battlefield, many here in the placid fields along the Wheatfield Road.

**IV. AFTER THE BATTLE.** 121st New York Monument, Little Round Top

It has long been my goal to try to say something with a photograph rather than just show something. This image of hoarfrost on a frigid February morning spoke to me metaphorically of the many roads and paths to Gettysburg taken by the thousands of soldiers destined to live or die in battle. It is an image that, to me, speaks of fate and its momentous mysteriousness.

**70. THE SIXTH CIRCLE.** U.S. flag, National Cemetery

I took this image of water droplets reflecting a flag placed near a grave in the National Cemetery, where more than thirty-five hundred soldiers rest. It was pouring rain, so I shielded the droplets with my large umbrella, which blew away rolling and bouncing disrespectfully across the head rows of markers of the fallen before it finally wedged itself against the iron fence of the cemetery.

**71. HEAVEN.** Star trail, Devil's Den

My friend Tim and I shot this star trail image at Devil's Den on a crystal-clear, 11-degree February night. We shot 120 images at a 30-second exposure with my lens set to 2.8 and an ISO of 800 over a 2-hour time frame. While shooting the last image, with frozen fingers, we painted the rocks with two flashlights, quickly moving them in tandem to highlight the fiendish boulders that give Devil's Den its ghostly character.

**72. MYSTERY.** Abraham Lincoln Emancipation Proclamation Monument, Gettysburg College

One of the newer monuments in town is the memorial to Lincoln's signing of the Emancipation Proclamation on January 1, 1863, freeing the slaves in Union-held territory in slave states. Catching the tear dripping from the eye was sheer luck and something I did not notice until I looked at the images on my computer. I do very little post-processing of images in Photoshop afterward—I like to get it right in the field as in the old film days.

**73–76. FOUR MOURNING WOMEN.** Soldiers' National Monument, National Cemetery

Shooting images in the National Cemetery is a great challenge, given that when the light is best in late afternoon or early evening, hundreds of people are strolling about. But capturing this sky, laden with ice-crystal cirrus clouds, was worth depleting my patience reservoir.

**77. SOLDIERS' NATIONAL CEMETERY.** Memorial Day, National Cemetery

Each Memorial Day weekend, scores of volunteers decorate the graves in the National Cemetery with American flags, and the sight is a stirring tribute. I shot this image at 5:30 A.M. on Memorial Day 2017, with the light fog serving as a soft filter on a somber but poignant scene.

**78. BRAHMA.** Veteran's grave, National Cemetery

My father fought in the Korean War. This grave is that of a Korean War veteran who died after his service in the 1950s war. In addition to the Civil War dead buried in the National Cemetery, casualties from later American wars were interred in this hallowed hillside. I shot this image in memory of my dad and respect for the heroic service he gave his country in 1952–53.

**79. REMEMBRANCE DAY.** Hoarfrost on elm leaves, National Cemetery

November 19, the anniversary of the Gettysburg Address, is not normally a frigid day, as late autumn usually cools slowly toward winter.



80. **PAIN.** Mississippi Memorial, Seminary Ridge

The Mississippi Memorial is one of my favorite monuments, depicting a nearly shoeless fighter defending a wounded comrade. I photographed this scene on Thanksgiving morning in a rare snow squall for late November. I like to use my 70–200 mm lens to help isolate and blur the background. An exposure of 1/15 of a second at f4 gave me the perfect combination to blur the flying flakes.

81. **HARDTACK AND COFFEE.** General Dwight Eisenhower Homestead

President Dwight Eisenhower bought this farm just a mile from the battlefield to enjoy in his retirement. The five-star general loved the battlefield and the town and was seen at many of the town's activities during the 1960s.

82. **BEAUTY AND TRUTH.** Eighty-Third Pennsylvania Monument, Little Round Top

The challenge here was getting the entire image sharp from foreground to background, which meant using an f-stop of 16 with the lens focused about a third of the way into the scene. This image was taken on November 1, 2016, the Feast of All Saints, the day after All Hallows' Eve—Halloween.

83. **HONOR (THE REENACTOR).** Twentieth Maine Monument, Little Round Top

When it snows, the roads are closed around Little Round Top, so a moderate hike is required to make it back to where the Twentieth Maine famously saved the day against hard-charging Alabamians.

84. **MAJOR DUNLOP'S HAT.** Seventy-Fourth Pennsylvania Monument, Howard Avenue

Regiments in the Union Eleventh Corps were mostly German immigrants who took heavy casualties as they were forced to retreat through the town after the first day's fighting.

85. **NORTH AND SOUTH.** Willoughby Run

During the summer months, this stream's flow nearly dries up, exposing the rocky bed. After a heavy rain, the stream runs quickly and the currents funnel among the rocks. This image was arguably my most enjoyable to shoot specifically for the book. Standing in the middle of the stream with water over my waist, I tried various exposures, ranging from 2 seconds all the way to 30 seconds, to capture the spinning bubbles in the current. The best exposure was 6 seconds at f16.

86. **NIGHT.** Virginia Memorial, Seminary Ridge

This is a single image using my 600 mm lens to combine the December moon with the Virginia Memorial.

87. **LIGHT.** Crepuscular rays over Virginia worm fence, Plum Run

Crepuscular rays, or "God's rays," are a photographer's exclamation point to an image, and the light adds a divine quality. These rays are not visible often, as just the right combination of clouds and sun angle must occur. This morning was a powerful spiritual experience for me—a flawed photographer simply chasing His light across a beautiful battlefield.

**BACK-MATTER TITLE PAGE.** Confederate General James Longstreet Monument, Pitzer's Woods

The Longstreet Monument amidst the autumnal oak stands of Pitzer's Woods is the only equestrian monument on the battlefield not mounted on a pedestal. It was dedicated in the summer of 1998.

**PHOTOGRAPHER'S APPENDIX.** Union General George Meade Monument, Cemetery Ridge

On July 1, 2014, the 151st anniversary of the battle, the battlefield was eerily quiet. The year before, thousands upon thousands of visitors had come to Gettysburg, but this anniversary, the battlefield seemed more like a ghost town after a severe thunderstorm swept across the open fields leading to Cemetery Ridge. When the setting sun broke out at 8:30 P.M., a double rainbow arched across the sky. In my thirty years of shooting at Gettysburg, this remains the most awe-inspiring sight these eyes have ever witnessed.

**LAST PAGE.** Spiderwebs, Cemetery Ridge

In late summer when the mornings begin to have a chill, thousands of spiderwebs dot the misty fields along Cemetery Ridge. The rising sun backlights the webs, making the dew-laden strands glow.