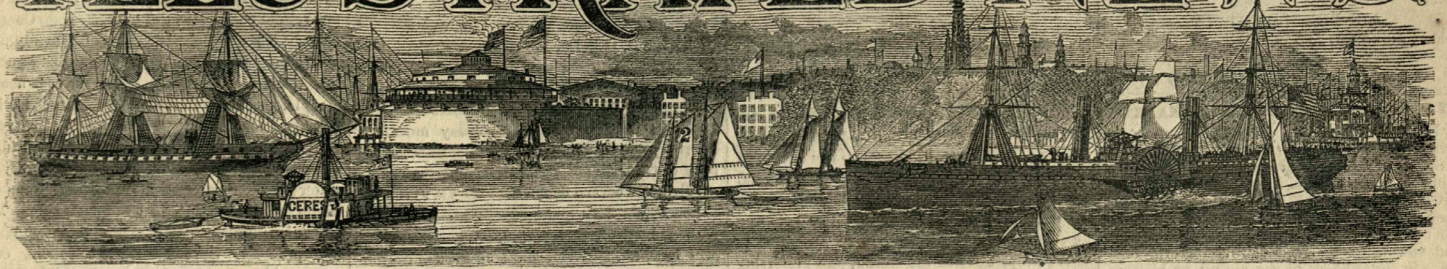


NEW YORK ILLUSTRATED NEWS.



No. 175.—VOL. VII.

NEW-YORK, SATURDAY, MARCH 7, 1863.

PRICE EIGHT CENTS.

Entered according to Act of Congress, in the Year 1863, by Thomas B. Leggett & Co., in the Clerk's Office of the District Court for the Southern District of New York.

New York Illustrated News: Civil War Naval Illustrations

By Gary McQuarrie and Charles Williams

NEW YORK ILLUSTRATED NEWS (NYIN hereafter) was one of three major American illustrated newspapers, along with *Harper's Weekly* and the *Frank Leslie's Illustrated Newspaper* (Leslie's hereafter), during the Civil War, but it was a short-lived publication (November 12, 1859 to June 25, 1864) and did not match up to its competitors in its news and fictional content and overall printing quality. The illustrations of the opening years of the war by NYIN were respectable, with some historically notable 'Special Artists' providing sketches to the newspaper in those early years. These weekly publications were classified as newspapers because they reported current events; however, they also focused on material more often seen in magazines, mainly features and illustrations.

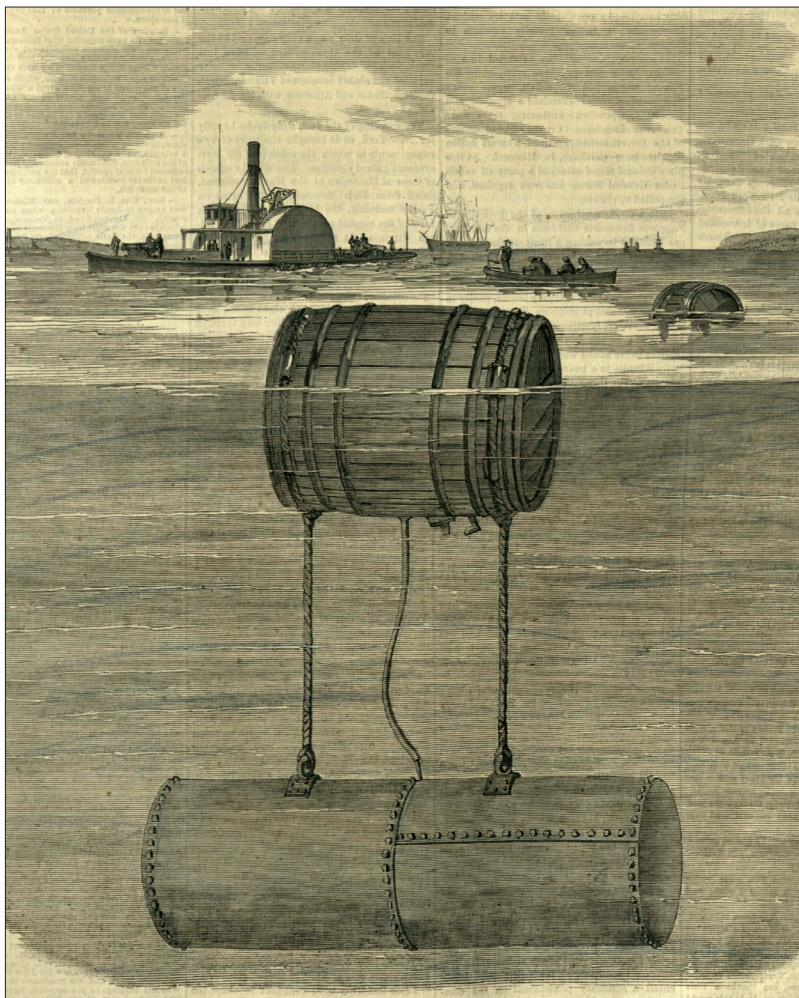
NYIN was founded in late 1859 and originally published by J. Warner Campbell & Company until the end of 1860; the newspaper was proclaimed to be "a great pictorial history." In its January 5, 1861 edition, the sale

of the newspaper to John King was announced. King held it only briefly, selling it to Thomas B. Leggett, whose ownership was first evident in the June 29, 1861 issue (Volume IV, No. 86). Leggett would own the newspaper for the next two and half years.

NYIN was generally understaffed and had continual financial struggles throughout its existence. Successive editors during its short life were George Searle Phillips (hired by King: Editor from February 9, 1861 issue to May 18, 1861 issue); T. Smith Reed (hired by King: Editor from February 16, 1861 issue to May 24, 1862 issue [Coeditor with Phillips from May 4, 1861 issue to May 18, 1861 issue]); Mortimer Neal Thompson (hired by Leggett: Editor from June 14, 1862 issue to December 27, 1862 issue); and Thomas Bailey Aldrich (hired by Leggett: Editor from January 24, 1863 issue to January 2, 1864 issue). This succession and turnover of editors created its own challenges in frequent changes in editorial policy and content. The original masthead of

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majority of the illustrations attributed to known ‘Special Artists’ that appeared in the newspaper—just over 40% of the wartime illustrations in *NYIN* have been attributed to identified ‘Special Artists,’ including Alfred Waud, Arthur Lumley, George W. Bailey, Frank Beard, Bradley Sillick Osbon, A.S. Leclerc (pseudonym for Alexander Simplot) (only a small number of illustrations in late 1861), William R. McComas, William Waud, John Francis Edward Hillen, and Fred B. Schell. Another 18% of *NYIN*’s wartime illustrations were contributed by named amateur artists. After Waud and then Lumley left *NYIN*, the number of its published wartime illustrations began to decline and were sourced from many contributors—when Lumley left the newspaper in mid-1863, it had only one full-time sketch artist remaining at the war’s front. The famous cartoonist, Thomas Nast, also worked at *NYIN* in the war’s early years, contributing cartoons and assisting in the redrawing of artists’ sketches from the field.



Infernal Machines Discovered in the Potomac, Near Aquia Creek, By the Flotilla, for Whose Destruction They Were Intended. Sketched by A. Waud, from a photograph by James F. Gibson. Illustration published in *NYIN*, Volume IV, No. 89, p 177, July 22, 1861. From the collections of the New York State Library, Manuscripts and Special Collections, Albany, New York.

The illustrations of *NYIN* in the early years of the war were considered worthy in caliber, much like those of *Leslie's*.

Although *Harper's Weekly* was probably the strongest of the American illustrated newspapers when the Civil War began, its illustrations were initially inferior to those of *NYIN* and *Leslie's* and remained so until several years into the war when it was able to recruit artistic talent away from these competitor newspapers and attract other talent based on its resources and aggressive recruitment.

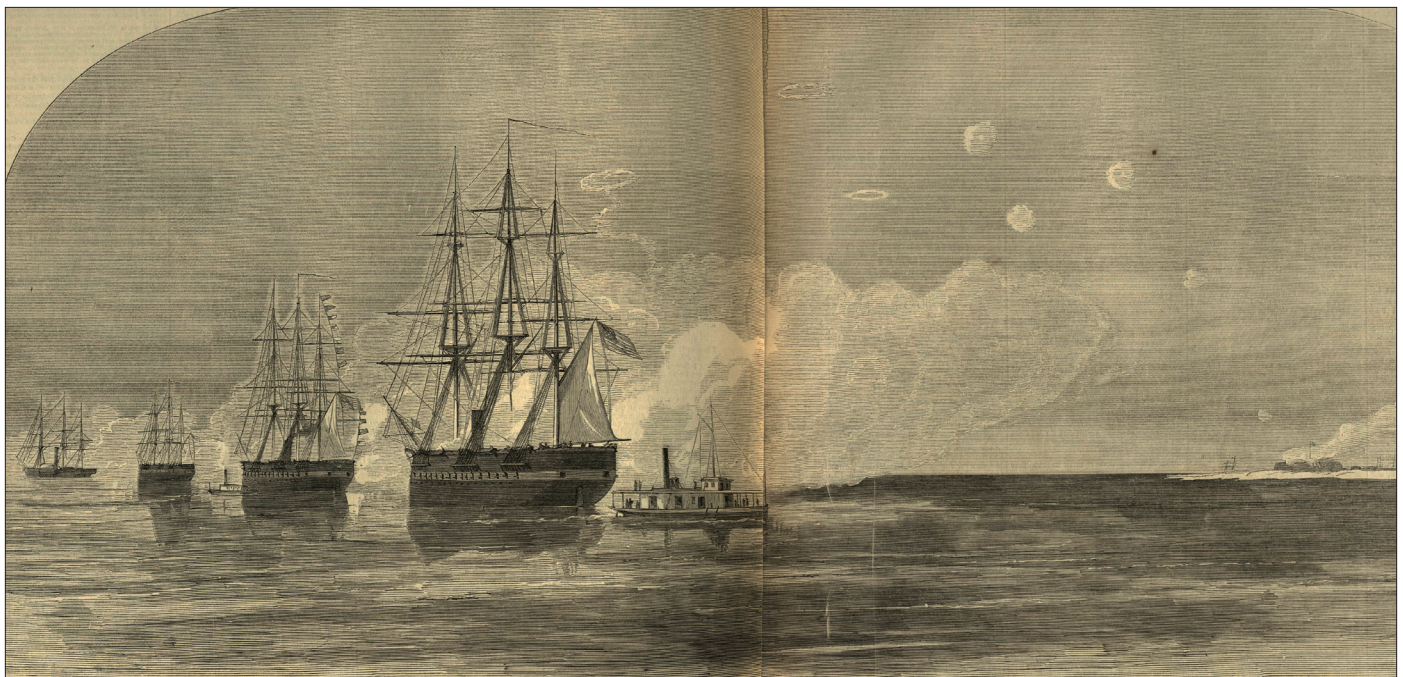
NYIN was published weekly every Saturday. In 1860, *NYIN* proclaimed itself “A Weekly Journal, devoted to the diffusion of Useful and entertaining Knowledge and Universal Intelligence. All matters of interest, of a Scientific, Artistic, or other nature, are fully and thoroughly embodied in its content,” typical of the relatively grandiose self-promotion of the illustrated newspapers of the era. In 1860, the price of a single issue was 6 cents; individual subscriptions were priced as follows: 1 copy for 17 weeks, \$1.00; 1 copy for 1 year, \$3.00. For a club of 5 to one address for 1 year, \$10, with an extra copy sent free to the sender of the club who paid for the club in total. On December 6, 1862, the price of a single issue rose to 7 cents based on increased paper and production costs; by May 2, 1863, it rose to 8 cents per issue and a year’s subscription was \$3.50. By May 1864, 1 copy for 1 year cost \$4.00, while the price of a single issue increased to 10 cents. These price increases generally paralleled those of its competitors but were not sufficient to overcome the financial challenges the newspaper faced, and its final issue was June 25, 1864.

At the start of the Civil War in 1861, the circulation of *Leslie's* was only slightly ahead of that of *Harper's Weekly*, which had started in December 1857. After mid-1863, the circulation of *Leslie's* was finally surpassed by the circulation of *Harper's Weekly* and reportedly that of the *NYIN*, although some sources indicate *NYIN's* circulation never rivaled those of its competitors (The Editors of *Civil War Navy—The Magazine* were unable to find any circulation numbers for *NYIN*.) Arthur Lumley, one of *NYIN's* main sketch artists in the field, missed the Battle of Gettysburg, and despite staying with the army for a few more months, he submitted only occasional sketches thereafter—when Lumley retired, Leggett had only one full-time sketch artist remaining at the front. The circulation of *NYIN* reportedly declined significantly thereafter. After Demorest purchased *NYIN*, the newspaper threw its editorial support behind the most extreme faction of the Republican Party—editorials criticized Lincoln's actions and found his defense of the constitution inadequate. Demorest supported the candidacy of General John Fremont in June of 1864 and by July was claiming that the government had consequently refused the use of the mails to *NYIN*, further adding to the newspaper's

circulation difficulties (or perhaps Demorest was trying to justify the decline). While *Harper's Weekly* and *Leslie's* clearly produced a great pictorial history of the Civil War through its illustrations, *NYIN* also made a substantial pictorial contribution.

NYIN's Volume III, No. 75, April 13, 1861 through Volume X, No. 240, June 25, 1864 encompassed the issues published during the Civil War, a total of 165 issues (“numbers”).

During the Civil War, typical issues of *NYIN* (and its competitors' issues) were 16 pages in length, with dimensions of approximately 12 x 16 inches (the size allowed easy mailing), and would contain illustrations based on photographs taken by numerous Civil War photographers and on sketches done by 'Special Artists,' “corresponding artists,” and others, including some on U.S. naval expeditions or ships of war engaged in the blockade.



Second Day's Action at Hatteras Inlet. Shelling Fort Hatteras. Vessels from left: *Susquehanna*, *Cumberland*, *Adriatic*, *Minnesota*, *Wabash*, *Fanny* with Gen. Butler on board. Sketched by A. Waud, Esq. Illustration published in *NYIN*, Volume IV, No. 98, p 312-313, September 9, 1861. From the collections of the New York State Library, Manuscripts and Special Collections, Albany, New York.

New York Illustrated News: Civil War Naval Illustrations

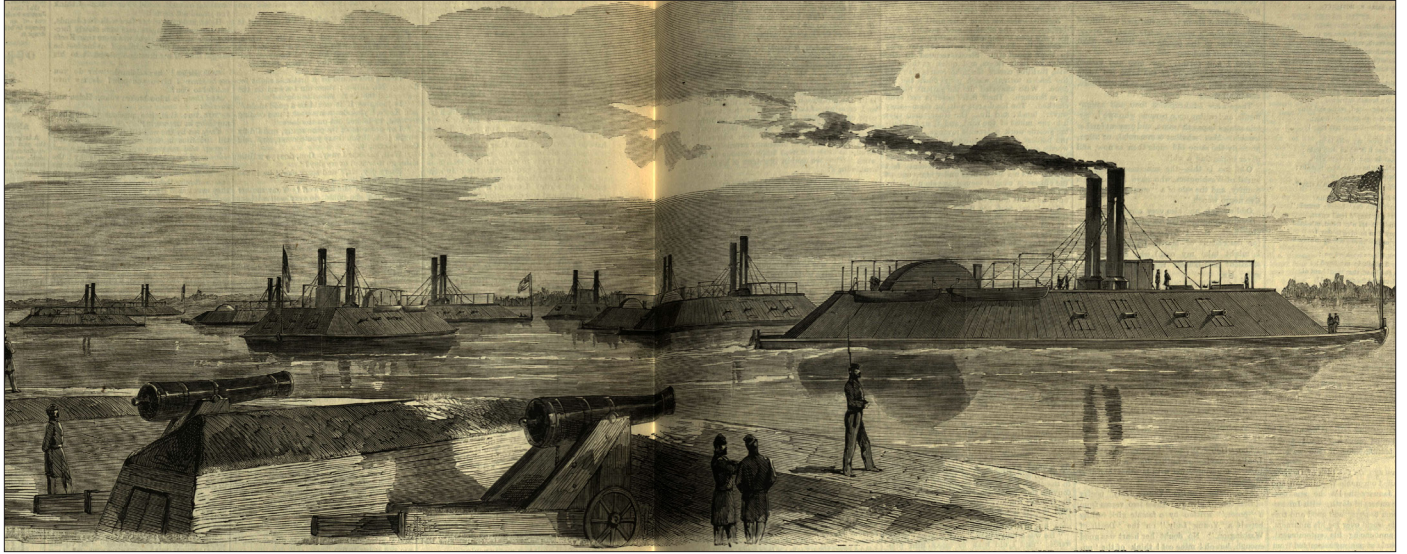
NYIN had the lowest proportion of illustrations prepared by known ‘Special Artists’ of the three American illustrated newspapers; *NYIN* engaged only 4 identified ‘Special Artists’ as on-scene corresponding illustrators (Alfred Waud, Arthur Lumley, George W. Bailey, Frank Beard) who each had at least 10 illustrations published (compared with 10 such ‘Special Artists’ for *Harper’s Weekly* and 16 for *Leslie’s*). In addition, soldiers and army officers sent sketches, and naval officers sent drawings of their ships and the war on the rivers and at sea. The artists whose sketches were the basis for the illustrations were not always identified. From the beginning of the war, the newspaper published notices soliciting and welcoming submissions of pencil sketches from artists, daguerrotypists, and others and noted if a sketch was used, “they would be liberally paid.”

Both photographs and sketches were transferred onto paper by the state-of-the-art technology of woodcut engraving and then locked in place with handset type; each page was then electrotyped to produce multiple copies of a metal printing plate, allowing extended print runs. While other periodicals in both the North and the South consistently published almost exclusively editorial content, perhaps with occasional maps, the illustrated newspapers published the most extensive set of original illustrations of the war.

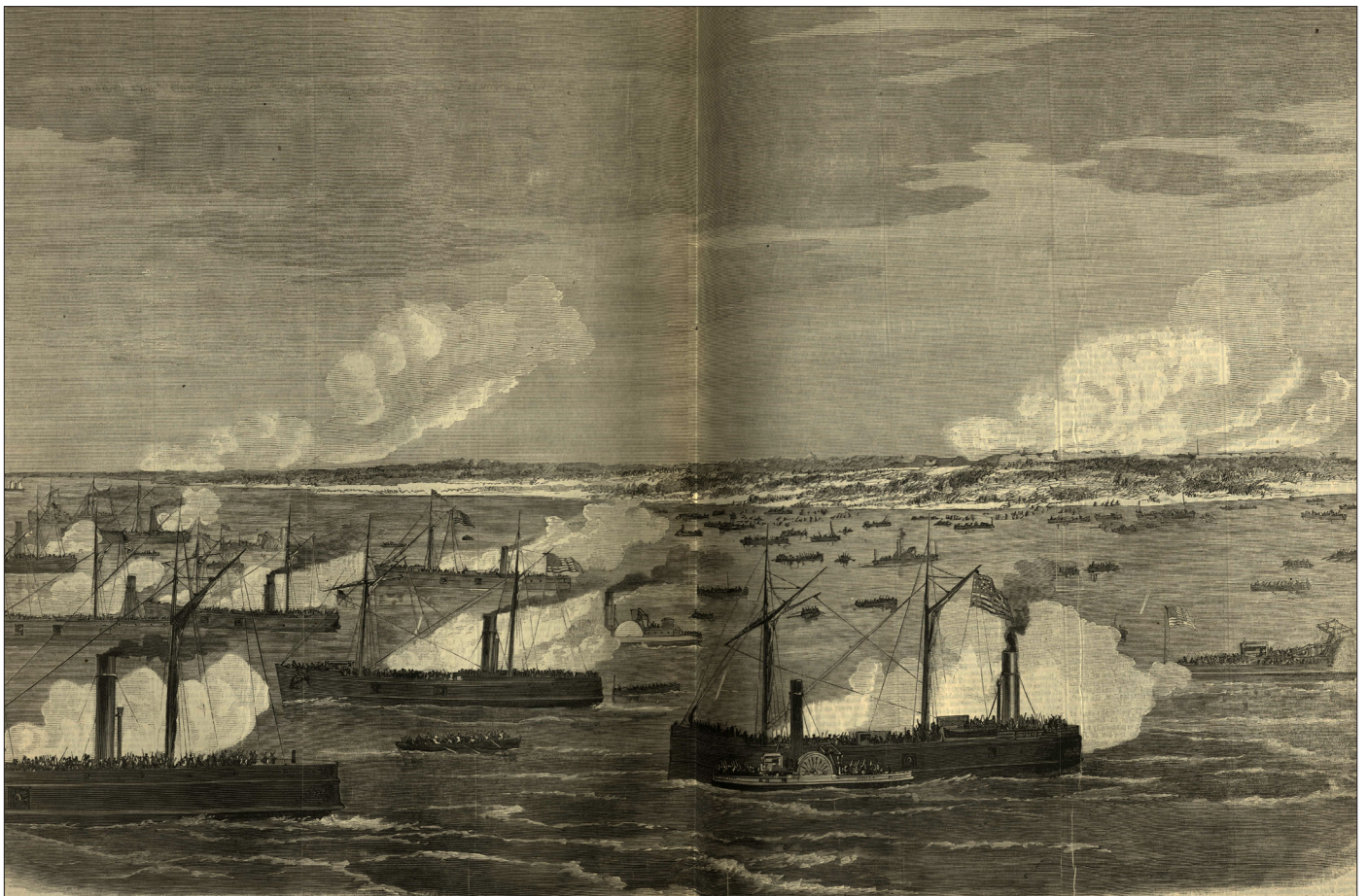
NYIN, however, while providing a substantial number of wartime illustrations, published only about half as many such illustrations as either *Harper’s Weekly* or *Leslie’s*.



The Blockading Squadron at Anchor in Hampton Roads, Off Fortress Monroe. Vessels from left: Gun-Boat *Louisiana*, *Harriet Lane*, *Minnesota*, Flag Ship *Wabash*, Tow-Boat *Young America*, Gun-Boat *Daylight*, *Cumberland*, Gun-Boat *Union*, Steam-Frigate *Susquehanna*, *Quaker City*, *Albatross*. Drawn by A. Waud, Esq. Illustration published in *NYIN*, Volume IV, No. 102, p 376-377, October 14, 1861. From the collections of the New York State Library, Manuscripts and Special Collections, Albany, New York.



The Great Mississippi Expedition—Commodore Foote's Iron-Clad Gun Boats at Cairo, Awaiting Orders for Departure. From a Sketch By Our Special Artist. Illustration published in *NYIN*, Volume V, No. 117, p 200-201, February 1, 1862. From the collections of the New York State Library, Manuscripts and Special Collections, Albany, New York.



The Burnside Expedition—Attack on Roanoke Island by Commodore Goldsborough's Gunboats, and Landing of Troops Under Command of Generals Foster, Reno and Parks. From a Sketch By a Correspondent. Illustration published in *NYIN*, Volume V, No. 121, p 264-265, March 1, 1862. From the collections of the New York State Library, Manuscripts and Special Collections, Albany, New York.

PORTRAIT OF THE MONTHLY. THE NEW YORK ILLUSTRATED NEWS.



Vol. I.--No. 5.]

NEW YORK, NOVEMBER, 1863.

[PRICE TEN CENTS.

Entered according to Act of Congress, in the Year 1863, by Thomas B. Leggett & Co., in the Clerk's Office of the District Court for the Southern District of New York.

CAPTAIN RODGERS.

Captain GEORGE W. RODGERS, of the United States Navy, was born in the State of New York, about the year 1820, but early moved to the State of Connecticut, from which he was appointed to the Naval Service during the year 1836. On the 30th of April, 1836, he acted as midshipman on the sloop-of-war *Boston*, then belonging to Commodore Dallas' West Indian Squadron. During the year 1838 he was transferred to the frigate *Constellation*, also on the West India station. After serving on this vessel for some little time he was allowed to return to the United States and granted a twelvemonth's leave of absence to recruit his health.

About the year 1840 he was attached to the frigate *Brandywine*, belonging to the Mediterranean station, and after about twenty months service he was ordered home. On his return he entered the Naval School at Philadelphia, where he for some time devoted himself to study, so as to enable him to pass his examination in view of promotion to higher rank. He succeeded in passing the Board of Examiners during the year 1843, when he was ordered to the sloop-of-war *Saratoga*, then belonging to the squadron engaged on the Coast of Africa. He remained with this vessel until she was ordered home in 1845, when he was allowed another leave of absence for about twelve months.

During the year 1846 he was ordered to the steamer *Colonel Harney*, and served in her during the early naval operations in the Gulf of Mexico. He afterwards served in the sloop-of-war *John Adams*, also attached to the Home Squadron and operating in the waters of the Gulf.

The Mexican War ended, the officers of the Navy were ordered on a more peaceful duty, and the subject of our sketch was, in 1849, placed on duty with the United States Coast Surveying Board. He was engaged in short cruises for about one year, when he was detached, in view of obtaining his promotion.

On the 4th of June, 1850, he received his commission as Lieutenant of the Navy—a rank equal to that of Captain in the Army. The sloop-of-war *Germantown* having been ordered to join the African Squadron then under Commodore Gregory, Lieutenant Rodgers was assigned to duty with that vessel, and sailed during the year 1851. He remained with the vessel during the whole of its three years cruise.

During the year 1854 he was appointed to the

command of the Naval Rendezvous in this city, and performed the duties of the office until the year 1857; but desiring more active service he was then attached to the sloop-of-war *Falmouth*, and ordered to join the Brazilian Squadron, then under Commodore Armstrong. In this vessel he performed a full cruise, lasting until May, 1859, when he returned to New York, and after a short leave of absence was placed on Ordnance duty at

Lieutenant-Commander—a position assimilating with that of Major in the Army. He was next promoted to Commander in the Navy, on July 2, 1862, and placed in command of the United States gunboat *Tyoga*. He remained on board this vessel until October, 1862, when a better command was offered him. He therefore left the *Tyoga* to return to New York and superintend the completion of the new iron-clad "Monitor" vessel, the *Catskill*, of which he had been appointed the chief officer.

When the *Catskill* was ready for sea, the subject of our sketch took her to Port Royal, South Carolina. He made the trip from New York to that port in less time than had ever previously been accomplished by any of the iron-clads. He also traveled the whole distance from port to port without any stoppages.

During the first attack upon the rebel defences of Charleston harbor, under Admiral Dupont, Commander Rodgers distinguished himself for his bravery, running his vessel almost under the walls of Sumter.

In the second attack, which took place during 1863, under the direction of Admiral Dahlgren, Commander Rodgers held the position of Fleet Captain, a similar position to Colonel on the Staff of a General commanding in the field. He also retained his position of commanding officer of the *Catskill*, and directed her movements during the fight. During the action of Monday, August 17, 1863, a shot from the rebel works at Fort Wagner struck the vessel with such force as to knock off a portion of the interior lining of the pilot-house. One of the bolts struck Captain Rodgers and Paymaster Woodbury on the head, killing them both instantly.

Captain Rodgers was a mixture of the gentle and delicate man, with the gallant hero. In peace he was mild, humble and pleasant, but when the blast of war sounded, he was like a tiger in the fight. He was also very pious, and never entered an engagement without first commending his soul to his God. His personal reputation was without a stain, and amid all the absorbing cares and anxieties of his profession, he never lost sight of his duties as a Christian. His memory was held green and cherished with warm affection by all those who had the good fortune to be under his command, and his death was the cause of much grief to all his private friends.

The name of Captain Rodgers will stand well upon the role of honor of American heroes.



CAPTAIN GEORGE W. RODGERS.

the Navy Yard of Brooklyn, New York Harbor. He remained on this duty for several months, and on retiring therefrom again entered the Naval School, this time to teach his juniors as well as to learn from his seniors.

Lieutenant Rodgers remained at the United States Naval Academy during the greater part of 1861, and on retiring was promoted to the rank of

Because of the time necessary for the production of the engraving plates from which the illustrations were printed, most news accounts were reported about 1 to 3 weeks after they had occurred. This speed was made possible by the method of making a drawing on a large wood block (usually boxwood), then cutting the block into multiple blocks and assigning each smaller block to an individual engraver (10 to 15 or more engravers in total), then reassembling the blocks, a method generally attributed to Frank Leslie. Indeed, in its August 2, 1856 issue (Volume II, No. 34, p 124), *Leslie's* published an article "How Illustrated Newspapers Are Made," detailing from sketch to publication the extensive steps involved in producing and printing an illustration.

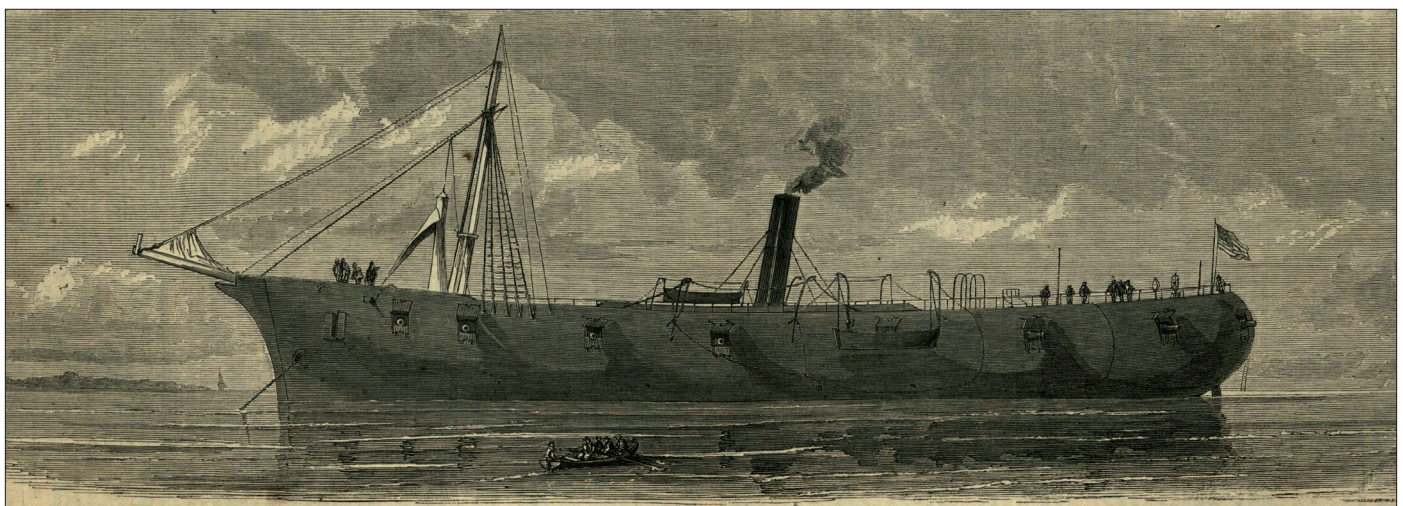
NYIN's 'The Portrait Monthly'

In July 1863, Leggett launched *The Portrait Monthly* (of the *NYIN*) "containing sketches of departed heroes, and prominent personages of the present time, interesting stories, etc.," a 16-page periodical published on the 15th of each month. *The Portrait Monthly* contained portrait illustrations accompanied by condensed personal sketches of biographical facts and histories of the most prominent persons of the day and their activities that was also intended to serve as a historic compilation reference well after the war; it also contained brief news summaries of key events and other factual items of interest. *The Portrait Monthly* was provided to

subscribers at a cost of 10 cents for a single issue, \$1.00 per year as a stand-alone subscription, and in combination with a subscription to *NYIN* for a total of \$4.00 per year. Only 12 issues were published, the final issue being June 1864, when publication of *NYIN* was discontinued. During its brief lifespan, it published approximately 200 portraits of prominent civil, clergy, and military figures, including a dozen high-ranking naval officers and officials of the war. None of the portrait illustrations were attributed to a known artist. The bound version of *The Portrait Monthly* (with indices) can be accessed online via the HathiTrust Digital Library (<https://babel.hathitrust.org/cgi/pt?id=nyp.33433001080013&view=lup&seq=3>) and the Internet Archive (<https://archive.org/details/portraitmonthllyo00newy>).

Accessing *NYIN*

Today, *NYIN* is held in the archives and special collections of over 50 university and state libraries and historical societies in the United States, usually in bound volumes or individual issues (or on microfilm) and on a non-circulating basis, including many complete collections (some are only partial collections) (worldcat.org). *NYIN* 1860-1864 issues are available online for reading and content searching via the Alexander Street Press (Alexandria, Virginia) database *Illustrated Civil War Newspapers and Magazines*, but this is accessible by



The U.S. Iron-Clad Gunboat Galena, Cleared for Action—Sketched By Our Special Artist, A. Lumley. Illustration published in *NYIN*, Volume VI, No. 135, p 77, June 7, 1862. From the collections of the New York State Library, Manuscripts and Special Collections, Albany, New York.

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subscription available only to libraries of academic institutions, public libraries, and K-12 libraries and faculty members. The Editors of *Civil War Navy—The Magazine* are not aware of free public online access to digitized *NYIN* collections nor its commercial availability on a CD, unlike the situation for *Harper's Weekly* and *Leslie's*. This lack of online or CD accessibility probably partially explains the relative lack of *NYIN* illustrations appearing in Civil War publications.

Finding Civil War Naval Illustrations in *NYIN*

During the course of the Civil War and its commercial existence, *NYIN* published over 1,700 original illustrations, about 95% of which were those of land-based military actions, portraits, or social and political events or figures. Based on a search of illustrations in *NYIN* via the Alexander Street Press database *Illustrated Civil War Newspapers and Magazines* and a manual review of the search results,

the Editors of *Civil War Navy—The Magazine* found just under 100 naval-related illustrations (including 9 officer portraits and 1 map), significantly fewer than published in *Harper's Weekly* or *Leslie's*.

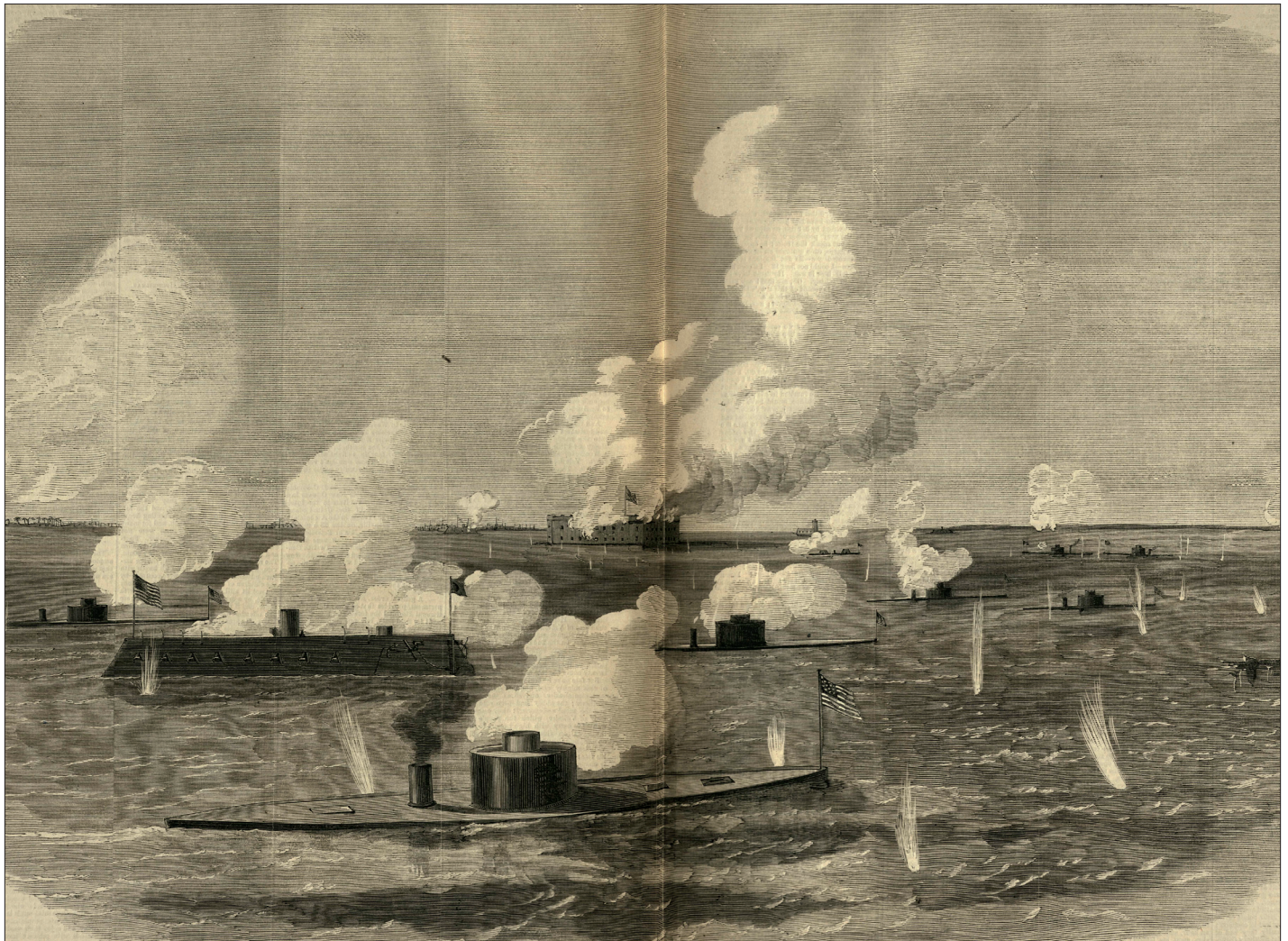
We found the following number of naval-related illustrations by year: 1861 (35), 1862 (28), 1863 (28), and 1864 (4). This comparatively low number of naval-related illustrations in *NYIN* is also likely a factor in the lack of such illustrations appearing in Civil War naval publications. Similarly, *NYIN* published only a very small number of maps compared with *Harper's Weekly* or *Leslie's*. As the war progressed, readers likely found the alternative newspapers to have more extensive and relevant pictorial content. The naval illustrations complement the Civil War photographs of coastal



Attack on the U.S. Gunboat *Mercedita* by the Rebel Ram *Palmetto State*, Off Charleston Harbor. Illustration published in *NYIN*, Volume VII, No. 174, p 272, February 28, 1863. From the collections of the New York State Library, Manuscripts and Special Collections, Albany, New York.

defenses, naval vessels, navy yards, and naval officers because some of them depict actual naval scenes of engagements and battles, bombardments of forts, and some naval vessels and naval officers for which actual photographs are not available historically. It should be kept in mind that the illustrations, though based on submitted sketches, were detailed by multiple engravers and thus were subject to some interpretation artistically; in addition, though many illustrations were based on eyewitness sketches by the artists, some illustrations were based on the witness reports of other individuals and even occasionally depicted events that had not occurred simultaneously. Thus, the illustrations should not be interpreted as though they were actual photographs of an event.

Unlike the Richard A. Owens' meticulously prepared and self-published *Index to the Illustrations of Harper's Weekly During the Civil War Years 1861-1865*, there is no comparable resource available that categorizes, details, and cross references the illustrations of *NYIN* during the Civil War, including naval-related illustrations. To locate a naval illustration from *NYIN* generally requires access to the Alexander Street Press database via a subscribing institution library or a library containing physical archives of the newspaper. No illustrations in the Naval History and Heritage Command (NHHC) Photography Collection are attributed to *NYIN*. General searches for illustrations via the Alexander Street Press database can be limited to specific date or issue ranges. Then, one is left



The Attack of the Federal Iron-Clads on Fort Sumter and the Rebel Batteries Commanding the Entrance to Charleston Harbor, on the 7th of April, 1863. Illustration published in *NYIN*, Volume VI, No. 182, p 392-393, June 7, 1862. From the collections of the New York State Library, Manuscripts and Special Collections, Albany, New York.

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to manually scan the titles of illustrations in the search results, usually searching within the latter 1-3 weeks (sometimes longer) after the dates of known specific naval events of the war involving specific naval vessels or officers in order to try to locate a specific illustration, if available.

Acquiring Original NYIN Issues

Originals of NYIN's Civil War (1861-1864) issues for purchase are very rare and challenging to find, but may be acquired from a variety of commercial sources, including old or rare book and newspaper sellers (individuals and commercial firms), online book and marketplace sellers (e.g., eBay, Amazon), and auction houses, *when available*. Although The Editors of *Civil War Navy—The Magazine* are not aware of facsimile reproductions of NYIN, information on detecting reproductions of Civil War-era newspapers can be found on an authored collectors information web page at: <http://www.historicpages.com/cwfakes.htm>

Summary

NYIN published significant wartime reporting and a large number of related illustrations despite not surviving the full duration of the war because of financial and general operating struggles. NYIN, however, published significantly fewer illustrations, including naval-related illustrations, than did *Harper's Weekly* or *Leslie's*, though some of the naval-related events depicted in its illustrations are not necessarily found in these other two major illustrated newspapers. During the war, because of the financial struggles and loss of some key 'Special Artists' in the field to competitor newspapers, NYIN's circulation apparently declined through the last half of 1863 and into 1864 before it ceased publication. Readers likely perceived *Harper's Weekly* or *Leslie's* to have

significantly better pictorial, reporting, and fictional content. Consequently, because of these factors, wartime illustrations from NYIN are less commonly seen in war-related publications and far more challenging to identify and locate. Access to its illustrations is essentially limited to searching the Alexander Street Press database, *Illustrated Civil War Newspapers and Magazines*, or to a library containing archives of the newspaper. The Editors of *Civil War Navy—the Magazine* are not aware of free public online access to the newspaper or its illustrations or commercial CDs of the newspaper. One is left to manually scan the illustration search results from the database *Illustrated Civil War Newspapers and Magazines* based on a time period of at least 1-3 weeks (sometimes longer) after the dates of known specific naval events of the war or by searching for specific naval vessels or officers to try to locate a specific naval-related illustration. Alternatively, one must access the newspaper archives at an appropriate library or historical society and perform manual scans of its illustrations based on the timing of the historic naval event involved.

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