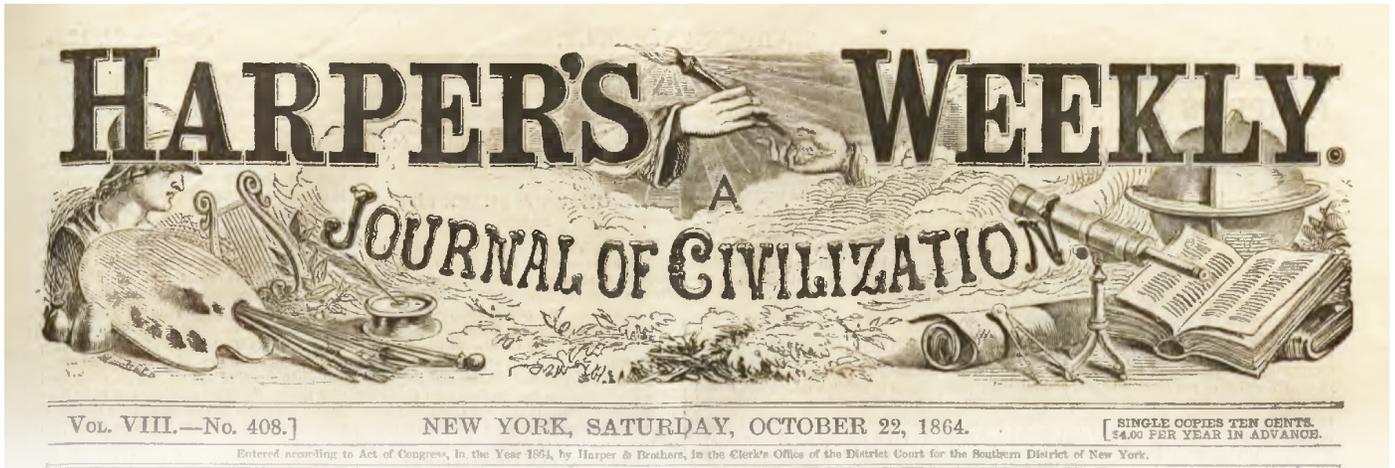


Naval Illustrators

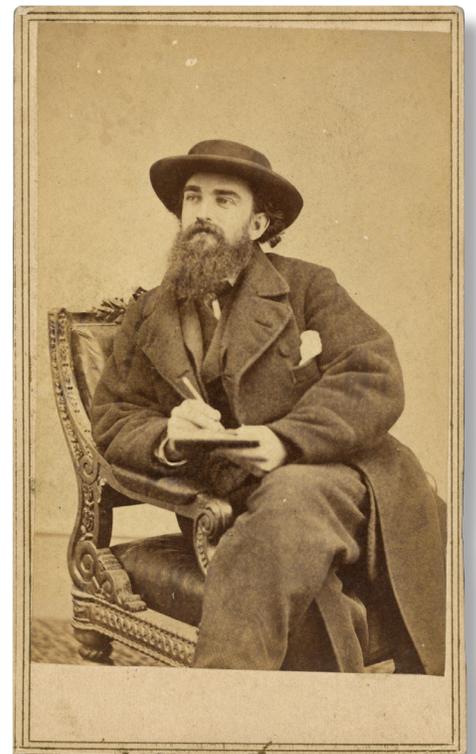


Alfred R. Waud: ‘Special Artist’ for *NYIN* and *Harper’s*

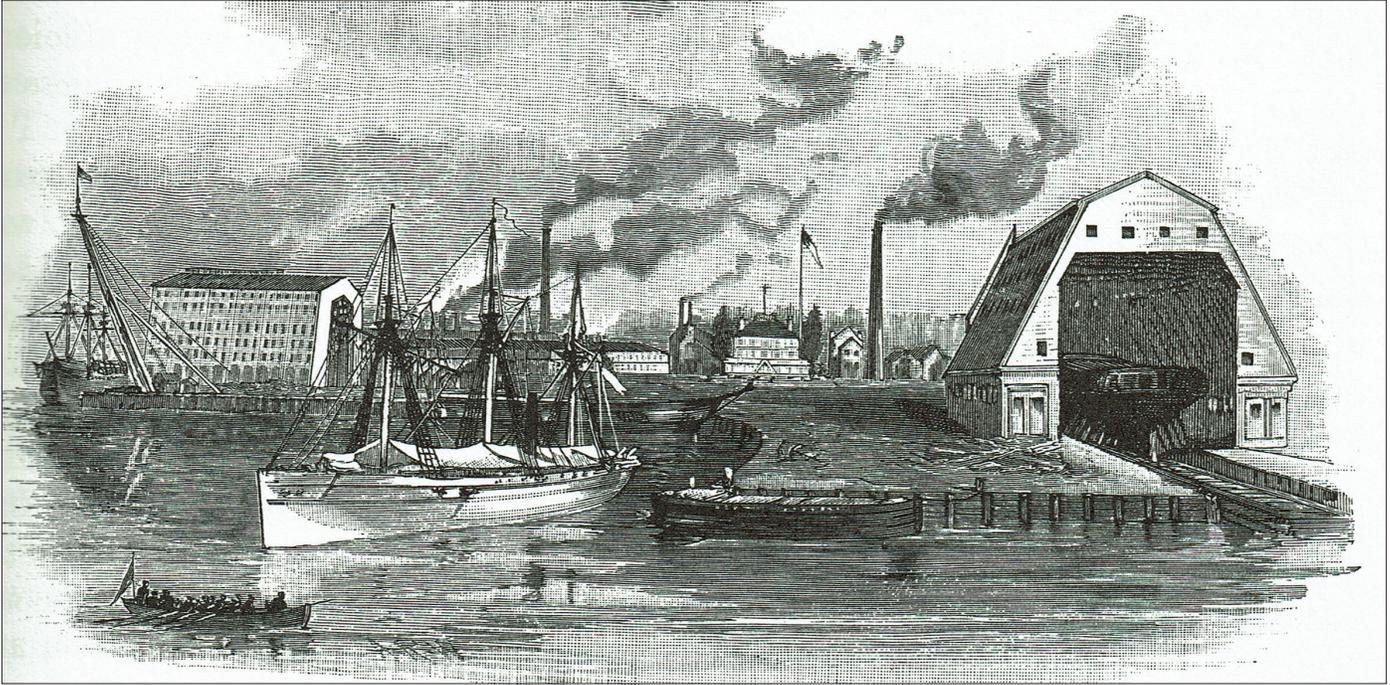
By Gary McQuarrie

ALFRED RUDOLPH WAUD (1828-1891) (original family Swiss name was Vaud; pronounced ‘Wode’) worked for both *New York Illustrated News (NYIN)* (1860-1862) and *Harper’s Weekly* (1862-1869) as a ‘Special Artist’ throughout the Civil War and is considered the best and most prolific of the sketch artists of the war. *NYIN* published 129 and *Harper’s* published 215 illustrations based on Waud’s sketches and drawings, the second highest total for *NYIN* (exceeded only by Arthur Lumley) and *Harper’s Weekly* (exceeded only by Theodore R. Davis) but the highest overall total for any identified ‘Special Artist’ among the illustrated newspapers during the war. Waud was born in Greater London, England, on October 2, 1828, the eldest of five children, including three sisters and a brother, William Waud, who would also become a well-known ‘Special Artist’ for *Harper’s (Civil War Navy—The Magazine, Winter 2020, Volume 7, Issue 3, p 51-58)*. While Waud’s given middle name was Robert, in the U.S. he used Rudolph as a middle name.

As a youth, Waud was apprenticed to a decorator, but he gave this up as he became of age. Waud received an education in art at the Government School of Design (now Royal College of Art) and the Royal Academy of Arts and spent some time as a theatrical scene painter. He apparently had an original intention to be a marine



Alfred R. Waud, circa 1863. Carte de visite photograph by Alexander Gardner published by Philip & Solomons, Washington, DC. Library of Congress (LC-DIG-ppmsca-19623).



The Navy Yard, Washington, in 1861. Engraved illustration based on a drawing by Alfred R. Waud published in *Battles and Leaders of the Civil War*, Volume I, p 617 (also published [uncredited] in *New York Illustrated News*, Volume III, No. 75, April 13, 1861). Waud's original pencil on white paper drawing is available at the Library of Congress (LC-DIG-ppmsca-20186).

painter, to which he devoted serious study and which may account for his detailed portrayal of ships and water scenes. Waud emigrated to America, arriving aboard *Hendrik Hudson* on October 4, 1850. As his expected work at a new theater in New York City was delayed, he traveled to Boston and worked briefly as an illustrator for the illustrated humor periodical *The Carpet-Bag*, and also apparently learned to draw on engraving blocks. During the 1850s, Waud lived in both Boston and New York City and provided illustrations to various publishers in these cities. He illustrated for *Hunter's Panoramic Guide from Niagara to Quebec* (Boston, MA: J.P. Jewett & Company, 1857) and the book series *Rollo's Tour in Europe* (Boston, MA: Brown, Taggard & Chase, 1857-1860). By fall 1860 (possibly earlier in the year), Waud began working for *NYIN*—his first published illustrations appeared in March and April 1861.

When the Civil War broke out, *NYIN* assigned Waud to Washington as a sketch artist. He has been described as having "...a quick and imaginative hand, a huge capacity

for work, and a lively personality and sense of diplomatic tact that gained him many friends within the army." In addition to his artistic skills, Waud was an excellent reporter, providing detailed narratives of his coverage that accompanied his illustrations in the newspaper. During the war, he would ultimately become personal friends with Ulysses S. Grant, William Tecumseh Sherman, and other Union generals. Initially, he made his headquarters at Willard's Hotel, allowing him to gain information and develop relationships with politicians, administration officials, and Union army officers that would assist him in his war coverage efforts. Waud also became friends with and was often in the company of or traveling with photographer Mathew Brady in the war's early months.

Waud's first wartime illustration from the field at Perryville, Maryland, for *NYIN* was published in the April 13, 1861 issue. He covered Washington, DC and vicinity, including along the Potomac River, the first Battle of Bull Run (First Manassas), and the vicinity of

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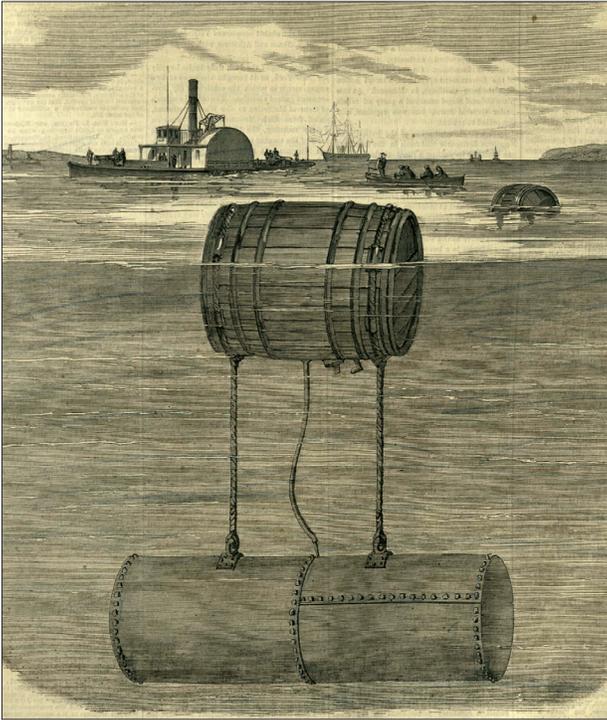


Action between the U.S. Vessels *Pawnee* and *Freeborn* and the rebel batteries at Acquia [sic] Creek. Pencil, Chinese white, and black ink wash drawing on brown paper by Alfred R. Waud, late June 1861. Morgan Collection of Civil War Drawings. Library of Congress (LC-DIG-ppmsca-21146).

Newport News, Virginia. In late August, Waud accompanied Flag-Officer Silas H. Stringham's and Brigadier-General Ambrose E. Burnside's joint amphibious expedition to Hatteras Inlet, North Carolina, that resulted in the capture of Forts Hatteras and Clark (several of his illustrations for this period are shown nearby). He then returned to the Newport News vicinity and subsequently to the Washington vicinity to cover events for the remainder of the year. Occasionally, Waud and fellow 'Special Artist' Arthur Lumley (artist for *Frank Leslie's Illustrated Newspaper*) joined scouting parties on quick rides behind enemy lines.

Waud was ultimately dissatisfied with his relationship with *NYIN*. He was expected to cover the war from

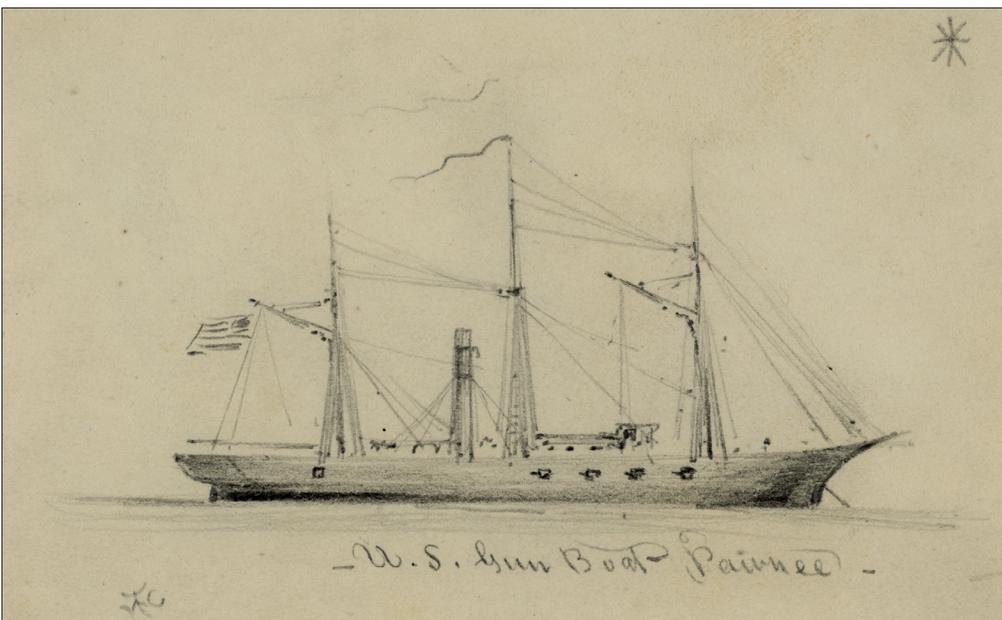
Fort Monroe to the Shenandoah Valley plus events in the nation's capital. It was very demanding and he considered his compensation inadequate. Waud was also unhappy with the engravers at *NYIN* and the manner with which they copied his field sketches (including Thomas Nast, who sometimes signed the engravings as if the sketches were his). At the end of 1861, *Harper's* hired him away from *NYIN* and assigned him to continue covering the Army of the Potomac. His final illustration for *NYIN* appeared in its February 1, 1862 issue, while his first for *Harper's*, the Grand Reception at the White House, January 1862, appeared in its January 25, 1862 issue (Volume VI, No. 265, p 56-57). In only 10 months, *NYIN* had published over 125 of Waud's illustrations.



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. Waud's original pencil and Chinese white drawing on brown paper is available at the Library of Congress (LC-DIG-ppmsca-21002).

Only weeks after Waud joined *Harper's*, Lumley left *Leslie's* to join *NYIN*, leaving him to also cover the Army of the Potomac, helping to ensure *NYIN's* continuing coverage of significant army actions in the field.

During the remainder of 1862, Waud covered the Manassas, Virginia, vicinity; the Battle of Winchester, Virginia; Major General George McClellan's Peninsular campaign; the Antietam campaign; and finally, the Fredericksburg, Virginia, campaign, producing scores of illustrations and helping to affirm *Harper's* as a major source of the war's pictorial and reporting coverage. During 1863, Waud covered the battles at Chancellorsville and Gettysburg. His illustration of Confederate Major General George E. Pickett's charge on July 3 is considered the only contemporary eyewitness rendering of this seminal event (*Harper's Weekly*, Volume VII, No. 345, p 504-505, August 8, 1863). During 1864, Waud covered the Battle of the Wilderness, Battle of Cold Harbor, the Siege of Petersburg, and Major General Philip T. Sheridan's Shenandoah Valley campaign. As the year closed, he was back at Fort Monroe and illustrated the departure of Rear-Admiral David D. Porter's flotilla leaving the Chesapeake Bay for its planned assault on Fort Fisher, North Carolina (shown nearby). (In 1864, William Waud was recruited to join his brother at *Harper's*.) In 1865,

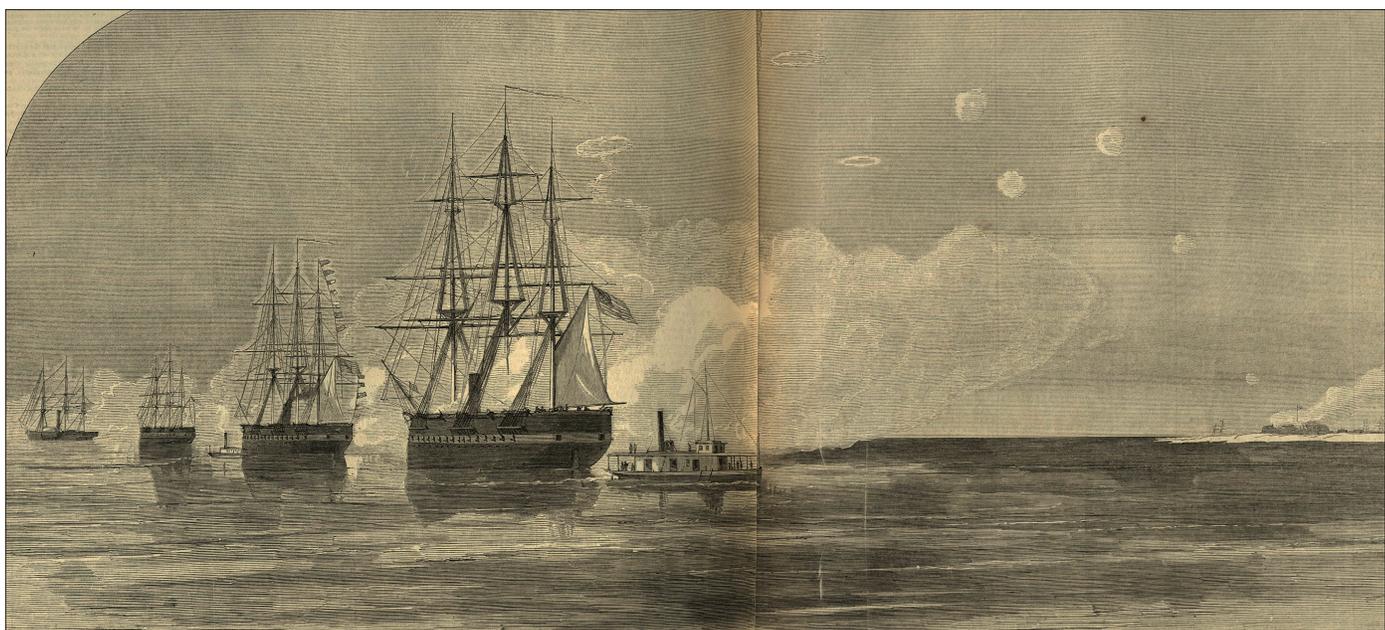


U.S. Gunboat *Pawnee*. Undated pencil on white paper drawing by Alfred R. Waud. *Pawnee* was a screw sloop that served on the Potomac River in 1861 and participated in the landings at Hatteras Inlet, North Carolina, in August 1861, the likely period in which Waud prepared this sketch. She saw extensive service in the Atlantic Blockading Squadron and then the South Atlantic Blockading Squadron. Morgan Collection of Civil War Drawings. Library of Congress (LC-DIG-ppmsca-20335).

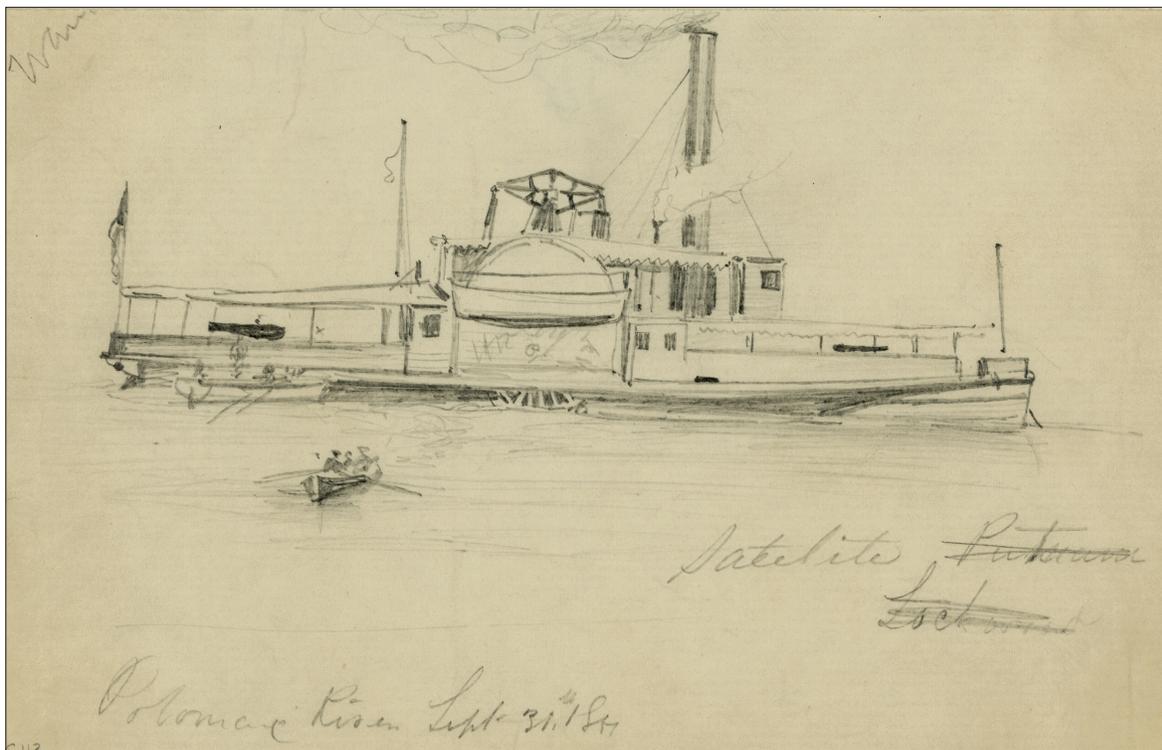
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Landing of the Troops at Hatteras Under Cover of the Fleet [August 28, 1861]. From a War-Time Sketch by Alfred R. Waud. Illustration engraved by E.C. Held published in *Battles and Leaders of the Civil War*, Volume I, p 639. Waud's original pencil and Chinese white on green paper drawing is available at the Library of Congress (LC-DIG-ppmsca-21467). The illustration was published in *NYIN*, Volume IV, No. 98, September 9, 1861.



Second Day's Action at Hatteras Inlet. Shelling Fort Hatteras [August 29, 1861]. Vessels from left: *Susquehanna*, *Cumberland*, *Adriatic*, *Minnesota*, *Wabash*, and *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.

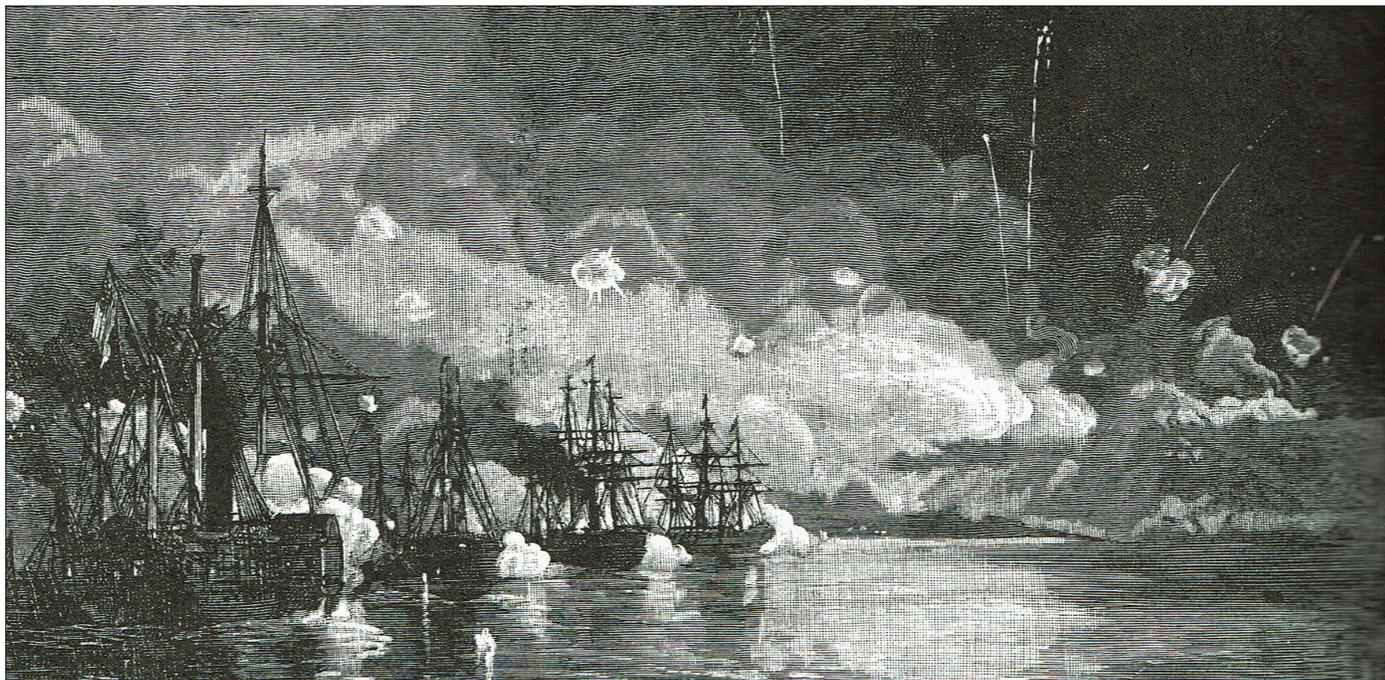


USS *Satellite*. Potomac River, Sept. 31 [30], 1861. Pencil drawing on cream paper by Alfred R. Waud. *Satellite* was a coastal side-wheel steam combatant that served in the Potomac Flotilla 1861-1863. She was armed with one 8-inch gun and one 30-pounder muzzle-loading rifle. Morgan Collection of Civil War Drawings. Library of Congress (LC-DIG-ppmsca-20418).

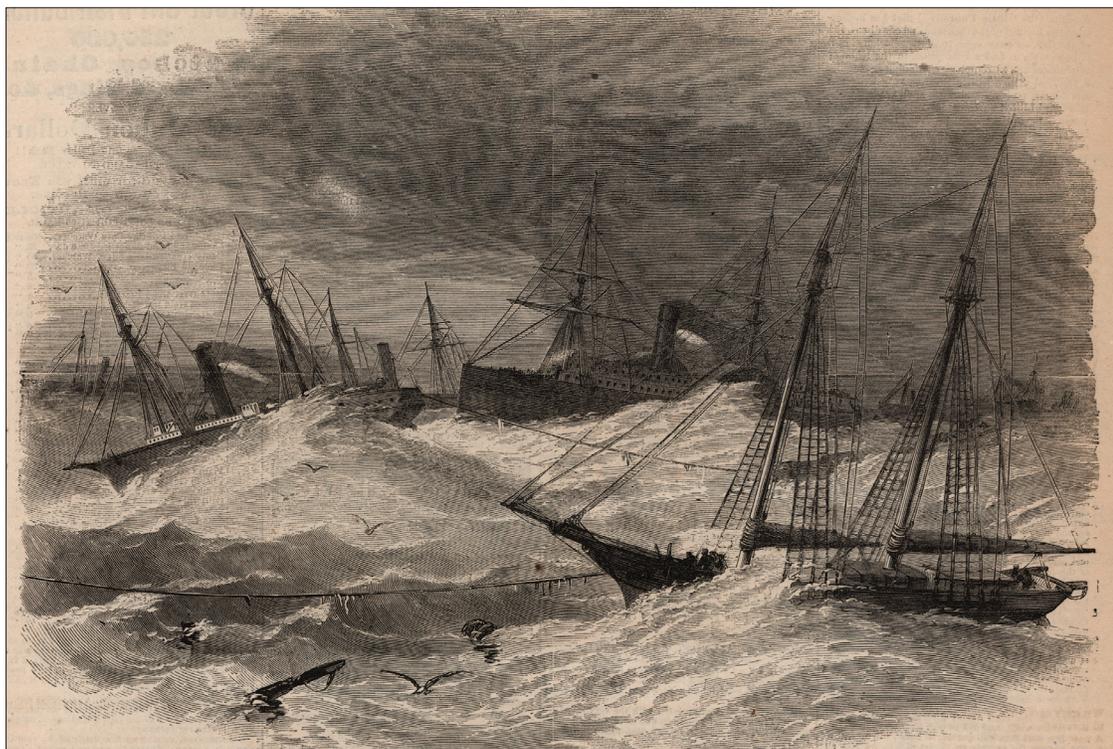


The Blockading Squadron at Anchor in Hampton Roads, Off Fortress [Fort] Monroe. Vessels from left: Gun-Boat *Louisiana*, *Harriet Lane*, *Minnesota*, Flag Ship *Wabash*, Tow-Boat *Young America*, Gun-Boat *Daylight*, *Cumberland*, Gun-Boat *Union*, Steam-Frigate *Susquehanna*, *Quaker City*, *Albatross*. 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.

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Opening of the Naval Attack on Port Hudson, March 13, 1863. Illustration based on drawing by Alfred R. Waud and engraved by E.C. Held published in *Battles and Leaders of the Civil War*, Volume III, p 594.



Porter’s Fleet Leaving Fortress [Fort] Monroe.—Sketched by A.R. Waud. Illustration published in *Harper’s Weekly*, Volume VIII, No. 418, p 845, December 31, 1864. Depicts Rear-Admiral David D. Porter’s fleet departing Hampton Roads on December 13, 1865, for an assault on Fort Fisher, North Carolina. Waud’s original pencil and Chinese white drawing on gray-green paper is available at the Library of Congress (LC-DIG-ppmsca-21456).



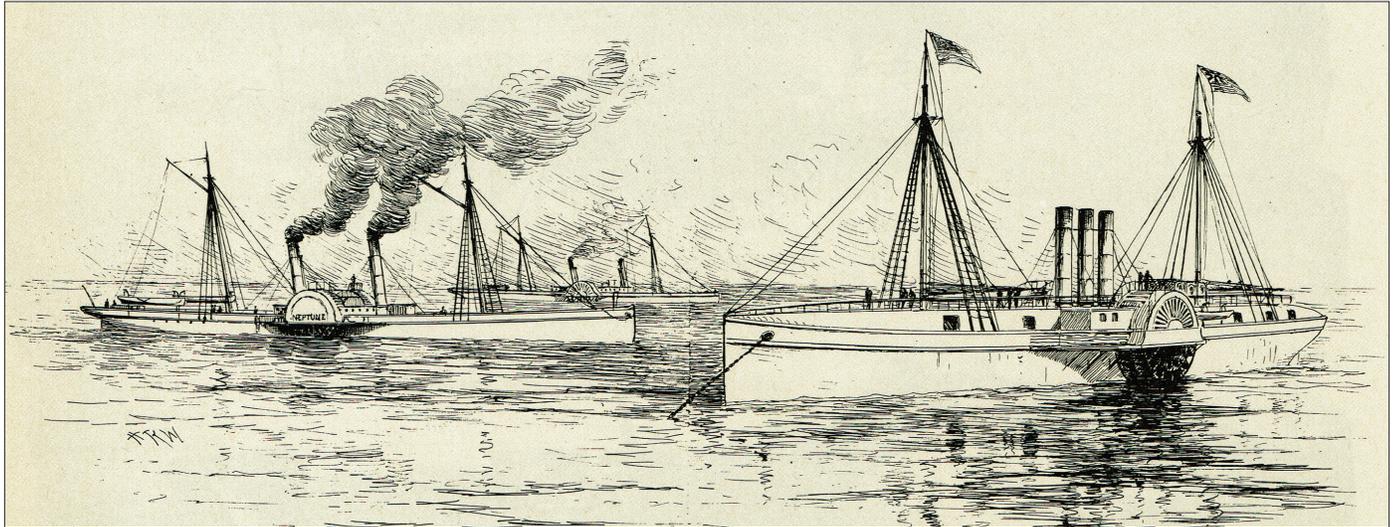
Alfred R. Waud seated on horseback at the headquarters of the Army of the Potomac, Brandy Station, Virginia, February 1864. Library of Congress (LC-DIG-cwpb-03706).

Waud covered the Appomattox campaign and may have been present for Confederate General Robert E. Lee's surrender. During his three and half wartime years with *Harper's*, Waud produced a very large body of published illustrations (over 200) and hundreds of other sketches.

It appears that the Waud brothers, along with William T. Crane and Theodore Davis, were recognized among a small group of 'Special Artists' who had "the will, courage, and constitution to follow the armies from Fort Sumter through the end of the war," given that they lived the life of soldiers, traveling and enduring the same conditions and physical challenges. Illness and exhaustion commonly took their toll among the 'Special Artists,' and the Waud brothers, despite their youth and constitution and reputation for endurance, often took long furloughs to recover from sunstroke, various "fevers," or sheer exhaustion. For their travails and in-the-field endurances, Waud and his brother William were among a handful of *Harper's Weekly* 'Special Artists' recognized in a short tribute to its artists immediately following the end of the Civil War. Contemporary English author and journalist George Augustus Sala described the elder Waud:

"...There had galloped furiously by us, backwards and forwards during our journey, a tall man, mounted on a taller horse. Blue-eyed, fair-bearded, strapping and stalwart, full of loud cheery laughs and comic songs, armed to the teeth, jack-booted, gauntleted, slouch hatted, yet clad in the shooting-jacket of a civilian... He had been in every advance, in every retreat, in every battle, and almost in every reconnoissance... Hence he had become a universal favorite. Commanding officers were glad to welcome in their tents the genial companion who could sing and tell stories, and imitate all the trumpet and bugle-calls—who could transmit to posterity, through woodcuts, their features and their exploits—but who was not charged with the invidious mission of commenting in print on their performances... Often he had ventured beyond the picket-lines, and been chased by the guerillas; but the speed and mettle of his big brown steed had always enabled him to show these gentry a clean pair of heels. He was continually vaulting on this huge brown horse, and galloping off full split, like a Wild Horseman of the Prairie...He was, indeed, an Englishman,—English to the backbone.."

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Types of Blockade-Runners. From left to right: *Neptune*, captured off Mobile 1863 by USS *Lackawanna*; *Vesta*; and *Alliance*. Illustration based on drawing by Alfred R. Waud after a wartime sketch by Horatio L. Wait. From: Horatio L. Wait. *The Blockade of the Confederacy*, *The Century Illustrated Monthly Magazine*, Volume LVI (New Series Volume XXXIV), No. 6, p 920, October 1898. Waud had four other illustrations after wartime sketches by Wait in the article.

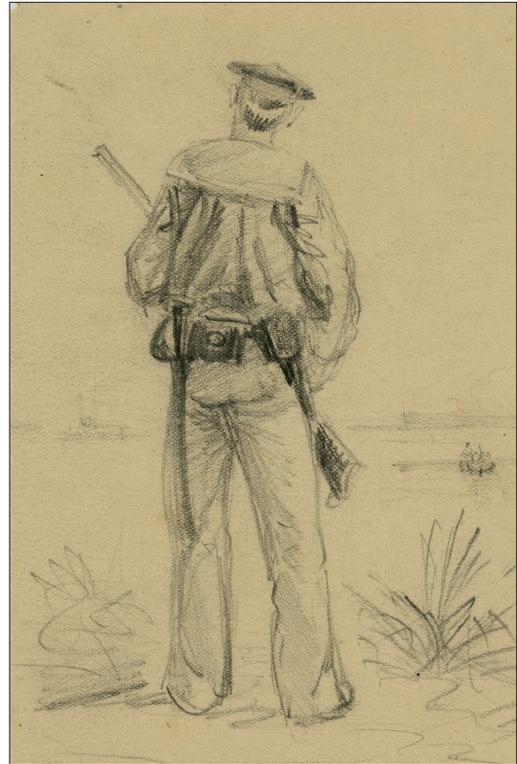
After the war ended, Waud continued working for *Harper’s*, traveling through the South providing illustrations. In 1866, he journeyed westward through Cincinnati, Louisville, and Nashville, then continued down the Mississippi to Vicksburg, Natchez, and New Orleans, then over to Charleston and Mobile, finally returning to New York by October, with 85 of his illustrations appearing in the newspaper during 1866-1867. Waud continued his work for *Harper’s* through late 1870. In 1871, Waud was back in Louisiana, accompanied by writer Ralph Keeler, reporting on local life for the new weekly illustrated *Every Saturday*. He produced hundreds of sketches in and around the Crescent City. Waud and Keeler traveled northward on the Mississippi reporting on river steamboats and life on the river, with their final work published in early December 1871 in *Every Saturday*. After the demise of this weekly, Waud became an independent illustrator, producing illustrations for a variety of periodicals and books, including scenes of the lower Mississippi for William Cullen Bryant’s *Picturesque America, or The Land We Live In* (New York, NY: D. Appleton and Company, 1872). In the 1880s, he provided drawings for *The Century Illustrated Monthly Magazine’s* extensive series on the Civil War; for Century’s book version

Battles and Leaders of the Civil War (some shown nearby); and also continued to provide illustrations for *Harper’s* publications until as late as 1890, which included detailed drawings of historic ships for several articles. Waud ultimately became a prosperous artist.

Waud married Mary Gertrude Jewell on April 24, 1861, at Trinity Church in Jersey City, New Jersey. Together, they had four children, a namesake son and three daughters. The 1870 U.S. Census had Waud (transcribed as ‘Wand’) living in Hudson, New Jersey, but he also briefly resided in Bethlehem, Pennsylvania in 1873-1874. During the summer of 1890, Waud suffered two attacks of heart disease. After recovering, in early 1891 he visited the South to conduct a sketching tour of the battlefields for a new series of war narratives. After a brief illness while staying at the home of Joseph M. Brown (former wartime state governor and at the time of the visit, U.S. senator and president of the Western and Atlantic Railroad) in Marietta, Georgia, Waud died on April 6, 1891, at the age of 62. He was survived by his wife and children. Waud is buried in Saint James Episcopal Cemetery, Marietta, Georgia; his son, Alfred R. Waud, Jr., is buried at Christ Union Cemetery, Trumbauersville, Pennsylvania. His son was estranged from the family and was not even mentioned in his father’s obituary.



U.S. Frigate "Sabine," circa 1860-1861. Pencil drawing on tan paper by Alfred R. Waud. Morgan Collection of Civil War Drawings. Library of Congress (LC-DIG-ppmsca-21690).



Union sailor on sentry, standing on a beach. Undated pencil drawing on cream paper by Alfred R. Waud, probably after a wartime sketch by naval veteran Horatio L. Wait. Morgan Collection of Civil War Drawings. Library of Congress (LC-DIG-ppmsca-21442).

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Alfred R. Waud. ancestry.com.

Alfred R. Waud. findagrave.com. Memorial ID 7389662.º

Harper's other prolific wartime 'Special Artist,' Theodore R. Davis, called Waud "...the best special artist in the field." Fortunately, many of Waud's original sketches and drawings survived and can be viewed online in various collections including the Library of Congress (over 1,250 drawings; collection originally owned by Waud's daughter, Mary, who sold it to Harper & Brothers in 1912, presented in 1918 to the library as part of the J. Pierpont Morgan Collection), the Louisiana Digital Library (Alfred R. Waud Collection, The Historic New Orleans Collection; almost 900 illustrations, drawings, and engravings originally owned by Malcolm Burns, son of Waud's daughter Mary), and the New York Public Library Digital Collections (almost 100 drawings and illustrations) websites. While Waud's large body of wartime drawings comprised principally the Army of the Potomac war scenes, his extensive drawings included a number of naval and riverine scenes and dozens of army transport and naval warships and other vessels (which can viewed in the online collections), including many for which contemporary photographs do not exist. The war's best 'Special Artist' also contributed significantly to naval illustrations of the conflict.

Sources

William P. Campbell. *The Civil War: A Centennial Exhibition of Eyewitness Drawings* (Washington, DC: National Gallery of Art, 1961), p 14-16, 29, 30, 34, 107 (Appendix I: Numbers of Published Drawings By Known Special Artists of the Civil War), 138-146.



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