



Camp Communicator

Sons of the Union Veterans of the Civil War

Frederick H. Hackeman CAMP 85 September 2021

Commander's Ramblings

Brothers,

This will likely be the last message I can send to you as Camp Commander. Up until a few days ago, I would have been moving to Rochester NY very soon. I will still be moving there but not until later this year. That still doesn't change what you Brothers will need to determine at the September Camp meeting at the Lincoln Twp Library - the camp officers for the 2022 year. And I will be there. In order for the camp to remain viable there has to be certain Brothers stepping up and filling offices. As a last resort, Brothers may transfer to another Department camp or to the Department Camp-at-Large - the **Russell A. Alger Camp No. 462**. I would hope that everyone will maintain Camp 85.

One aspect of this is that it is imperative that there has to be an aggressive effort to recruit new members through our contacts, (relatives, friends, & neighbors) including helping them do the research and completing the application. That's the only way the camp can reach the position of not having to worry about filling camp officer positions.

Yours in Fraternity, Charity, and Loyalty
Steve Williams,
Frederick H. Hackemann, Camp 85 Commander



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Next Camp Meeting
September 9, 2021 -6:30 p.m.

In person Meeting

CAMP TRAINING AIDS

As located on the Department of Michigan web site. It is recommended that Camp members visit these URLs and familiarize themselves with the information contained within these documents.

Handbook of Instruction for the Department Patriotic Instructor
<https://www.suvcwmi.org/hq/Department%20PI%20Handbook.pdf>

Handbook of Instruction for the Camp Patriotic Instructor
Missing link

Handbook of Instruction for the Civil War Memorials Officer
<https://www.suvcwmi.org/hq/Michigan%20CWM%20Handbook.pdf>

Department Membership Initiative
<https://www.suvcwmi.org/hq/DeptMemInitiative.pdf>

Department of Michigan Member Recruitment & Retention Report
<https://www.suvcwmi.org/hq/Dept%20of%20Michigan%20Member%20Recruitment%20&%20Retention.pdf>

National Chaplain's Handbook
<https://www.suvcwmi.org/hq/Dept%20of%20Michigan%20Member%20Recruitment%20&%20Retention.pdf>

Recommended Education & Additional Department Officer Duties
<https://www.suvcwmi.org/hq/Department%20Orders/Series%202017-18/Recommended%20Ed%20&%20Add%20Dept%20Officer%20Duties.pdf>



Meeting Schedule

Our meeting schedule is Alternate months between September through May meeting on the 2nd Thursday of every month except as noted. At 6:00 PM.

Location -

Currently -
Lincoln Twp
Public Library

JULY CAMP PICNIC



7th corps Kepi patch

Photography during the Civil War

During the course of the American Civil War (1861–1865), more than 3,000 individual photographers made war-related images. From Southerners' first pictures of Fort Sumter in April 1861 to Alexander Gardner's images of Richmond's ruined cityscape in April 1865, photographers covered nearly every major theater of military operations. They documented battlefields, soldiers' activities and movements, and the destructive effects the conflict had on civilians. Virginia and Virginians figured prominently in Civil War-era photography. Brothers Daniel and David Bendann, who began their careers in Richmond, for example, photographed noted Confederates, including Robert E. Lee, while scores of wartime images featured Virginia landmarks and landscapes.

The daguerreotype process, which produced an image on a metal plate, was released to the public in 1839. It was named after its inventor, Louis-Jacques-Mandé Daguerre of France, who had collaborated with Joseph-Nicéphore Niepce. The same year, William Henry Fox Talbot in England announced a photographic process that produced paper negatives and prints. The collodion process (wherein a glass is coated with a sticky substance, sensitized, immediately exposed, and then developed and fixed) surpassed the daguerreotype in popularity by the late 1850s. A single wet-plate collodion negative yielded many positive images. During the Civil War era, the ambrotype—an image on glass—joined the tintype—an image on an iron plate—as popular means of distributing images. Audiences also greatly consumed the *carte de visite*—a portrait glued to paper stock.

By the time of the Civil War, photography was increasingly professionalized. Journals and national organizations dedicated to the medium helped legitimize a field that had once been notoriously disreputable. Before the war, every major Southern city featured photographic studios, while itinerant photographers traveled throughout the countryside to offer their services. Richmond served as an especially prominent center for photography including the notable Pratt's Virginia Gallery, founded by William A. Pratt.

Many Northern men gained prominence through their wartime photographs. Mathew Brady, already famous before the war, was the first to organize a group of field photographers and the first to publish war images in albums, both as single prints, and as paired-image stereographs. Scottish-born photographer Alexander Gardner—part of Brady's original team—formed his own studio late in 1862, which included, among others, Timothy O'Sullivan. New York City's Edward and Henry T. Anthony were the most important publishers and wholesale distributors of photographic views. Others—such as A. J. Russell, who served as the official photographer for the United States Military Railroads—recorded the Union war effort through their photographs. Southern photographers faced greater travails than their Northern counterparts.

In the first months of the war, such Southern photog-

raphers as J. D. Edwards and the team of Osborn and Durbec actively documented the Confederacy through their images. The Union blockade, however, produced an economic crisis that drove up prices at a time when commodities were already scarce. In 1862, Humphrey's Journal noted that “the Photographic Art down South has completely died out in consequence of war.” According to scholar Bob Zeller, South Carolina-based photographer George S. Cook was the only Southerner who managed to make and sell stereographs throughout the war's duration.

Photographers and War

Ambrotype Portraits by Charles R. Rees

In May 1861, Charles R. Rees ran an advertisement in the Richmond Dispatch for his “finely executed” photographs and ambrotypes. In the early months of the war, scores of men traveled to the studios of photographers like Rees to have their portraits taken in their new military uniforms. Once the armies settled in camps, photographers followed to document what many initially deemed a grand adventure.

As the war progressed, photographers' lenses turned to sites of combat. Audiences, in the midst of a communication revolution, clamored for scenes of the war. A July 1862 issue of the Richmond Whig asked for “some of our photographers” to repair “to the scenes of the late battles, and take views of the fortifications, camps, etc. Such views would constitute valuable illustrations” of historical events. Taking photographs in the field proved extremely difficult. Technological limitations and cumbersome equipment made it nearly impossible to capture the action of battle; photographers instead documented battlefields after the action, landscapes, and scenes of army life. Nevertheless, the photographic achievements of the Civil War, Bob Zeller notes, “far exceeded those of any other war in the nineteenth century.”

Photographers did manage to take some distant scenes of battle. In the autumn of 1863, teams of photographers recorded army and naval operations in Charleston Harbor, South Carolina. George S. Cook took two remarkable live-action shots of Union gunboats engaged in combat. Cook's two photographs were the first verifiable images of battle captured while the photographer himself was under fire. Philip Haas and Washington Peale, operating in a different area, captured five Monitor-class ironclads and the U.S.S. New Ironsides in action. After the smoke of battle cleared, photographers traveled to the battlefields. During the course of the war, photographers recorded images of unburied dead soldiers on seven occasions—following the battles of Antietam (1862), Corinth (1862), Second Fredericksburg (1863), Gettysburg (1863), Spotsylvania (1864), and, in 1864, on the occasion of burials at Fredericksburg and Petersburg. These images, which

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Upcoming Events

National

Xx

Department News

- September 10th - 11th - Eaton Rapids Air Festival
- September 19th (3 PM) – Seminar: The Eleventh Corps at Gettysburg (Speaker: Dr. Jim Pula)
- November 10th (10 AM - 5 PM) - Veterans Day
- November 11th (10 AM - 5 PM) - Veterans Day
- November 16th (7 PM) - No one scheduled yet
- December 4th (Noon - 8 p.m.) Hometown Christmas

Camp

- **September 9** 2021 Camp **In-person** meeting?? Location Lincoln Twp Library
- **November 11** 2021 Camp **In-person** meeting?? Location TBD (Lincoln Twp Library?)



Officers 2020 - 2021

Camp Commander:
Steven Williams

SVC: Rex Dillman

JVC: Charles L Pfauth Sr

Secretary :Ray Truhn

Treasurer : Ray Truhn

Council 1: Charles L Pfauth Jr

Council 2: Keith Chapman

Council 3: Charles L Pfauth Sr

Patriotic Instructor: Open

Chaplain : Steven Williams

Graves & Memorials:
Rex Dillman

Historian: Rex Dillman

Signals Officer:
Steven Williams

Guide: Jeff Chubb

Guard: Jeff Chubb

Color Bearer: Rex Dillman

JROTC contact: Unassigned

Editor
Steve Williams
sarwilliamssa@gmail.com

The purpose of this newsletter is to inform the members of **Frederick H. Hackeman Camp 85** of activities and events related to the mission of the SUVCW and its interests.

If you wish to place a civil war article or SUVCW item please submit to the Editor at sarwilliamssa@gmail.com

The Editor reserves the right to censor and/or edit all material submitted for publication to the Camp Communicator newsletter without notice to the submitter.

Camp Website

Be sure and visit our Camp Website at <http://www.suvcwmi.org/camps/camp85.php>.

Sutler Links

Link to list of vendors for any items to fill out your uniform and re-enactor accessories.

<http://www.fighting69th.org/sutler.html>

<http://www.ccsutlery.com/>

<http://www.crescentcitysutler.com/index.html>

<http://www.regatqm.com/>

<http://www.cjdaley.com/research.htm>

<http://www.fcsutler.com/>

<https://www.militaryuniformsupply.com/civil-war-reenactment-clothing-gear>

Department of Michigan Officers

Commander -	Nathan Smith, CC
Senior VC -	Gary L. Swain
Junior VC -	David Kimble, CC
Members of the Council -	
	Robert R. Payne, PDC
	Steven S Martin, CC
	David S. Smith
Secretary -	Dick Denney,CC
Treasurer -	Bruce S.A. Gosling
Chief of Staff	David S. Smith
Counselor -	Paul T. Davis
Chaplain -	Rev. Charles Buckhahn
Patriotic Instructor -	Nathan Tingley
Color Bearer -	Edgar J. Dowd, PCC
Signals Officer -	Robert R. Payne, PCC
Editor, "Michigan's Messenger" -	
	Richard E. Danes, PCC
Historian -	Keith G Harrison, PCinC
Guide -	Alex Tingley
Guard -	Lloyd Lamphere, Sr.
Graves Registration Officer-	Richard E. Danes, PCC
GAR Records Officer-	Gary L. Gibson, PDC
Civil War Memorials Officer-	John H. McGill
Eagle Scout Coordinator -	Nathan Tingley
Camp-At-Large Coordinator -	L. Dean Lamphere, Jr., PDC
Camp Organizer	James B. Pahl, PCinC
Military Affairs Officer -	Edgar J. Dowd, PCC
Aide-de-camp	L. Dean Lamphere, Jr., PDC

Civil War Time line:

September in the Civil War

1861

September 2 President Lincoln requested Maj. Gen. Fremont to "modify" his proclamation of Aug 30 which had ordained freedom for slaves of rebellious owners, threatened the death penalty for certain secessionists and confiscated their property. **September 3** Confederate forces enter Kentucky **September 6** Federal capture of Paducah Grant captures Paducah with no bloodshed. **September 10** Engagement at Carnifax Ferry Rosecrans' Federal command struck Confederates at Carnifax Ferry, western VA, but failed to break the Southern Lines. **September 11** Cheat Mountain Campaign For five days Gen. R. E. Lee and his Confederates campaigned actively against the Federals, the heavy rains of the season, and the rugged mountains Virginia. **September 12** Siege of Lexington Missouri Begins Vastly outnumbering the Federals, Gen. Price and his Missouri troops converged on the commercial town of Lexington, where a Federal force under Col. James Mulligan was posted and pushed aside the pickets and began what became a nine day siege of Lexington. **September 14** President Davis rejected a complaint by Gen. Joseph E Johnston about the rankings of the generals, one of the most galling incidents in a long series that led to the estrangement of the president and his general. **September 20** Surrender of Lexington, Missouri Col. James Mulligan, after a heartbreaking defense of his hilltop position at Lexington, surrendered his force of about 3600 Federal troops to Gen Sterling Price's Missourians, numbering about 18,000.

1862

September 1 Chantilly or Ox Hill, Virginia The last scene of fighting in the Second Battle of Bull Run or Manassas was at Chintilly or Ox Hill VA. **September 2** McClellan Restored to Full Command in Virginia **September 6** Stonewall Jackson's men occupied Frederick MD as the Confederate Army of Northern Virginia established their base of operations north of the Potomac. **September 13** "Lost order" Found by Federals In the morning at Frederick, MD, two lounging Union Soldiers picked up a paper wrapped around a few cigars. It was a lost copy of Lee's orders for the Maryland Campaign. **September 14** Battle of South Mountain and Battle of Campton's Gap **September 15** Confederates Capture Harper's Ferry **September 17** Battle of Antietam or Sharpsburg and Munfordville, Kentucky Surrenders This September day along Antietam Creek was one of the bloodi-

est of the Civil War. Badly outnumbered, Lee made his stand in Maryland and McClellan attacked, throwing in his corps piecemeal and failing to use his very strong reserve. **September 19** Battle of Iuka, Mississippi **September 20** Preliminary Emancipation Proclamation Announced **September 27** The Second Conscription Act of the Confederate Congress authorized President Davis to call out men between thirty-five and forty-five.

1863

September 2 A joint committee of the Alabama Legislature approved the use of slaves in Confederate armies and the Alabama House adopted the resolution after modifying it somewhat. **September 6** Confederates Evacuate Battery Wagner and Morris Island, South Carolina. **September 8** Confederates Victorious at Sabine Pass, Texas **September 9** Federals Enter Chattanooga **September 10** Fall o Little Rock Arkansas **September 15** As a result of existing ‘State of Rebellion’ Lincoln suspended the privilege of the writ of habeas corpus though the nation in cases where military or civil authorities of the United States held persons in their command or in custody. **September 18** Chickamauga Campaign Begins **September 19** Battle of Chickamauga, First Day **September 20** Battle of Chickamauga, Second Day

1864

September 1 Confederates Evacuate Atlanta, Georgia and Battle of Jonesboro, Georgia Continues **September 2** Federal Army in Atlanta **September 4** John Hunt Morgan Killed **September 7** Evacuation of Atlanta Ordered **September 17** Fremont Withdraws from Election Contest **September 19** Third Battle of Winchester or Opequon Creek, Virginia Lincoln urged Sherman to allow Indiana soldiers to go home as long as they could not vote in the field. **September 22** Battle of Fisher’s Hill, Virginia **September 29** Battle of Peeble’s Farm Virginia to Oct 2 and Battle of Fort Harrison or Chaffin’s Farm Virginia. **September 30** Battle of Peeble’s Farm Virginia to Oct 2 and Battle of Fort Harrison or Chaffin’s Farm Virginia continued.

Source: *The Civil War Day by Day, An Almanac 1861-1865*, E B Long, 1971, Doubleday.



Military Order of the Loyal Legion of the United States

Hereditary membership in the Military Order of the Loyal Legion of the United States (MOLLUS) is open to men who are descendants (e.g., great great grandson, great grand nephew, etc.) of commissioned officers of the Union forces during the Civil War. Web site - <http://suvew.org/mollus/mbrfrm.htm>

Please Note: Non-hereditary membership (Associate Compan-ion) may be available in some (but not all) of the Commanderies. Associate affiliation is based on a percentage of the number of hereditary members in each Commandery. Consequently, movement to elect Associates may be delayed until such time as there are enough hereditary Compan-ions present in the particular Commandery.



Gardner Vs Brady

Alexander Gardner

Alexander Gardner, (born Oct. 17, 1821, Paisley, Renfrew, Scot.—died 1882, Washington, D.C., U.S.), photographer of the American Civil War and of the American West during the latter part of the 19th century.

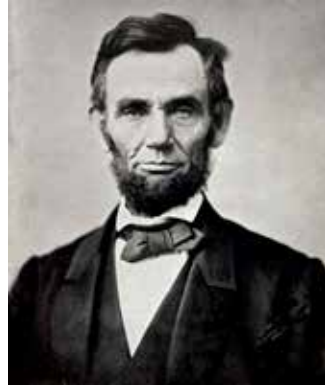
Gardner probably moved to the United States in 1856, when he was hired by the photographer Mathew B. Brady as a portrait photographer. Two years later, Gardner opened a portrait studio for Brady in Washington, D.C. It was so successful that it helped to support Brady’s more extravagant New York studio.

Abraham Lincoln became the American President in the November 1860 election and along with his election came the threat of war. Gardner was well-positioned in Washington, D.C. to document the pre-war events, and his popular-



ity rose as a portrait photographer, capturing the visages of soldiers leaving for war.

When the American Civil War erupted in 1861, Gardner assisted Brady in his effort to make a complete photographic record of the conflict. Brady, however, refused to give Gardner public credit for his work. Gardner therefore left Brady in 1863, opened a portrait gallery in Washington, and continued to photograph the hostilities on his own. His photographs President Lincoln on the Battlefield of Antietam (1862) and Home of a Rebel Sharpshooter, Gettysburg (1863) and his portraits of Abraham Lincoln are among the best-known photographs of the war period. Gardner's Photographic Sketch Book of the Civil War, a two-volume collection of 100 original prints, was published in 1866. When Brady petitioned Congress to buy his photographs of the war, Gardner presented a rival petition, claiming that it was he, not Brady, who had originated the idea of providing the nation with a photographic history of the conflict. Congress eventually bought both collections.



Photography from Page 3

deeply moved those who saw them, remain the most profoundly important views of the struggle. In July 1863, American poet Oliver Wendell Holmes Sr. reflected on photographs from the Battle of Antietam in an Atlantic Monthly article. "Let him who wishes to know what war is look at this series of illustrations," Holmes wrote. "These wrecks of manhood thrown together in careless heaps or ranged in ghastly rows for burial were alive but yesterday." Now, in stark black-and-white images the viewer confronted "some conception of what a repulsive, brutal, sickening, hideous thing" the war was.

Virginia played a significant role in Civil War photography. From A. J. Russell's 1863 image of Confederate officers and soldiers posed along the Rappahannock River in Fredericksburg, Virginia, to Timothy O'Sullivan's "Grant's Council of War," taken on May 21, 1864, at the crossroads of Massaponax Church, the photographer's camera often aimed at the Virginia landscape.

And, while the strains of war ravaged Southern photographic studios, the American Journal of Photography reported in September 1863, "only in Charleston and perhaps Richmond that any photographs at all are made."

While photographs captured the realities of war, photographers sometimes manipulated the scenes themselves. Historians of photography have demonstrated that Civil War-era photographers often resorted to stagecraft to convey a particular look. Alan Trachtenberg explains that photographers arranged "scenes of daily life in camp to convey a look of informality" or posed "groups of soldiers on picket duty—perhaps moving corpses into more advantageous positions for dramatic close-ups of littered battlefields." William A. Frassanito's painstaking research shows that Gardner and O'Sullivan, for example, found a youthful Confederate soldier lying dead near the southern slope of Devil's Den, near Gettysburg, Pennsylvania. After capturing several images of the youth they moved the body approximately forty yards to make the now iconic image "Home of a Rebel Sharpshooter, Gettysburg, July, 1863."

Photography in the War's Aftermath

With the end of the Civil War, wartime photographs faced an uncertain future. In 1866, two significant publications narrated the war through imagery and word, but both initially had only limited success. George N. Barnard released Photographic Views of Sherman's Campaign and Alexander Gardner printed the now-famous Gardner's Photographic Sketchbook of the American Civil War. Both books, in the words of Alan Trachtenberg, "resemble each other in their unqualified support of the Union and their undisguised hatred of slavery and Southern aristocracy." The first eighteen plates in Gardner's book are dedicated to such Virginia locations as the Marshall House in Alexandria—where Union colonel



Mathew Brady shared his idea with Gardner to photograph the Civil War. Gardner's relationship with Allan Pinkerton (who was head of the intelligence operation that would become the Secret Service) was the key to communicating Brady's ideas to Lincoln. Pinkerton recommended Gardner for the position of chief photographer under the jurisdiction

of the U.S. Topographical Engineers. Following that short appointment, Gardner became a staff photographer under General George B. McClellan, commander of the Army of the Potomac. At this point, Gardner's management of Brady's gallery ended. The honorary rank of captain was bestowed upon Gardner, and he photographed the Battle of Antietam in September 1862, developing photos in his traveling darkroom. Gardner's photography was so detailed that relatives could identify their loved ones by their facial features in his images.

Gardner's work has often been misattributed to Brady, and despite his considerable output, historians have tended to give Gardner less than full recognition for his documentation of the Civil War. When Lincoln relieved McClellan from command of the Army of the Potomac in November 1862, Gardner's role as chief army photographer diminished. About this time, Gardner ended his working relationship with Brady, probably in part because of Brady's practice of attributing his employees' work as "Photographed by Brady". That winter, Gardner followed General Ambrose Burnside, photographing the



GARDNER/BRADY TO PG 8

Elmer Ellsworth was killed—and the entrenchments at Yorktown, Virginia. Even Mathew Brady fell on hard times. Deeply in debt after the war, Brady repeatedly approached the U.S. Congress, asking them to purchase his wartime images. They finally complied in 1875, paying \$25,000 for his collection of negatives, now archived at the Library of Congress in Washington, D.C.

FURTHER READING

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Gardner, Alexander. *Gardner's Photographic Sketch Book of the Civil War*. 1866. Repr., New York: Dover Publications, Inc., 1959.

Trachtenberg, Alan. *Reading American Photographs: Images as History, Mathew Brady to Walker Evans*. New York: Hill and Wang, 1989.

Zeller, Bob. *The Blue and Gray in Black and White: A History of Civil War Photography*. Westport, Conn.: Praeger, 2005.

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MLA Citation:

Broomall, James. "Photography during the Civil War." *Encyclopedia Virginia*. Virginia Humanities, (14 Dec. 2020). Web. 29 Aug. 2021

GARDNER/BRADY FROM PG 7

Battle of Fredericksburg. Next, he followed General Joseph Hooker. In May 1863, Gardner and his brother James opened their own studio in Washington, D.C., hiring many of Brady's former staff. Gardner photographed the Battle of Gettysburg (July 1863) and the Siege of Petersburg (June 1864–April 1865) during this time.

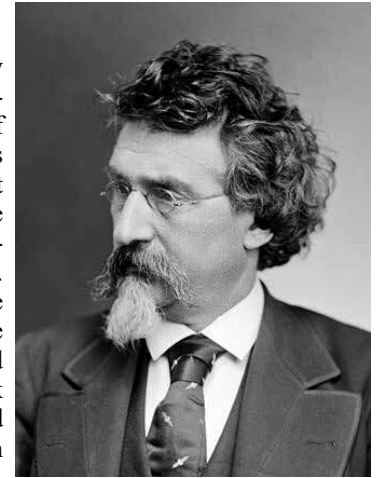
In 1866, Gardner published a two-volume work, *Gardner's Photographic Sketch Book of the Civil War*. Each volume contained 50 hand-mounted original prints. The book did not sell well. Not all photographs were Gardner's; he credited the negative producer and the positive print printer. As the employer, Gardner owned the work produced, as with any modern-day studio. The sketchbook contained work by Timothy H. O'Sullivan, James F. Gibson, John Reekie, William Pywell, James Gardner (his brother), John Wood, George N. Barnard, David Knox and David Woodbury, among others. Some of his photographs of Lincoln were considered to be the last taken of the President, four days before his assassination, although later this claim was found to be incorrect; the pictures were actually taken in February 1865, the last one on February 5. Gardner would photograph Lincoln on a total of seven occasions while Lincoln was alive. He also documented Lincoln's funeral, and photographed the conspirators involved (with John Wilkes Booth) in Lincoln's assassination. Gardner was the only photographer allowed at their execution by hanging, photographs of which would later be translated into woodcuts for publication in *Harper's Weekly*.

In 1867 Gardner became the official photographer for the

Union Pacific Railroad. Primarily active in Kansas, he photographed the building of the railroad and the new settlements that grew up near it. He also compiled valuable photographic documentation of the Plains Indians of North America. Returning to Washington, he gradually lost interest in photography and devoted the rest of his life to philanthropy.

Mathew Brady

Mathew B. Brady (May 18, 1822 – January 15, 1896) was one of the earliest photographers in American history. Best known for his scenes of the Civil War, he studied under inventor Samuel F. B. Morse, who pioneered the daguerreotype technique in America. Brady opened his own studio in New York in 1844, and photographed Andrew Jackson, John Quincy Adams, and Abraham Lincoln, among other public figures.



When the Civil War started, his use of a mobile studio and darkroom enabled vivid battlefield photographs that brought home the reality of war to the public. Thousands of war scenes were captured, as well as portraits of generals and politicians on both sides of the conflict, though most of these were taken by his assistants, rather than by Brady himself.

After the war, these pictures went out of fashion, and the government did not purchase the master-copies as he had anticipated. Brady's fortunes declined sharply, and he died in debt.

At first, the effect of the Civil War on Brady's business was a brisk increase in sales of cartes de visite to departing soldiers. Brady readily marketed to parents the idea of capturing their young soldiers' images before they might be lost to war by running an ad in *The New York Daily Tribune* that warned, "You cannot tell how soon it may be too late." However, he was soon taken with the idea of documenting the war itself. He first applied to an old friend, General Winfield Scott, for permission to have his photographers travel to the battle sites, and eventually, he made his application to President Lincoln himself. Lincoln granted permission in 1861, with the proviso that Brady finance the project himself.

His efforts to document the American Civil War on a grand scale by bringing his photographic studio onto the battlefields earned Brady his place in history. Despite the dangers, financial risk, and discouragement by his friends, Brady was later quoted as saying "I had to go. A spirit in my feet said 'Go,' and I went." His first popular photographs of the conflict were at the First Battle of Bull Run, in which he got so close to the action that he barely avoided capture. While most of the time the battle had ceased before pictures were taken, Brady came under direct fire at the First Battle of Bull Run, Petersburg, and Fredericksburg.

He also employed Alexander Gardner, James Gardner,

Timothy H. O’Sullivan, William Pywell, George N. Barnard, Thomas C. Roche, and seventeen other men, each of whom was given a traveling darkroom, to go out and photograph scenes from the Civil War. Brady generally stayed in Washington, D.C., organizing his assistants and rarely visited battlefields personally. However, as author Roy Meredith points out, “He [Brady] was essentially the director. The actual operation of the camera though mechanical is important, but the selection of the scene to be photographed is as important, if not more so than just ‘snapping the shutter.’”

This may have been due, at least in part, to the fact that Brady’s eyesight had begun to deteriorate in the 1850s. Many of the images in Brady’s collection are, in reality, thought to be the work of his assistants. Brady was criticized for failing to document the work, though it is unclear whether it was intentional or due simply to a lack of inclination to document the photographer of a specific image. Because so much of Brady’s photography is missing information, it is difficult to know not only who took the picture, but also exactly when or where it was taken.



Brady, upon his return from the First Battle of Bull Run

Mathew Brady, through his many paid assistants, took thousands of photos of American Civil War scenes. Much of the popular understanding of the Civil War comes from these photos. There are thousands of photos in the US National Archives and the Library of Congress taken by Brady and his associates, Alexander Gardner, George Barnard and Timothy O’Sullivan. The photographs include Lincoln, Grant, and soldiers in camps and battlefields. The images provide a pictorial cross reference of American Civil War history. Brady was not able to photograph actual battle scenes, as the photographic equipment in those days was still in the infancy of its technical development and required that a subject be still for a clear photo to be produced.

References

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“An Irishman’s Diary: Parallels between Seán Keating’s wild west and the real thing”.

Smith, Zoe C. (February 2000). “Brady, Mathew B.” *American National Biography Online*. Retrieved January 25, 2009.

Crain, Caleb (August 4, 2013). “How Soon It May Be Too Late”. *The New York Times*. Retrieved August 4, 2013.

The tuition was fifty dollars, which Brady earned by working as a clerk for department store tycoon Alexander Turney Stewart.

“14 Facts About Mathew Brady”. July 13, 2018. Retrieved July 23, 2018.

“Photograph of President Abraham Lincoln”. *World Digital Library*. 1861. Retrieved February 10, 2013.

The couple had no children, but lavished their attention on Julia’s nephew, Levin Handy, who would continue to run Brady’s studio until after Brady’s death.

Wilson, Robert. *Mathew Brady: Portraits of a Nation* Bloomsbury, 2014, pp. 27, 117, 241

Volo, James M. (2004). *The Antebellum Period*. Greenwood Press. p. 106. ISBN 0-313-32518-9.

Emergence of Advertising in America, 1850–1920 – Duke Libraries Archived June 11, 2016, at the Wayback Machine. Library. duke.edu (March 16, 2010). Retrieved September 2, 2011

Under the long coat, he is wearing a saber awarded to him by the New York Fire Zouaves. Although Brady was photographed wearing a sword under his linen duster and claimed to have received the weapon at First Bull Run from the 11th New York Volunteer Infantry Regiment—see Miller’s *Photographic History of the Civil War Vol 1* p. 31—there is doubt as to whether he took pictures at the battle. See Frassantito’s *Antietam*.

“Antietam, Maryland. Allan Pinkerton, President Lincoln, and Major General John A. McClernand: Another View”. *World Digital Library*. October 3, 1862. Retrieved June 10, 2013.

Meredith, Roy (1974). *Mr. Lincoln’s Camera Man, Mathew B. Brady* (Second Revised ed.). New York: Dover Publications. pp. vii. ISBN 048623021X.

The National Archives. “Ingersoll, Jared, (1749–1822)”. *US Government: National Archives*. Retrieved November 1, 2010.

Smithsonian National Postal Museum. *Arago.si.edu* (May 16, 2006). Retrieved September 2, 2011

Lee’s first session with Brady was in 1845 as a lieutenant colonel in the U.S. Army, his final after the war in Richmond, Virginia.

Horan, James D. (1988). *Mathew Brady: Historian With a Camera*. New York: Random House. ISBN 0-517-00104-7.

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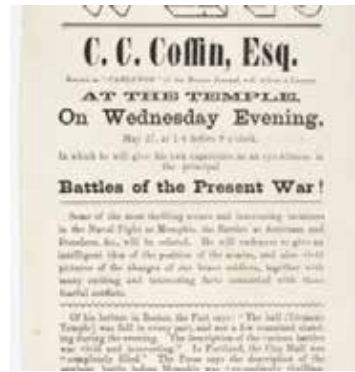
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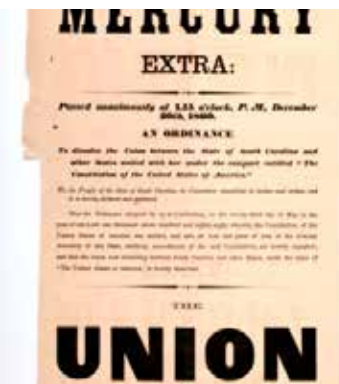
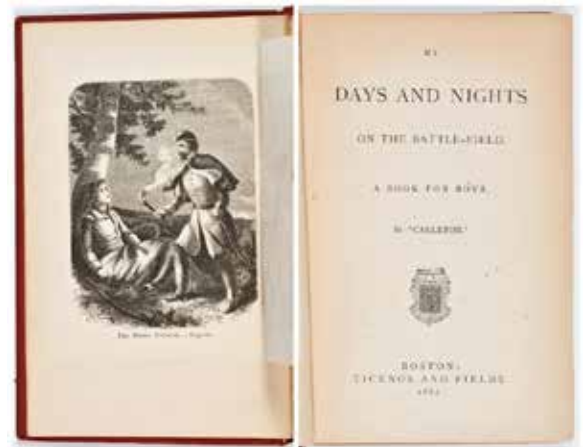
Often reporters who covered battles in Virginia and Maryland wrote their stories on trains from Washington and Baltimore to Philadelphia, New York, and Boston—dispatching brief bulletins by telegraph at stops along the way.

Civil War Reporting and Reporters

In the 1850s, American newspapers employed a few paid correspondents and writers, but it was during the Civil War that newspaper reporting dramatically came of age. As war spread across the country, so did legions of reporters. The major dailies sent them everywhere. Throughout the war, the New York Herald alone regularly had more than forty reporters on the fields of battle.

Though newspaper reporting had never been a profession that required specialized training or certification, during the Civil War reporters took on many of the characteristics of professionals: on the major dailies, they were salaried and given lavish expense accounts; they operated independently in the field; they lived and worked together in a community of comrades—a “bohemian brigade,” they called themselves; they were supremely competitive yet shared the values that would become standard in journalism, such as a devotion to facts, eyewitness description, speed, and scoops; they mastered the complicated wartime telegraph network; they resisted military and government censorship; they often became famous celebrities, even when their stories appeared without bylines; and they wrote instant books and best-selling memoirs to cash in on that fame.

If reporting for Northern newspapers was a logistical struggle, it was a nightmare for the South. Telegraph and rail connections were sparse and unreliable. Furthermore, Southern newspapers were cut off from the Associated Press, the leading news-sharing cooperative, based in New York. Southern publishers organized their own Press Association in 1862, which did its best to distribute news dispatches to all the Southern dailies. Like the North, the South had its own celebrity reporters, including Felix Gregory de Fontaine of the Charleston Courier and Peter W. Alexander of the Savannah Republican.



The art of war reporting, then as now, required a mastery of logistics as well as of reporting and writing. Like the army generals, the journalists who covered the Civil War depended on telegraphs, railroads, and horses. The enemy’s task, often achieved, was to destroy those means of communication. Thus, dramatic accounts of reporters getting their stories of great battles and getting those stories back to their newspapers became chapters in the professional lore of American journalism.

For example, George W. Smalley of the New York Tribune, unable to get a telegraph connection, wrote what is usually considered the best story of the Battle of Antietam by the light of a small oil lamp on a military train from Baltimore to New York. He arrived at the newspaper office at 5 a.m., and within a couple of hours the Tribune had thousands of papers on the streets of New York, just the second morning after the battle. At the Battle of Gettysburg, after the Union victory seemed assured, reporters scrambled to file their stories. The nearby telegraph lines had been cut, but A. Homer Byington of the Tribune had arranged ahead of time to repair the wires near Hanover and in return was allowed to monopolize the reconnected telegraph link with New York long enough to achieve one of the biggest scoops of the war.

We are always looking for content suggestions, comments, Book Reports, Family Civil War stories, advice.

Send your contributions to the Editor at sarwilliamssa@gmail.com

Member Ancestors

Compiled from current and past member information.

Red Text indicates publication of a biography in the *Camp Communicator*

Current Members		Ancestor		Unit
Theodore J	Chamberlain	Chamberlain	Jeremiah M	Pvt, Co B 176 th OH Vol Inf
Keith Alan	Chapman	Stillman	Samuel	Pvt, Co B 94 th IL Inf
Steven	Chapman	Stillman	Samuel	Pvt, Co B 94 th IL Inf
Jeffrey L	Chubb	Brownell	(William) Henry	Pvt., Merrill's Horse, MO
Harold L	Cray	Bassett	George W	Pvt., Co F 54th Reg Ohio Inf
Rex	Dillman	Yaw	Benjamin Franklin	Pvt, Co G 26 th MI Inf Reg,
Richard	Gorske	Hackeman	Frederick H	Cpl, Co L 1 st IL Lt Artillery
Rodney Samuel	Krieger	Krieger	Jacob	Pvt, Co I, 19th MI Inf
Glenn	Palen	Palen	Charles	Pvt Co E 128 th IN Inf
Charles L	Pfauth Jr	Shopbach	Henry	Pvt, Co F 52 nd PA Vol Inf
Charles L	Pfauth Sr	Shopbach	Henry	Pvt, Co F 52 nd PA Vol Inf
Ray	Truhn	Goodenough	Alonzo	Sgt, Pvt, Co A 2 nd VT Inf
Steven Allen	Williams	Carter Mountjoy/Munjoy Wetmore Wetmore Wetmore	Oren George W Abiather Joy/JA Gilbert Helon/Hellen	Pvt, Co B 186 th NY Vol Inf Pvt, 11 th MI Vol Cavalry & 1 st MI Sharpshooters Pvt 66 th IL Inf Pvt 2 nd Reg NE Cavalry Pvt 13 th Reg IA Inf
Matthew Carter	Williams	Carter	Oren	Pvt, Co B 186 th NY Vol Inf
Past Members		Ancestor		Unit
Roger C	Gorske	Hackeman	Frederick H	Cpl, Co L 1 st IL Lt Artillery
Kenneth A	Gorske	Hackeman	Frederick H	Cpl, Co L 1 st IL Lt Artillery
Dennis L	Gorske	Hackeman	Frederick H	Cpl, Co L 1 st IL Lt Artillery
Michael	Gorske	Hackeman	Frederick H	Cpl, Co L 1 st IL Lt Artillery
Irving	Hackeman	Hackeman	Frederick H	Cpl, Co L 1 st IL Lt Artillery
Richard	Horton	Horton, Jr	William	
Virlin	Dillmam	Mason	Daniel W	
Daniel	Stice	Pegg	Henry Riley	Co E 17 IN
Amasa	Stice	Pegg	Henry Riley	Co E 17 IN
Douglas	Christopher Morales	Terwilliger	Albert Eugene	Co B Batt 9 NY HA

Camp Communicator

Sons of the Union Veterans of the Civil War

Frederick H. Hackeman Camp 85

AUGUST BIRTHDAYS TO CELEBRATE

Jeffrey Lynn Chubb 8/6
Charles L Pfauth Sr 8/7
Rodney Samuel Krieger 8/8
Steven Williamas 8/14

SEPTEMBER BIRTHDAYS TO CELEBRATE

Keith Alan Chapman 9/6

Address Label here