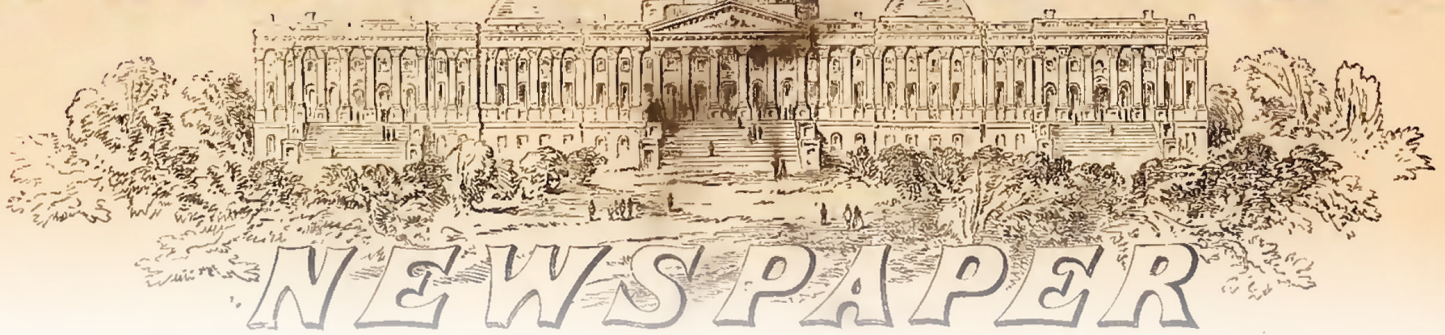


FRANK LESLIE'S ILLUSTRATED NEWSPAPER



Entered according to the Act of Congress in the year 1862, by FRANK LESLIE, in the Clerk's Office of the District Court for the Southern District of New York.

Vol. 11, No. 21, Vol. 11

NEW YORK, MAY 31, 1862

PRICE 12 CENTS

Frank Leslie's Illustrated Newspaper: Civil War Naval Illustrations

By Gary McQuarrie and Charles Williams

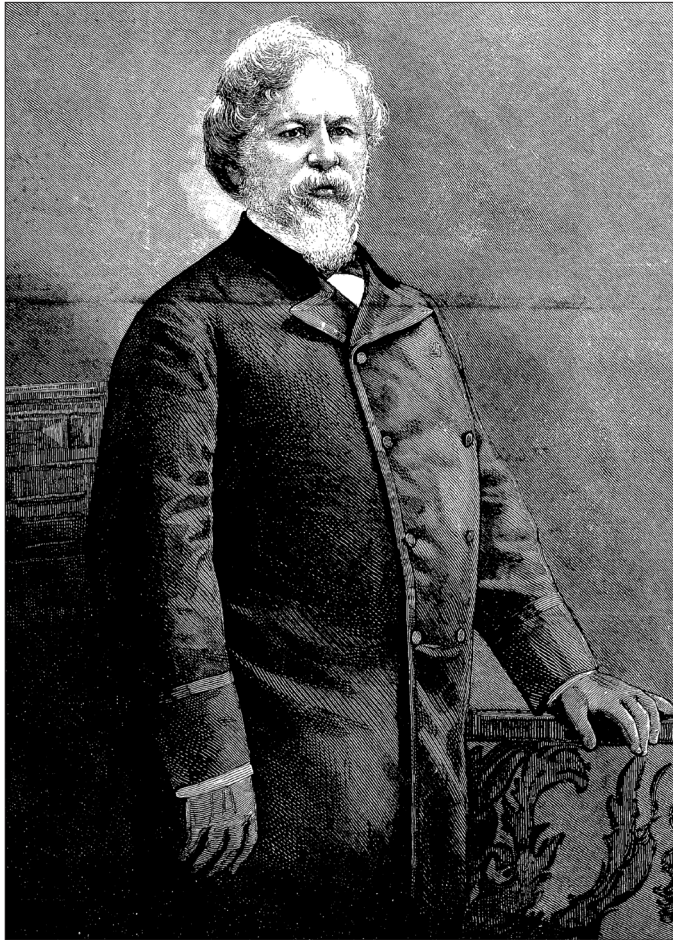
FRANK LESLIE'S ILLUSTRATED NEWSPAPER (hereafter *Leslie's*, but not to be confused with *Leslie's Monthly* magazine) was one of three major American illustrated newspapers (along with *Harper's Weekly* and the *New York Illustrated News*) during the Civil War and was one of the most highly read periodicals in the United States during the conflict. These publications were classified as newspapers because they reported current events; however, they focused on material more often seen in magazines, mainly features and illustrations. *Leslie's* was started by Frank Leslie, the nom de plume of Henry Carter, a talented engraver who was born in 1821 in England. As a young man in London he contributed sketches to *The Illustrated London News*, signing them as Frank Leslie to ensure his anonymity from his family and relatives who discouraged his artistic aspirations. Leslie took a job in the engraving department of *The Illustrated London News*, ultimately becoming the superintendent of engraving at the newspaper, and an expert and inventor in his engraving work.

By 1848, Leslie had acquired significant experience at *The Illustrated London News* and struck out for America.

After arriving in New York, he worked as an independent engraver; one of his early clients was promoter P.T. Barnum who commissioned Leslie for illustration work in support of a professional singer's tour. When *Gleason's Pictorial* magazine was established in Boston, Leslie moved there to take charge of its engraving opportunities, where he discovered that the engraving process could be significantly accelerated by dividing a drawing into multiple small blocks and distributing the work among many engravers. But he soon returned to New York City to work for P.T. Barnum's short-lived *Illustrated News*. At this point, having gained expertise and experience, he started his own publishing business in 1854 with a successful illustrated women's fashion newspaper and an illustrated romance fiction magazine. A year later, he started *Frank Leslie's Illustrated Newspaper* after months devoted to organizing an efficient art staff; the first issue was published on December 15, 1855. In 1857, Carter finally legally changed his name to Frank Leslie.

Frank Leslie was Editor of *Leslie's* from 1855-1880. At the time of his death in January 1880, its circulation had

Frank Leslie's Illustrated Newspaper: Civil War Naval Illustrations



Line engraving portrait of Editor and Publisher Frank Leslie from front cover of the issue announcing his death. Published in *Frank Leslie's Illustrated Newspaper*, Volume XLIX, No. 1269, p 381, January 24, 1880.

declined to approximately 33,000. After his death, Mrs. Leslie succeeded to the management of the publishing house and brought significant skills to the position. She developed a decorative cover for the newspaper, used improved paper stock, enhanced the printing of the woodcuts, brought in new writers, and increased the circulation to nearly 50,000 within a year or two. In 1889, Mrs. Leslie sold the newspaper to the publishers of *Judge*, a weekly satirical magazine. *Leslie's* subsequently had a series of names, each a variation on the original—it became *Frank Leslie's Illustrated Weekly* in 1891, *Leslie's Illustrated Weekly* in 1894, *Leslie's Weekly* in 1901, then changed back to *Leslie's Illustrated Weekly* in 1907, to *Leslie's* in 1912, to *Leslie's Illustrated Weekly Newspaper* in 1914, and finally back to *Leslie's* in 1920. Following the Civil War, *Leslie's* circulation continued to grow substantially into the first years of World War I,

but after that war it suffered serious decline and the last issue was published on June 24, 1922.

Leslie's During the Civil War Years

The key to *Leslie's* success was the caliber of its illustrations. Frank Leslie had rigorous demands for accuracy and speed in preparing and publishing the illustrations. From the staff of artists he employed came the majority of the most talented cartoonists and sketch



Frank Leslie's Publication Office, 19 City Hall Square, New York City, NY. Line engraving published in *Frank Leslie's Illustrated Newspaper*, Volume XI, No. 264, p 532, December 15, 1860.

artists of the Civil War. 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 *Leslie's* and remained so until several years into the war when it was able to recruit artistic talent away from *Leslie's* and attract other talent based on its resources and aggressive recruitment. It was *Leslie's* that first established illustrations as an effective and successful technique of reporting. As an engraver himself, Leslie oversaw and supervised the preparation of illustrations to a high standard and his field artists knew they could rely on the newspaper's engravers to transform their sketches into excellent illustrations.

Leslie's was published weekly every Saturday. In July 1861, *Leslie's* proclaimed itself "the oldest, most brilliant and most enterprising illustrated newspaper in America," typical of the relatively grandiose self promotion of the illustrated newspapers of the era. Not only an illustrated journal, it claimed to be "A Family Paper of the highest order and merit." In December 1861, 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 (52 numbered issues), \$2.50. 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. By December 6, 1862, the price of a single issue rose to 7 cents based on increased paper and production costs, as well as value; only 3 issues later, it rose to 8 cents per issue. By April 1864, 14 weeks cost \$1.00 and 1 copy for 1 year cost \$3.50, while the price of a single issue remained 8 cents. In July 1864, the price of a single issue was increased to 10 cents, with 1 copy for 13 weeks, \$1.00 and 1 copy for 1 year, \$4.00. These prices remained in effect through the end of the Civil War.

By 1860, *Leslie's* had grown to an "immense circulation" of 164,000 (Volume IX, No. 218, p 145, February 4, 1860). 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 that of the *New York Illustrated News*. By 1865, its circulation had decreased to approximately 50,000. Looking back, *Leslie's* was ultimately considered to be of markedly

lesser quality than *Harper's Weekly*, which was considered to be both superior in literary excellence and better printed, although *Leslie's* was generally considered, especially in its early years, to have excelled in a "liveliness" in presenting the American culture with an amusing perspective and in the caliber of its illustrations in the early years of the Civil War. Like *Harper's Weekly*, *Leslie's* became a great pictorial history of the Civil War through its illustrations.

Leslie's Volume XI, No. 281, April 13, 1861 through Volume XX, No. 502, May 13, 1865 encompassed the Civil War, a total of 221 issues ("numbers"). During the Civil War, typical issues of *Leslie's* were 16 pages in length, with dimensions of approximately 12 x 16 inches (the size allowed easy shipping), and would contain 16 to 32 illustrations consisting of two types:

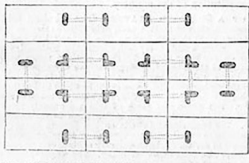
- 1) based on photographs taken by numerous Civil War photographers and
- 2) engravings based on sketches done by 'Special Artists' and over 50 "corresponding artists," including some on US naval expeditions or ships of war engaged in the blockade.

Leslie's had a significantly higher proportion of illustrations prepared by 'Special Artists' than did *Harper's Weekly*; *Leslie's* engaged 16 identified 'Special Artists' as on-scene corresponding illustrators who each had at least 10 illustrations published. 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



EDITORIAL ROOMS.

HOW ILLUSTRATED NEWSPAPERS ARE MADE.
 Few persons, however well informed regarding literary and artistic matters, understand clearly the distinction between a pictorial paper and an illustrated newspaper. The first—the pictorial paper—is merely the medium of presenting to the public pictures, whose merits consist in their abstract attractiveness, without regard to the passing events of the day. A pictorial paper, therefore, gives literally nothing but pictures. An illustrated newspaper, on the contrary, not only furnishes its weekly gallery of art, but gives the current news, thus bringing the genius of the pencil and the pen promptly to illustrate the recorded event. Our present number is a most excellent illustration of our idea. On Saturday last a congregation of unusual interest occurred in Brooklyn; not only is the event noticed in our paper with prepared description from the pen, but one of our most accomplished artists was early at the scene, and has made it permanent as a graphic picture. Within the last week have occurred the appalling accidents near Philadelphia and on Lake Erie.



BACK OF BLOCK, SHOWING HOW IT IS FASTENED TOGETHER.

These things are the news of the day; our paper contains ten illustrative pictures, drawn from nature, and adding their charms and their horrors to the letter-press description peculiar to papers not illustrated. Our readers will therefore perceive with what rapidity the artists' labors and the engravers' work must be brought into requisition, and also form some idea of the certainty with which each must do their work, and the necessary extra expense attending such rapid execution. To bring to the eye with perfect accuracy the great and novel events, notable localities, and portraits of persons in whom the public have an interest, is a task that affords a pleasure second only to an actual view or a personal reconnaissance. An illustrated newspaper, if it fulfills its mission, must have its employees under constant excitement. There can be no indolence or ease about such an establishment. Every day brings its allotted and Herculean task, and night affords no respite.

The only way an illustrated newspaper is published at all, is by a most ingenious division of labor, a total disregard of expense, and a directing head to the whole concern, not only possessed of more than usual business capacity, but also perfect in the generally inconsistent quality of a perfect knowledge of art, and all the practical details necessary not only to produce pictures and engravings, but also a perfect knowledge of the mechanical appliances by which they are created.

Our readers must imagine a vast publishing house, composed of many departments, each filled almost to overflowing with editors, engravers, artists, compositors, pressmen, clerks, newsboys, and others perfectly acquainted with the reporter's calling. An edition of the paper is to be produced—the manner we will endeavor to give. In the first place, there is a corps of editors, whose duties are divided up between editorials and general subjects, and matter particularly descriptive of the engravings, searching the mails for general news, condensations of the events of the week, theatrical and musical criticisms giving constant employment to seven or eight persons. Information is received that an accident has occurred, or that some great mass meeting or other event will take place. Immediately one or more artists are dispatched to the point of interest, and by long exposure hasty sketches are made that are to be elaborated when shrouded in our gardens, but which in Turkey expands by slow growth into a tree with a trunk of a few inches in diameter. This valuable

product is nearly as hard as flint, and can be cut with great precision. From the diminutive size natural to its growth, it is only possible to produce pieces large enough for the purposes of an illustrative paper by joining innumerable small bits together and fastening them by screws on the back of the block, as will be seen by the engraving. The art required to perform this apparently simple mechanical process cannot be understood except by those directly engaged in the business, or by those who have to use the wood to print from after it is engraved. The block of wood having been selected, and the "travelling artists" having supplied the subject, other artists again are employed in putting the design on the block, which when done is one of the most beautiful works of art without color that can be imagined. The hour of publication is near at hand, and here we have a two-page picture to be engraved, which cannot be completed by a single hand under several days of hard labor. What is to be done? The screws which hold the small parts of the wood together are unloosened, and the block is divided into ten or twenty parts. Upon each there is but the fragment of the drawing; one has a little bit of sky, another a group of children cut in two in the middle; another, part of a house; another a trunk of a tree; another is covered with foliage. Ten or fifteen engravers now seize these fragmentary pieces, and work night and day; not a moment is lost; they silently and industriously pursue their work, and the surfaces of the several blocks are cut away save where they are marked by the image of the artist's pencil, and we have left the surface which makes the impression on our paper known as a wood engraving. The engravers' tools are very few in number, and very simple in construction. They are called: 1. flat tool; 2, 3, 4 and 5, graters; 6 and 7, tint tools; 8, sand-bag; and stand on which the block is laid; 9, scraper; 10, chisel—and cost comparatively but a small sum; yet with these simple tools the engraver, with an incomprehensible certainty to the spectator, runs through the complicated outlines of the innumerable forms which make up the pictures of our weekly edition, displaying a skill of handling to our notions as wonderful as the touch of the artist himself. Leaving the engravers at their work, we will step into the familiar printing-office. The first thing that attracts our attention is an immense steam-engine, whose piston-rod quickly, as if marking the breathing of some huge monster, sets all the complicated wheels in motion. There is no noise; all is expressive of silence and power. The huzza-wheel which rolls steadily round as if it were a ring of Saturn, and the "governor," as if possessed of absolute intelligence, elevates and depresses its arms, managing thus wise the steam, and controlling its influence upon the useful machinery. In old Franklin's time the straining muscle of the human arm performed this useful labor, but now the genius of Watt and Fulton has caught the elements, and made them willing servants to do this menial service.

The compositors' rooms are next in order of interest. It is here that the manuscript from the editorial rooms reach the printers, who proceed at once to put it in type. It is first set up, then read by copy, and generally revised by the author, who frequently finds an opportunity to improve a period or correct an error, which he would not have noticed in the miserable scrawl which he hands in as his editorial matter. Throughout our great city, so far as newspapers are concerned, a large share of the labor of type-setting is done at night, and yet printers, becoming accustomed to late hours, generally enjoy equal health with those who retire at more seasonable times, and who do not by necessity turn night into day. The "matter" being up, the next order is to put it in the "form," which in an illustrated paper is more difficult than in any other. Originally it is "composed" in columns

exactly suited to the paper; but a casual glance at the different sizes of the wood-cuts will explain how it is that the same type has to be re-arranged, so as to meet the many differences in the size of the engravings. This work, which is very difficult, "made up," and is carried into the "press-room," a department in a printing office which especially attracts the notice of visitors. The highest mechanical ingenuity is brought into requisition to create a "cylinder press," one of which will quietly perform the labor of many hands; and do it with a neatness and dispatch impossible to be obtained in any other way. In forms put upon the press filled with engravings is used what is termed an "overlay," the construction of which requires much experience. An impression is taken of each engraving on thick paper, and then they are laid upon a table, and by a sharp knife all the white parts of the picture are removed; when this is done, the dissected picture is put upon the cylinder of the press in such a way as to make unusual pressure upon the engraving, or special parts of it, while being printed. It is in this way that such brilliant effects are often produced. Were this otherwise, the pictures would come up with the same even tone, so peculiar and so beautiful to solid columns of type.

The paper once printed, innumerable rolls, containing a hundred each, are now distributed to the news agents, by them to be sent to the different libraries deposited throughout the entire country, while other hundreds are taken to the packing room to be sent in wrappers, marked with subscribers' names, and then to be sent to the Post-office for distribution. Meanwhile, those important attaches to every New York newspaper establishment—the newsboys—are clamoring in crowds around the door of the publication office, fighting and struggling for the first supply. Having obtained their wishes, they mechanically start off on a run, and keep up a yell, well calculated to split the ears of pedestrians. So entirely absorbed do theseurchins become in their vocation, that they can often be seen hallooing their "wares" along an entire block of buildings in which every house is closed and not a possible purchaser in *Frank Leslie's Illustrated Newspaper, ere they is.* But too much cannot be said in favor of the newsboys; they are an enterprising class of juveniles, and acquire a remarkable sharpness while engaged in their employment. Some few are economical, and support aged mothers or helpless brothers and sisters, but the majority "live fast," lighting the candle of life at both ends. An old newsboy is a rarity not yet exhibited at Bartram's Museum.

Our space will not permit us to go into that elaborate description we should desire to inform the public of the vast expense and mental artistic labor required to get out what can properly be termed an *Illustrated Newspaper*. Our beautiful illustrations will more than compensate for our omissions. No business combines within itself so many difficult elements to control; and from the first conception of our weekly issue, where the subjects of representation are still in the brain, through every manifestation of their progress to the completed sheet, a constant supervision is not only necessary, but the master-spirit must be accomplished in a thousand apparently inconsistent things. He must combine the rarest business talent with the most intense knowledge of every department of art; he must be mechanical and poetical—practical to the last degree, yet full of enthusiasm and poetry. It is all these varied qualifications, so difficult to find in one person, heretofore a failure, but with Mr. Leslie the case is different. The finest living practical engraver himself, acquainted with every degree of power that can be produced upon wood—practically *au fait* in the knowledge of every material used in getting out his sheet, from the broom that sweeps the printing office up through every department

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ENGRAVERS' ROOM.

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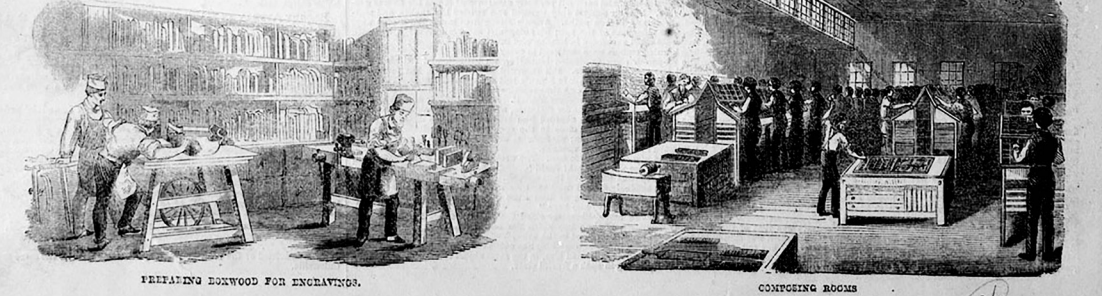
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COMPOSING ROOMS.



PREPARING BOXWOOD FOR ENGRAVINGS.

basis for the illustrations were not always identified. 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. Because other periodicals in both the North and the South consistently published almost exclusively content, perhaps with occasional maps, *Leslie's* provided one of the most extensive set of original illustrations of the war; however, *Harper's Weekly* also provided similarly extensive illustrations of the war. 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 the events 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.

Leslie's also published many so-called "double numbers" or "double issues," to accommodate the large numbers of interesting sketches sent to the newspaper by its special artists and occasional contributors. *Leslie's* believed that the public required their publication to fully represent the conflict pictorially. In May 1862, *Leslie's* claimed it published these "doubles" to "eclipse other illustrated contemporaries," as well as to undertake something "it alone was capable of doing compared with other illustrated newspapers on this side of the Atlantic," another self-promoting boast. Based on manual review of the issues accessible online by the Editors of *Civil War Navy—The Magazine*, *Leslie's* published "doubles" in Civil War issues as follows: 1861 (0), 1862 (6), 1863 (1), 1864 (0), 1865 (1). During the Civil War, it also carried many full-page and 2-page illustrations of military engagements and an occasional 4-page folding battle scene.

Leslie's Special Edition Civil War Pictorial Books

Numerous and varied editions, including facsimile editions, of pictorial collections from *Leslie's* have been published since the 1860s and in the modern era, sometimes with new, authored introductions. These editions contain very high quality illustrations. A classic edition is *Frank Leslie's Illustrated History of the Civil War* (Louis Shepheard Moat, Editor. Introduction by Joseph B. Carr. One Volume, 512 p [New York: Mrs. Frank Leslie, 1894]). Based on a manual review by the Editors of *Civil War Navy—The Magazine*, this specific edition has 659 illustrations (115 naval-related illustrations); these numbers include 111 portraits (6 naval officers) and 11 maps (6 naval related). The illustrations are listed by title or under a more general topic (e.g., battle, fort, geographic location) in a 4-page index at the beginning of the book. Searching for a specific illustration is a relative hit-or-miss undertaking given that the captions form the basis for the indices.

The Soldier in Our Civil War: A Pictorial History of the Conflict, 1861—1865 (Paul F. Mottelay, T. Campbell-Copeland, Editors. Introduction by Robert B. Beath. Volumes I & II [New York: Stanley Bradley Publishing Company, 1890]) is another iconic pictorial collection of illustrations from *Leslie's*. Based on a manual review of this edition by the Editors of *Civil War Navy—The Magazine*, Volumes I and II combined have 1,448 illustrations (161 naval-related illustrations); these numbers include 204 portraits (11 naval officers) and 39 maps (12 naval related). A minority of the illustrations have sketch attributions to identified artists, including Edwin Forbes, Frederick B. Schell, J.H. Schell, R. Schell, Charles E.H. Bonwill, E.S. Hall, F. Munson, William T. Crane, W.H. Johnson, William R. McComas, James W. McLaughlin, Henri Lovie, George Law, G.P. Kirby, Walter A. Lane, James Francis Edward Hillen, William Waud, F.B. Wilkie, and Albert Berghaus. Only a few of these identified artists reflect naval-related illustrations (mainly attributed to William T. Crane, Henri Lovie, and William Waud), and identified artists are only noted in the Index to Illustrations in Volume II; the Index to Illustrations in Volume I does not identify artists, although a minority of illustrations in Volume I have captions identifying the artist. In Volume I, the

Frank Leslie's Illustrated Newspaper: Civil War Naval Illustrations



The Great Naval Battle on the Mississippi.--Passage of the 2nd Division of the National Squadron Past Fort Philip, April 24, 1862. Line engraving published in *Frank Leslie's Illustrated Newspaper*, Volume XIV, No. 345 (Supplement with Paper No. 344), p 101, May 24, 1862.



Farragut's Naval Victory in Mobile Harbor--The *Hartford* Engaging the Rebel Ram *Tennessee*. Line engraving published in *Frank Leslie's Illustrated Newspaper*, Volume XVIII, No. 466. p 369, September 3, 1864.

double-page illustrations (142 illustrations, 14 naval related) are listed by illustration title or under a more general topic (e.g., battle action, fort, geographic location) in a 1-page index at the beginning of the volume, with a 4-page index of all illustrations (829 illustrations, 90 naval related [including maps and portraits]) at the end of the volume. In Volume II, the double-page illustrations (91 illustrations, 9 naval related) are listed by illustration title or under a more general topic (e.g., battle action, fort, geographic location) in a 1-page index at the beginning of the volume, with a 3-page index of all illustrations (619 illustrations, 71 naval related [including maps and portraits]) at the end of the volume. Searching for a specific illustration is a relative hit-or-miss undertaking given that the captions form the basis of the indices.

It appears that in none of the editions of pictorial collections of *Leslie's* illustrations noted herein are the illustrations credited to the original issues of the newspaper in which they were published.

Accessing *Leslie's* Online

Today, *Leslie's* is available online free for reading and full-text searching but in only a limited number of digital sources. However, identifying and locating specific Civil War illustrations, including naval illustrations, in these online sources still involves some degree of manual effort, with the search process guided generally by the date of a specific event or time period of the war of interest or relevance and, in the case of naval illustrations, by a ship name, a naval battle or action, or a high-ranking naval officer's name.

Leslie's on The Lincoln Financial Foundation Collection

Leslie's during the Civil War years is available for free via the Internet Archive, Volumes 11 (1860-1861) through 22 (1865-1866):

<https://archive.org/search.php?query=Leslie%27s%20illustrated%20newspaper>

Sixteen Civil War year issues are missing from this collection: Volume 12 (No. 308, October 12, 1861), Volume 16 (No. 403, June 27, 1863), and Volume 17 (No. 417, September 26, 1863 through No. 430, December 26, 1863). Volumes may be viewed magnified

with very good resolution and can be easily scrolled using a slide button, and pages are quickly turned using arrow buttons, making this site useful for relatively rapid scanning. Volumes can be downloaded as large PDF files.

Leslie's on Accessible Archives

Leslie's is available to institutions on a one-time purchase basis or an annual subscription or to individuals on a paid personal subscription access basis from Accessible Archives (<http://www.accessible-archives.com>; Malvern, PA). Personal subscribers can subscribe on a quarterly or annual basis. Personal subscribers are limited to viewing 250 pages, images, and tables of contents per month. The entire collection is available and searchable, divided into 14 parts (from 1855 to 1922). Searching requires a degree of skill and learning the database search methodologies and strategies. Once a search is completed, one can access the full-text as well as the image of the page of *Leslie's* of interest; unfortunately, one cannot scroll to other pages but rather must click on 'previous image' or 'next image' buttons to move within an issue. The restricted number of page views associated with an individual subscription limits the functionality of searching this database. However, the database does hold the complete set of *Leslie's*, including during the Civil War years, whereas the other online and CD sources have missing issues as previously noted.

Leslie's on One Horizon CD

One Horizon (Virginia History and Genealogy) offers a CD (via eBay) containing the 1860-1865 years of *Leslie's*, Volumes 9 through 20. *This collection lacks the same missing issues as that of The Lincoln Financial Foundation Collection online.* The collection is searchable. The CD also contains the book *Frank Leslie's Illustrated History of the Civil War* (Louis Shephard Moat, Editor. Introduction by Joseph B. Carr. One Volume, 512 p [New York: Mrs. Frank Leslie, 1894]) and a copy of *Leslie's Illustrated Weekly Lincoln Centennial Number* (Issue) (Volume 58, No. 2787, February 4, 1909).

Leslie's from BACM Research—Paperless Archives

BACM Research—Paperless Archives offers for purchase a download of the same years and issues of *Leslie's* as available in The Lincoln Financial Foundation Collection on the Internet Archive and *Leslie's* on One Horizon CD.



Front page of a supplement to *Frank Leslie's Illustrated Newspaper*, Volume XIV, No. 345 (Supplement with Paper No. 344), p 97, May 24, 1862 with 3 naval illustrations: (top) The Capture of New Orleans—The Rebel Iron-clad Steamer *Anglo-Norman* on Fire and Scuttled, and the Rebel Steamer *Mississippi* on Fire.—From a sketch by our Special Artist, Mr. Wm. Waud. (middle) The War in the South-West—The Rebel Steam Ram *Manassas* "Riddled," Abandoned and on Fire, After the Great Naval Fight of April 25.—From a sketch by our Special Artist, Mr. Wm. Waud. (bottom) The War on the Lower Mississippi—The Famous Rebel Ram *Manassas* Endeavoring to Sink the U.S. Steamer *Mississippi* by Running into Her.—From a sketch by our Special Artist, Mr. Wm. Waud, Then in the Maintop of the *Mississippi*.

Finding Civil War Naval Illustrations in *Leslie's*

During the course of the Civil War, *Leslie's* and *Harper's Weekly* each published several thousand original illustrations, with *Leslie's* claiming to have published over 3,000 war-related illustrations by more than 80 artists at the beginning of 1865 (Volume XIX, No. 485, p 257, January 14, 1865). Based on a manual review of all 221 issues encompassing the Civil War by the Editors of *Civil War Navy—The Magazine*, almost 540 of these were naval-related illustrations (including 30 maps and 16 officer portraits).

The challenge for most Civil War naval enthusiasts is how to identify and readily locate specific naval illustrations in the 223 individual issues published from the start to the end of the war.

These illustrations richly complement the Civil War photographs of coastal defenses, naval vessels, navy yards, and naval officers because many 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 *Leslie's* during the Civil War, which is unfortunate given the extensive set of original illustrations it published, including naval-related illustrations.

To locate a naval illustration from *Leslie's*, a multi-pronged search strategy is generally necessary. An initial search of the Naval History and Heritage Command (NHHC) Photographs Collection (<https://www.history.navy.mil/our-collections/photography.html>) can locate some of *Leslie's* Civil War naval illustrations (only approximately 20% of those available). In the NHHC Photographs Collection, The Editors of *Civil War Navy—The Magazine* found just over 100 naval illustrations (including only 2 portraits and 2 maps) from *Leslie's*, *Frank Leslie's Illustrated History of the Civil War*, and *The Soldier in Our Civil War*. These naval illustrations are digitized and may be easily downloaded in low, medium, or high resolution. The naval illustrations in the NHHC Photographs Collection may be found by using the combined search terms of "*Leslie's*" (or "*The Soldier in Our Civil War*") AND "Civil War year of interest." The results using "*Leslie's*" as a search term do include some duplicate images, unrelated images, and some images with more than one Civil War year included in the description; typically, these illustrations are attributed to a specific month and year of the illustrated newspaper, but specific citation details such as issue, page number, or week of publication are not included. The results using "*The Soldier in Our Civil War*" do provide the volume number and page number for each illustration. Alternatively, the specific naval event or battle or the name of the warship involved (or naval officer name) may be used as a search term in the NHHC Photographs Collection and the search results scanned, but this can be a hit-or-miss approach; however, a search (or modified search) can be performed and the results scanned quickly.

Frank Leslie's Illustrated Newspaper: Civil War Naval Illustrations

Freely accessible online digital collections of *Leslie's* searched by the Editors of *Civil War Navy—The Magazine* do not have volume or annual indices of the engravings or illustrations in the Civil War years of publication. Thus, one is left to manually scan various special edition publications of *Leslie's* illustrations, as well as accessible online digital collections of the illustrated newspaper, 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. The indices of the special edition publications can be manually scanned, but this can be a hit-or-miss method because the index entries are typically (but not always) the captions for the illustrations.

Beside the accessible online digital collections, a limited number of libraries nationwide contain either bound print volumes or microfilm formats of *Leslie's* (WorldCat.org), and various bound print volumes of *Leslie's* or the special edition publications may be for sale from a commercial source.

Acquiring Original *Leslie's* Issues

Originals of *Leslie's* Civil War (1861-1865) issues (and occasionally bound individual annual volumes or volume sets) can be purchased 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, but do not appear to be as widely available as original issues of *Harper's Weekly*. The listings below are a sample of sellers and are not intended to exclude other sellers. Potential acquirers should be aware that there may be listings for facsimile reproduction issues, not originals, for sale on many sites and the facsimile versions are not always specified; very low prices are typically an indication of a facsimile issue. Additional information on detecting reproductions of Civil War-era newspapers, including *Leslie's*, can be found on an authored collectors information web page at:

<http://www.historicpages.com/cwfakes.htm>

Timothy Hughes Rare & Early Newspapers

This online seller has a small number of selected *Leslie's* issues available for sale: <http://www.rarenewspapers.com>

All issues are authentic originals and unless otherwise specified, are complete and in good condition, although actual issue conditions vary. Issues are continually added to the stock for sale and are made available for sale as quickly as feasible. First-rate issues may have minor foxing (age-related process of deterioration that causes spots and browning on old paper) and wear that is typical for a collectible, and centerfolds may have small binding holes. If images are not present, the seller is pleased to provide them upon request. The seller often has lesser-rated condition issues available at lower prices.

Dietrich's Vault

Dietrich's Vault is an online seller of a comprehensive collection of vintage ephemera, antiques, and collectibles. In addition to other Civil War ephemera, this seller offers only originals of numerous magazines and illustrated newspapers of the era, including *Leslie's*, *Harper's Magazine* and *Harper's Weekly*, *The Illustrated London News*, the *Century Magazine*, and *Scribner's Magazine*:

<http://www.dietrichsvault.com/default.aspx>

The seller rates the condition of an issue and provides additional details on its condition. The website also contains a Resources tab under which searchers find useful articles on ephemera preservation and distinguishing original prints and photographs from reproductions and fakes. Purchasers may buy individual pages or complete issues as available.

Summary

Despite *Harper's Weekly* having a perceived greater literary value and general reputation for its extensive Civil War reporting and pictorial representation, *Leslie's* appears to have had a very comparable pictorial representation of the conflict, including a comparable or possibly higher number of naval-related illustrations. Perhaps because *Harper's Weekly* was considered the most widely read and the primary illustrated newspaper of the North, its illustrations appear to be more widely used (and accessible) than those of *Leslie's* in Civil War-related publications. Nonetheless, *Leslie's* illustrations are numerous and appear comparable in coverage and detail. Because there is *no comparable compilation of illustration listings for Leslie's as exists for*



Destruction of the Famous Confederate Privateer *Nashville*, in the Ogeechee River, Georgia, by the Union Ironclad *Montauk*, Capt. Worden, Feb 28. Line engraving published in *Frank Leslie's Illustrated Newspaper*, Volume XVI, No. 391, p 13, March 28, 1863.

Harper's Weekly (the self-published index compilation by Richard A. Owens), searching the Naval History and Heritage Command Photographs Collection online is the first step recommended to try to identify a *Leslie's* naval illustration of interest. Alternatively, one is left to manually scan various special edition publications of *Leslie's* illustrations and their indices, as well as the accessible online digital collections of the illustrated newspaper, usually searching within the latter 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. The *Leslie's* online digital resource may be used to identify specific issue details.

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Gary McQuarrie is Managing Editor of *Civil War Navy—The Magazine* and resides in New Hope, PA.

Charles Williams is Editor and Publisher of *Civil War Navy—The Magazine* and resides in Savannah, GA.