

Naval Illustrators

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.

Nos. 346 & 347—VOL. XIV.]

NEW YORK, MAY 31, 1862.

[PRICE 12 CENTS.]

The Emilie St. Pierre.

William Waud: 'Special Artist' for Leslie's and Harper's

By Gary McQuarrie

WILLIAM WAUD (1831-1878) worked for both *Frank Leslie's Illustrated Newspaper* (Leslie's) (1860-1863) and *Harper's Weekly* (1864-1865) as a 'Special Artist' throughout the Civil War. *Leslie's* published 59 and *Harper's* published 54 line engravings based on Waud's sketches and drawings, the eighth highest total for *Leslie's* and the ninth highest total for any identified 'Special Artist' among the illustrated newspapers during the war. Though many of Waud's sketches and drawings remain, biographical information on him is limited. Waud was born in Greater London, England on April 13, 1831 and subsequently trained as an architect. As a highly trusted assistant to the architect Sir Joseph Paxton, Waud worked on the design and construction of the Crystal Palace for the Great Exhibition in Hyde Park in 1851; subsequently, he was appointed architect to the Westminster Improvements Association. While at the Crystal Palace, he was the only man who escaped alive from a scaffold that fell 170 feet, killing 17 workmen, saved by "presence of mind and gymnastic knowledge." Shortly thereafter, Waud emigrated to America like his brother, Alfred, who had emigrated in 1850 (who also was to become one of the Civil War's foremost and well-known illustrators).

After the Civil War ended, Waud continued to work as an illustrator, but no longer in areas related to the conflict. William Waud died at his residence in



William Waud, circa 1861. From the Thomas Butler Gunn Diaries, Volume 15, p 149, February 8-9, 1861 (Identifier DX01364586). Missouri Historical Society, St. Louis, Missouri.

William Waud: ‘Special Artist’ for *Leslie’s* and *Harper’s*

The Heights, Jersey City, New Jersey on November 10, 1878. Frank Leslie himself noted that “his services as a representative of *Leslie’s*, with which he was identified for years, were always highly valued...” and wrote to correct the record regarding the statement of Waud’s artistic employment history in the obituary initially published by the *New York Herald*. A brief death notice in *Harper’s* extolled his artistic talent and writing skills and noted that “Among literary men and artists he was greatly esteemed for his genial disposition and his fine qualities of head and heart.” Waud was one of a handful of *Harper’s Weekly* ‘Special Artists’ recognized in a short tribute to its artists immediately following the end of the Civil War.

William Waud and Henri Lovie were the principal

‘Special Artists’ at *Leslie’s* before the war began. Before fighting broke out, *Leslie’s* sent Waud to Charleston, instructing him to use his discretion in making sketches. He attended meetings, rallies, and regimental reviews, preparing sketches as the locals cheered secession and began preparations for fighting, adeptly ingratiating himself with the social elite of the locale. He also covered the inauguration of Jefferson Davis in February 1861 in Montgomery, Alabama (front page of *Leslie’s*, Volume XI, No. 277, p 241, March 16, 1861; and Volume XI, No. 278, p 280-281, March 23, 1861). State officials allowed Waud to sketch the numerous Confederate installations all around the harbor of Charleston. In the final months of 1860 and prior to the start of the war, numerous engravings based on Waud’s sketches of events and military forts and equipment in and around



The Bombardment of Fort Sumpter, Charleston Harbor, the 12th and 13th of April 1861.—This Picture was taken by Our Special Artist, shortly before the Surrender of Major Anderson, when the Officers’ Quarters were on fire.—See Page 355. Line engraving published in *Frank Leslie’s Illustrated Newspaper*, Volume XI, No. 283, p 356-357, April 27, 1861.

Charleston were published in multiple issues of *Leslie's*. When the firing on Fort Sumter began, he seemed to be in all locations, drawing gun crews on Morris Island and the badly damaged fort, and during April and May 1861 many of his illustrations of the forts and local scenes were published. His eyewitness illustrations of the bombardment of Fort Sumter were one of the distinguished pictorial exclusives of the war. In the April 20, 1861 issue of *Leslie's*, Frank Leslie noted the importance of Waud's illustrations in self-promoting the visual and reporting credibility of his illustrated newspaper:

“For over three months our Special Artist has been stationed in Charleston, S.C., occasionally varying his location to Columbia and Montgomery, the capital of the Southern Confederacy. By this means we have been enabled to furnish our readers vivid and reliable sketches of important events which have transpired in those localities. No other Illustrated Paper has been permitted to enjoy the same privilege, and our illustrations, therefore, are the only ones to be relied upon...He is now on Morris Island, in Charleston Harbor, by special permission of the authorities, and in the best possible

position for observing and sketching all that publicly transpires in the coming great drama of our country's history.”

Waud was only one a few ‘Special Artists’ of the illustrated newspapers who received roving assignments. After covering Charleston, Waud was assigned in the spring of 1862 to the west with Rear-Admiral David G. Farragut's expedition to capture New Orleans, and the numerous line engravings reflecting this naval campaign are among some of his most noted naval-related illustrations and were featured in a supplement to *Leslie's* (nearby). With the exception of a correspondent from the *New York Herald*, Waud was the only civilian present with Farragut's fleet in the passage of Forts St. Phillip and Jackson.

In 1864, Waud was recruited to join his brother, Alfred, at *Harper's Weekly*. Waud was on the Peninsula with both Generals McClellan and Grant, his sketches reflecting the abandonment of White House by the Union army, review of the army by President Lincoln, and the Battles of Savage Station, Gaines Mill, Malvern Hill, Charles City Roads, and numerous others. Waud also was with General Butler at Dutch Gap canal and



Review of Farragut's mortar flotilla ascending the Mississippi, April 17th, 1862. Pencil and brown ink wash drawing on gray-green paper. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection, The New York Public Library. The New York Public Library Digital Collections, 1861-1864. <http://digitalcollections.nypl.org/items/6eae3cc-7597-1df6-e040-e00a18065bf1>.

William Waud: 'Special Artist' for Leslie's and Harper's



Line engravings of three naval events on the Mississippi River based on William Waud sketches published on the front page of *Frank Leslie's Illustrated Newspaper*, Volume XIV, No. 345 (Supplement with No. 344, a "Double Number,"), p 97, May 24, 1862.

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NEW YORK, MAY 31, 1862.

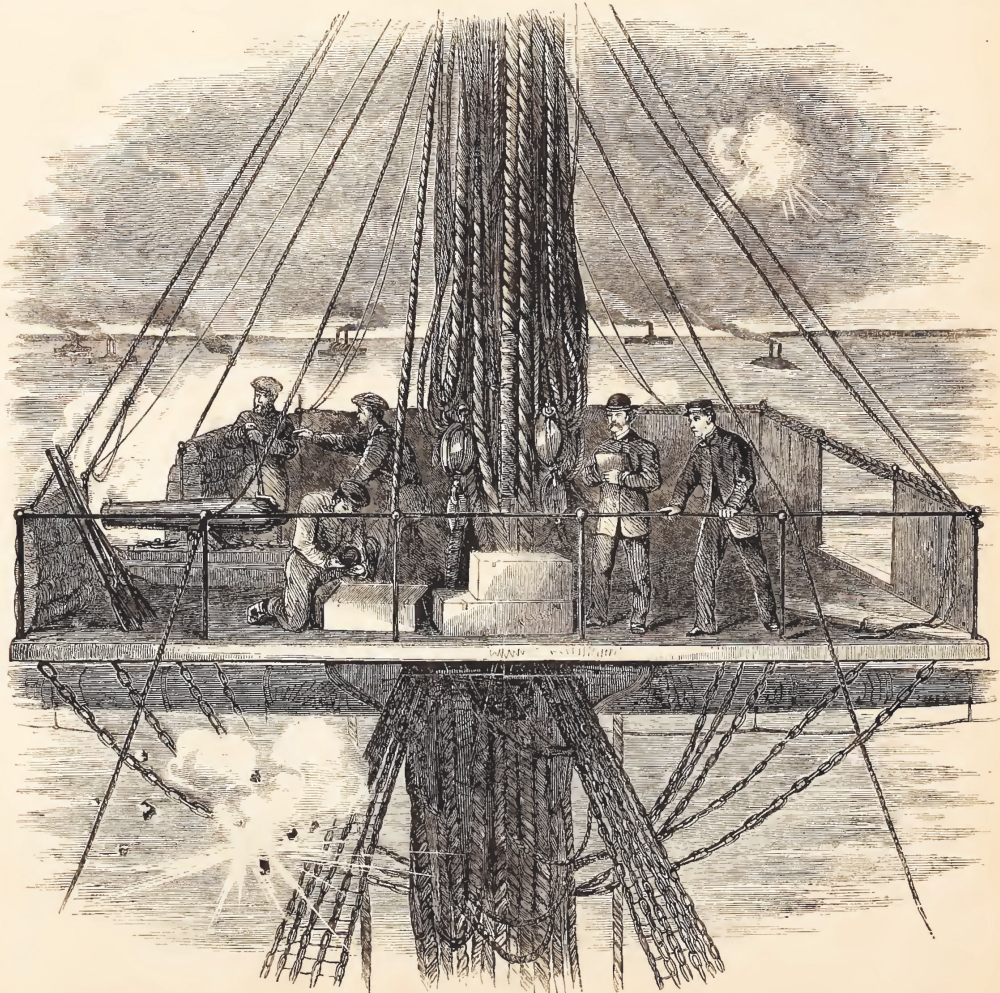
[PRICE 12 CENTS.]

The Emilie St. Pierre.

We give elsewhere the circumstances of the recapture of this vessel by her captain and crew, after having been taken by an American cruiser, while attempting to run the blockade of Charleston. She was navigated to Liverpool, where the prize crew, or the crew put on board to take her to Philadelphia for adjudication, were released. It is said that Mr.

Adams immediately laid the case of the St. Pierre before the British Government, with a demand for her restitution, under the National authority. The case is an interesting and may be an important one, depending very much upon the course the British Government may choose to adopt in the premises. It is parallel with that of a foreigner, arrested by the competent authorities for a crime amenable to the laws intranational and extradition, who attempts to

escape. The success of his attempt does not relieve him from the consequences of his crime. He must be returned to answer for it. If the St. Pierre really attempted to run the blockade of Charleston, she not only violated international law, but put herself beyond the protection of the flag which she assumed to bear. She laid herself open to all the penalties of the Queen's proclamation, which warns all British subjects to refrain from attempting



OUR ARTIST ALOFT—OUR SPECIAL ARTIST, MR. W. WAUD, SKETCHING THE NAVAL ENGAGEMENT BETWEEN THE FEDERAL FLEET AND THE REBEL FORTS, RAMS AND GUNBOATS, IN THE MISSISSIPPI RIVER, FROM THE FORETOP OF THE U. S. WAR STEAMER MISSISSIPPI, COMMANDER MELANCTON SMITH.

Our Artist Aloft—Our Special Artist, Mr. W. Waud Sketching the Naval Engagement Between the Federal Fleet and the Rebel Forts, Rams and Gunboats, in the Mississippi River from the Foretop of the U.S. War Steamer Mississippi, Commander Melancton Smith. Line engraving published on the front page of *Frank Leslie's Illustrated Newspaper*, Volume XIV, Nos. 346 and 347 (a "Double Number"), p 113, May 31, 1862. It is not clear whether the engraving was based on a sketch by Waud himself or was created at the home office of *Leslie's*. However, Waud was officially commended for his behavior "Our Artist was on board the steamer *Mississippi*, and was in the thickest of the action and the earliest in New Orleans. His conduct, while sketching in the maintop of that vessel, has been the subject of official commendation." (*Leslie's*, Volume XIV, No. 345(Supplement with No. 344, a "Double Number"), p 98, May 24, 1862.)

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was in Petersburg several times, as well as in the deep south with General Sherman. During Sherman’s campaign through Georgia and the Carolinas, the general accepted both Waud and Theodore Davis as unofficial members of his staff (Waud was assigned to join Davis with Sherman in early 1865). After Lincoln’s death in April 1865, Waud followed the funeral cortege across the country to the president’s final interment. During these events, he produced a large body of work.

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. William Waud wrote the following about the privations of himself and a correspondent while accompanying Farragut’s expedition to New Orleans:

“...We were only able to buy the fag-ends of the sutler’s stores on board ship—no flour, or sugar, or meal, only preserved meats and ‘stuff’ that needs no cooking. Our diet therefore is simple, if not cheap, consisting of hard ship biscuit—which we beg the marines opposite—harder salt tongue, and coffee without milk or sugar. Add to this, that we have to take a big dose of quinine every morning to keep off the fever; that sandflies and mosquitoes are abundant and of the gigantic size; that our sleeping arrangements imply no blankets, which I neglected to bring and which I cannot buy; imagine all this and more, and you will form some notion of the delights of a ‘Special Artist’ off the mouth of the Mississippi...” (*Leslie’s*, Volume XIV, No. 343, p 66, May 17, 1862.)

Waud’s numerous drawings comprised both army and naval scenes, the latter the focus of this overview. Many of his drawings can be viewed online in various collections such as the Library of Congress (almost 70 drawings) and the New York Public Library (almost 20 drawings) websites. Given his assignment in Charleston, Waud sketched the forts and military installations defending the Charleston Harbor and was an eyewitness

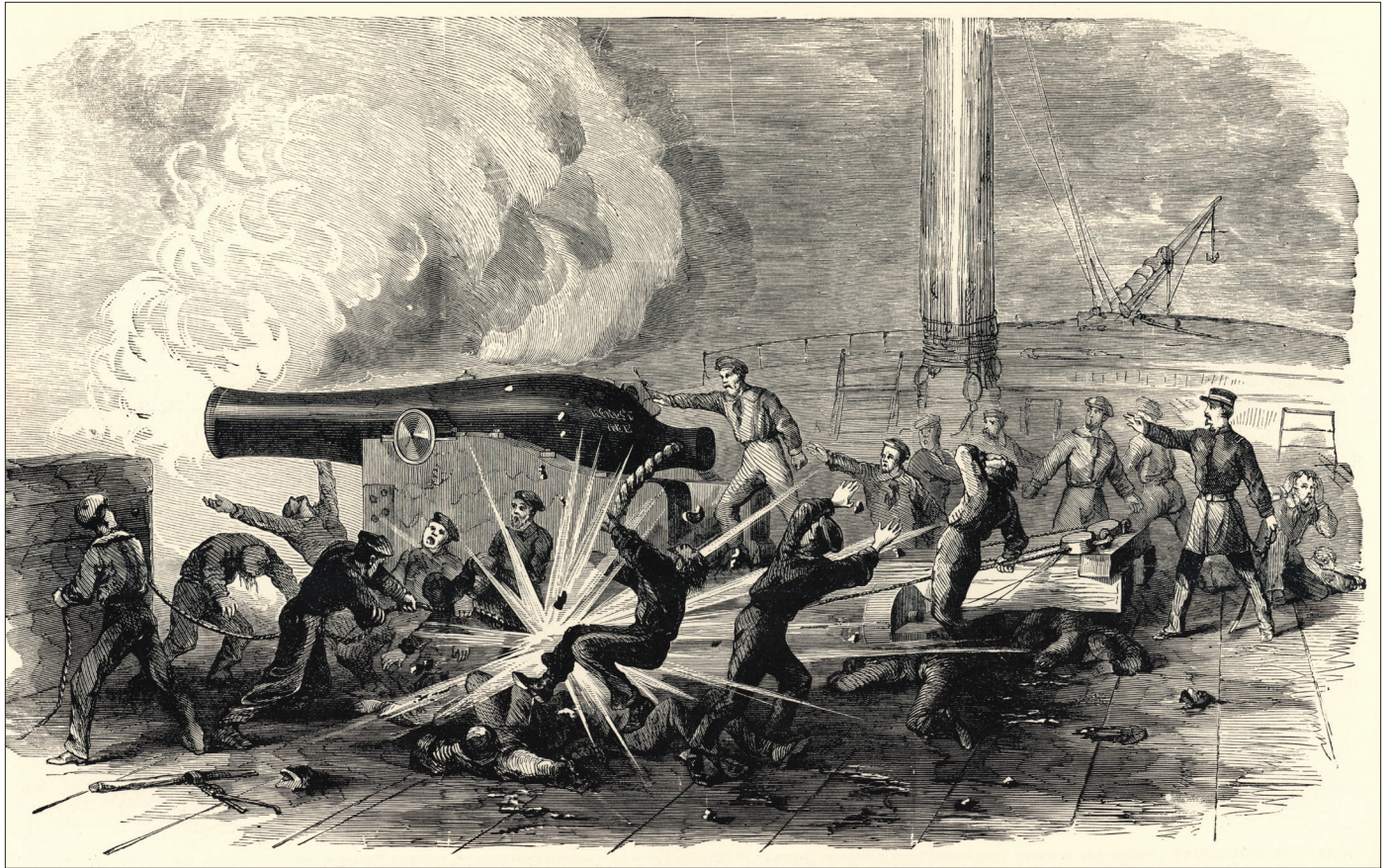


The Masquerade of War—Ingenious Method of Disguising the Masts and Hulls of Commodore Porter’s Mortar Flotilla, with Boughs of Trees, etc., to Deceive the Rebel Artillerists. From a sketch by our Special Artist, Mr. Wm. Waud. Line engraving published in *Frank Leslie’s Illustrated Newspaper*, Volume XIV, Nos. 346 & 347(a “Double Number”), p 121, May 31, 1862.



The Great Naval Battle on the Mississippi—Passage of the 2nd Division of the National Squadron Past Fort Phillip, April 24.—From a sketch by our Special Artist, Mr. Wm. Waud, on board the Mississippi. Line engraving published in *Frank Leslie's Illustrated Newspaper*, Volume XIV, No. 344 (Supplement with No. 344, a "Double Number"), p 100, May 24, 1862.

William Waud: 'Special Artist' for *Leslie's* and *Harper's*



Terrible Effect of a Discharge of Grape from Fort Jackson in the National gunboat *Iroquois*, Capt. De Camp, April 24, Which Killed Eight and Wounded Seven Seamen, Out of a Dahlgren Gun's Crew of 25 Men, Under Lieut. McNair.—From a sketch by our Special Artist, Wm. Waud. Line engraving published in *Frank Leslie's Illustrated Newspaper*, Volume XIV, Nos. 346 & 347(a "Double Number"), p 141, May 31, 1862.

to the opening Confederate attack on Fort Sumter. Based on a review of line engravings by the Editors of *Civil War Navy—The Magazine*, Waud and his fellow 'Special Artists' at *Leslie's*, Henri Lovie and William T. Crane, appear to be responsible for the preponderance of Civil War naval-related illustrations appearing in the newspaper. William Waud produced a large volume of on-scene war drawings, many of which were used to create accurate and enduring line engravings of important naval-related events of the conflict near Charleston and on the Mississippi River and are a testament to his artistic talent as an illustrator.

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