



# WESTERN RESERVE CIVIL WAR ROUND TABLE

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\*\*\*\*\* Volume 52 March 2018 Number 7 \*\*\*\*\*

Meeting: Wednesday, March 14, 2018  
6:15 PM Assemble  
6:30 PM Buffet Dinner  
7:30 PM Business Meeting  
7:45 PM Presentation

Place: Colony Room in the Student  
Union at Baldwin Wallace  
University, Corner of East  
Grand & Tressel, Berea OH  
(440-570-0009)

Presenter: Ken Bach

"The Cyclorama"

In this day and age of instant media, we forget the impact that some visual presentations once had on the public mind. Cycloramas were literally, the "blockbusters" of their day in drawing millions of visitors to view cylindrical paintings that were blended seamlessly with dioramas in the foreground and which, filled every degree of their vision. During their heyday they blended both art and technology in providing mass entertainment to viewers depicting events on a broad range of subjects. But, it was the Civil War and its battles that was the most popular theme of cyclorama presenters.

Of course, for those of us who have visited Gettysburg, whether from years ago or more recently, no visit was ever complete without seeing the older or now in more years, the restored cyclorama of Pickett's charge. It was this painting by artist Paul Philippoteaux which debuted in Chicago in 1884 that generated many years of excitement among the viewing public as it still does today. As one visitor echoed in 1885, "No person should die without seeing this cyclorama. It's a duty they owe to their country". Many a person has done just that and it continues to be popularly seen.



For tonight, we have our own members, Ken Bach, an artist himself, who will show us a more recent video on the cyclorama and who will then add his comments, thoughts and bring his artisan's eye to what we have seen in our visits to Gettysburg. This presentation we hope excites you enough to perhaps deep deeper and to take up one of the more recent books that have been devoted to this special topic of the Civil War. Like most things, there is much to know about its history. How did it come to be? How accurate is it? And what surprises, if any, are found within?

# Gary Casteel Opens Gettysburg Sculpture Gallery

By Leon Reed

The commercial area along Gettysburg's Baltimore St. near the national cemetery entrance will soon be graced with the opening of the National Civil War Memorial gallery. The new gallery is owned and operated by nationally-known sculptor Gary Casteel. It will be opening shortly after the New Year utilizing newly renovated space in the building once occupied by the Hall of Presidents wax museum.

The gallery represents two new departures for Casteel. It marks his return to operating a public gallery in Gettysburg after a gap of 20 years, during which he lived in Virginia for a while and worked out of a private—and larger—work space in his home. It also marks the revival of his long-term project to prepare highly accurate miniatures of Gettysburg monuments. He undertook this project in the 1990s and had examples in several Gettysburg storefronts. Reproductions he did in that phase of his work included subjects such as the 1st Minnesota, the 1st Vermont Brigade, and the Alabama, and North Carolina monuments.

The original generation of miniatures was made out of resin but the new ones are made from

more realistic cast stone resins and bonded bronze.

Recently completed miniatures in his new series include the 35th Ohio, Irish Brigade, and 96th Pennsylvania. Others on the docket include the 142nd Pennsylvania's "rugged cross" monument and the Armistead monument from inside the Angle. The new ones vary in size but are about a foot tall, somewhat larger than his former series. "The key is the print size," said Casteel; "if you can't read the inscription on the monument, it's too small."

Casteel admits that he was doing fine with large works (including private commissions and a variety of public projects including two World War I monuments for the Army War College; a Confederate POW monument in Point Lookout, Md., and a U.S. Colored Troops monument in Lexington Park, Md.). He said his purpose in returning to the replicas project and the pleasures of operating a public gallery were largely a desire to promote "continuing education about the Civil War." The monuments are a particular interest to him: "I want to draw attention to the importance of these monuments. They are essential historic records." He also hopes to encourage people to de-



Gary Casteel standing next to the clay mold for "The Drums of War Are Sleeping" (front) and other parts of National Civil War Memorial.

velop an interest in this historic period and to try to find out more information about their Civil War ancestors.

The main room of the gallery is still a work in progress; "we still have a lot to do; I figure we'll open shortly after the holidays," said Casteel. Currently it contains examples of some of his miniatures and a generous sampling of the component parts of the National Civil War Memorial, which Casteel has been developing for the past decade. Major pieces, in their clay mold status, include one of the principal sculptures for the work, "The Drums of War are Asleep," several panels showing major events, and round plates showing civilians and military

leaders who played a major part in the war. Gary hopes the gallery also will provide visibility and help raise funds for the National Civil War Memorial project.

Casteel's best known original work at Gettysburg is the James Longstreet statue located in Pitzer's Grove. He also did the Culp brothers memorial on Steinwehr Ave. and the Musicians Memorial in Unity Park. His handiwork is also shown in a variety of repair and restoration projects that he has done on other Gettysburg monuments over the years.

Civil War News

February 2018

## Western Reserve CWRT - 2017-2018 Volunteers --- Our 52nd Year



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## Western Reserve CWRT - Membership Dues

**Annual Dues:**           **\$30.00 Individual**  
                                  **\$40.00 Couple**

Dues are to be paid each year on the anniversary month of each person's membership. For example, if a person joins the CWRT in March, then March is the anniversary month for future dues memberships. A member can see their dues status and anniversary month at check-in.

The **Buffet Dinner Fee** is \$20.00 plus a **\$5.00 Speaker Fee** for a total of \$25.00 per meeting. If a person chooses not to attend dinner, then the **Speaker Fee of \$5.00** is requested to help defray the cost of our speakers.

### Civil War Trivia

**Last Month's Question:**     The Quaker City was a 1,500 ton side wheeler steamer that also was equipped with sails as well as with gun emplacements during the Civil War. But, in 1867 following the War the Quaker City carried as one of its passengers to the Holy Lands who?

**Answer:**                         Mark Twain, of course, in 1867 in which he then wrote one of his commentaries that proved to be most humorous about people. It was a five month voyage with 60 passengers.

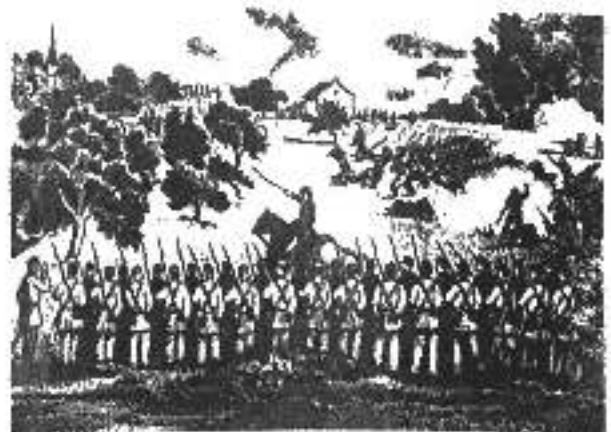
**Source:**                         PBS's Mark Twain the documentary.

**This Month's Question:**     Amongst the many "first" kinds of questions there is this: Who was the first Union prisoner taken in the Civil War?

**Next Month: At the Front**

**April 11th 2018**

**To Be Announced**



# Cleveland Grays Armory Museum

by RACHEL POLANIEC

*This month's Magical History Tour is at Cleveland Grays Armory Museum, located approximately 15 miles from the Westlake/Bay Village area in downtown Cleveland. The information in this article was sourced from a tour given by Bernie Browski, as well as the museum's website and brochure.*

On Bolivar Road, the Cleveland Grays Armory stands a silent sentry amid the bright lights and thunderous applause of Cleveland's Progressive Field and Playhouse Square, an imposing reminder of times gone by. Chartered in 1837, the Cleveland Grays were an independent militia whose members served in volunteer units during the Civil War, Spanish-American War, Mexican Border Campaign and World War I.

Although the early 1900s saw federal legislation moving the country away from state-run militias through the establishment of the National Guard, the Grays declined joining the Guard and became instead a private militia. Since then, members of the Grays have volunteered in World War II, Korea, Vietnam, Iraq and Afghanistan. Placed on the National Register of Historic Places in 1973, the Grays take pride in their past and present service as America's oldest independent armory, offering public tours of the Armory on the first Wednesday of each month between noon and 4 p.m. at \$8 for adults and \$5 for students, seniors and military.

Built in 1893, the impressive, castle-like structure looming above today's visitors is the third building occupied by the Grays since their founding. The three floors are filled with memorabilia from the wars in which the Grays took part, including uniforms, photographs, weaponry and personal items, much of it original.



Cleveland Grays Armory, built in 1893, is an imposing structure on Bolivar Road.

Holding pride of place on the first floor is a Confederate Civil War cannon built in Richmond, Virginia. It was captured by a Union artillery unit who gifted it to the Grays, then serving in the Union Army as the Company E 1st Ohio Volunteers.

The tour guide, Bernie Browski, began the in the Commander's Room off the entryway on the first floor, giving a brief history of the Grays and the Armory. Across the entryway is the famous cannon, now guarding the officers' clothing room complete with the original lockers. The remainder of the first floor is the Grays Armory Drill Hall, used in the past for the first concert season of the Cleveland Orchestra and Cleveland's first Auto Show. Sadly, this hall burned down in the 1920s; what visitors see today was rebuilt by the National Guard.

"You can tell," Mr. Browski laughed with a wink and a nod, "it's terrible construction."

He was kinder to the 1930 Wurlitzer pipe organ tucked behind the stage curtain. Once used to accompany silent films, the "Mighty Wurlitzer" came to the Grays in 1969 from a theater in Erie, Pennsylvania. Three to four times a year the Grays and the Western Reserve Theater Organ Society come together to produce concerts, and the "Mighty Wurlitzer" thunders

once more.

Back in the original building and up the intricately carved staircase brings visitors to the second floor's swanky meeting, entertainment and sitting rooms, containing memorabilia, a piano, billiards, and a taxidermized bull's head that no one is quite sure how or why it came to be there. Occupying the rounded turret space behind the sitting room is the elegant Pioneer Room, once reserved only for Civil War veterans and their invited guests.

Climbing up the staircase to the third floor is the ballroom. An open, inviting space with views of Progressive Field, the stained-glass windows still bear traces of the black paint that once covered them during World War II, a subtle reminder of the once real threat of German airstrikes. Not so subtle is the Maxim machine gun present in the adjacent Thoburn Room, used by the Germans during World War I, which visitors can see up close.

Apart from the glass display cases used to protect the more fragile items, there are no physical barriers separating the objects from the viewers, which is rather unusual in a museum setting. This openness does have its hazards, however, as Mr. Browski pointed out: a conspicuously empty spot on one of the walls after the object was stolen during

an event.

The Club Room is the final stop on the third floor. Installed during the rebuilding of the 1920s, it played a role in a different type of crime: The little lockers built into one of the walls hid liquor during Prohibition. Eliot Ness is said to have made a visit, though in what capacity Mr. Browski left open to speculation.

After the Club Room, the tour descends back down the stairs and into the basement where one can see the original foundation and a shooting range that's been in place for over 25 years. One must be a member of the Grays to use it, and Mr. Browski mentioned that when in use it can be heard out on the street – an excellent form of security.

Mr. Browski concluded with the Grays' mission: to preserve the historic Armory Museum, advance the military heritage of Greater Cleveland through public awareness and education, and to support the men and women of our armed forces. And so the tour came to an end, amidst spent shell casings and walls riddled with holes. A firing setting, perhaps, given the history of the organization.

Amid the beautiful stonework, ornate wood carving, and tidy displays highlighting military life and even splendor, at its heart the Cleveland Grays were founded to protect and serve their country, up to and including the ultimate sacrifice in a place far from home, amid spent shell casings and walls riddled with holes. Although the nature of their work might have changed, the Grays continue to serve their country, both abroad and on the home front, in their faithful operation of the Armory Museum. ●

WESTLAKE | BAY VILLAGE

OBSERVER

9 JANUARY 2011

# Rare Surviving Richmond Sharp's Ammunition Crate

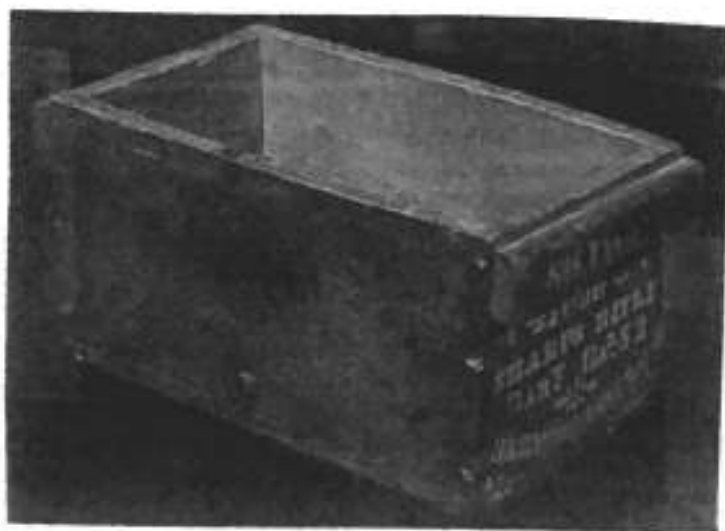
By Shannon Pritchard

The green waterproof paint on this Richmond Arsenal ammunition chest shows a lot of wear, but has not peeled or faded. The Richmond Arsenal's white stenciled information panels are strong, clear, and legible, informing all that it weighed 86 pounds and contained 1,000 Sharp's Rifle Cartridges, (Sharps carbine) Caliber 52 and was manufactured at the Richmond Arsenal during August 1864.

The Richmond Arsenal was housed in the large antebellum tobacco factory buildings situated on Byrd Island, between the Kanawha Canal and James River. The water from the canal and its basin had been harnessed to supply power to the various factories and mills built along its course prior to the war. Not only did the Canal provide a steady source of power, it served as a fire break, separating Richmond's financial and residential areas from the hazardous munitions. Byrd Island also served as terminus of the Richmond-Petersburg Railroad which had connecting lines to the Danville Railroad as well as the Weldon. Tredegar Iron Works, the Richmond Armory, the Artillery Works and numerous mills, foundries and factories were located adjacent to, and around the Richmond Arsenal. It was an ideal location for the Confederacy's most important arsenal.

The following is taken from a report prepared under the direction of Lt. Col. William LeRoy Broun and published in the *Richmond Enquirer* the day of Richmond's evacuation.

During the three and one half years between July 1, 1861, and Jan. 1, 1865, the Richmond Arsenal issued a staggering seventy-two million, four hundred thirty-three thousand, eight hundred fifty-four (72,413,854) small arms cartridges of all calibers and 146,901,250 percussion caps! Each of these cartridges had to be individually wrapped, then re-wrapped ten to a package along with twelve percussion caps and finally, one hundred of these ten-packs were packed in protective wooden crates like the one shown



Richmond Arsenal Sharp's ammunition crate.  
(All photos Shannon Pritchard)



Stenciled on the side is "86 lbs. / 1000 / SHARPS RIFLE / CAL. 52 / RICHMOND ARSENAL, / 1864."

here. These crates had to be labeled with type and caliber of the enclosed ammunition as well as the date and location of issuance.

Lt. Col. Broun's report does not delineate between pistol, carbine, and rifle ammunition, but using the formula of 1,000 rounds per crate, the Arsenal had to have produced seventy-two thousand, four hundred fourteen (72,414) ammunition crates. Only a small percentage of these would have been Sharp's ammunition crates; this and the nature of Confederate cavalry operations made the survival of these Sharp's ammunition crates barely above 0 percent. After having taken a survey of the larger Confederate collections both in private hands and institutions I believe that there are less than five surviving examples of this rare box. Of those, only the one in the North Carolina History Museum in Raleigh is in comparable condition.

The crate was found near Woodstock, Va., in 2006. It measures approximately 18 by 10 by 8 inches. These measurements are not exact, because I do not want it copied. From a collector's perspective, the crate has rarity, condition, and stunning eye appeal; the collector could ask no more.

*Shannon Pritchard has authored numerous articles relating to the authentication, care and conservation of Confederate antiques, including several cover articles and is the author of the definitive work on Confederate collectibles, the widely acclaimed Collecting the Confederacy, Artifacts and Antiques from the War Between the States, and Confederate Faces in Color.*

Civil War News

March 2018

# Collecting The 95th N.Y.

By Paul Post

SARATOGA SPRINGS, N.Y.—One day, while cleaning out a closet, Lance Ingmire's father handed him a box and said, "Here, this is something you might be interested in." Inside were Civil War papers from the 95th New York Infantry Regiment such as master rolls, commissions and an infantry tactic book. For that simple gesture not only sparked Ingmire's interest, but has turned into a lifelong pursuit to learn about and obtain articles belonging to the 95th Regiment, to which his great-great-grandfather, Lt. William F. Ingmire, belonged.

"I have the largest collection of 95th memorabilia and artifacts in the world," said Ingmire, of Saratoga Springs, N.Y. "I'm researching the history of the 95th. I work on it every day." "I've made 150 trips to the National Archives in Washington, D.C.," he said. "I've pulled pension files and service records of every single soldier. I've got 25 binders of data and 55 original images of officers and soldiers."

His goal is to author an in-depth, detailed regimental history, which has never been done before. The 95th was organized in New York City in November 1861, was mustered into service on March 6, 1862 and was involved, for the duration of the war, in many of its most famous engagements such as Second Bull Run, South Mountain, Antietam and Fredericksburg to Gettysburg, the Wilderness, Cold Harbor and Appomattox.

The turning point in Ingmire's passion for the 95th happened during a routine trip to Gettysburg with his son, Scott's, Boy Scout troop.

"We were at the First Day (July 1) battlefield, and I was leaning on a monument," Ingmire said. "When I turned around it said 95th New York Infantry on it."

The sight sent chills through Ingmire's body as he immediately realized the personal connection with his great-great-grandfather.

"I was standing at the exact point where Major Edward Pye led the first infantry charge of the 95th at Gettysburg," he said.

The 95th was among the first Union regiments to reach the battlefield. Pye took command after Col. George H. Biddle was wounded.

"I became more immersed and more involved in collecting," Ingmire said. One of his most prized possessions is the presentation sword — one of five 95th regimental swords he owns — given to Pye by hometown friends long after the battle.

"I got it at an auction in Portsmouth, N.H.," Ingmire said. "I have a network of sources that tip me off about these things."

He also owns the original banner from the Grand Army of the Republic post in Haverstraw, N.Y. that was named in Pye's honor.

Another unique collection is a set of seven Union soldier identification discs — dog tags. One was found by a former Confederate soldier at the Spotsylvania Battlefield 25 years after the war. The Confederate mailed them to the postmaster in each Union soldier's hometown.

One of these soldiers, William Weiant, was from Haverstraw, in the lower Hudson Valley. He had lost the tag during the battle and told about its return, in his own handwriting, when applying for membership in the Edward Pye GAR post.

In 1907, a large national GAR convention was held in Saratoga Springs, with 35,000 Union veterans and 25,000 others on hand.

"Every single house in Saratoga that had a room rented it out," Ingmire said.

He has a great deal of memorabilia from that event such as books, badges and ribbons.

Also from the 95th, Ingmire has the wooden prosthetic leg worn by William E. Maxwell whose leg was amputated after being hit by shrapnel at Spotsylvania Courthouse, and a pistol used by Lt. Col. James B. Post.

Another pistol in his collection belonged to William McKittrick of Ballston Spa, N.Y.

However, the rarest items Ingmire owns are photos taken by his great-great-uncle, Frederick W. Ingmire, of President Abraham Lincoln's funeral proceedings in Springfield, Illinois. One shows the slain president's coffin in the vault next to his son, Willie's, who died on Feb. 20, 1862.

"It was passed down to Lance Ingmire through the family."

As Ingmire's interests grew, he became involved in a variety of Civil War projects and organizations.

Former New York Gov. George E. Pataki named him to a commission charged with conserving the collection of aging and deteriorating New York State Civil War battle flags.

For several years, Ingmire organized a large Civil War living history encampment in Saratoga Springs. He is past president of Friends of Grant Cottage, where President and Union commander Ulysses S. Grant died on July 22, 1865, near Saratoga Springs; and past president and current treasurer of Friends of the New York State Military Museum in Saratoga Springs.

In addition to his personal memorabilia, Ingmire is New York state archivist for Sons of Union Veterans, which is in the process of donating its vast collection of artifacts to the Military Museum and the New York State Library in Albany.

"We want to make sure these items are someplace we know they'll be taken care of," he said. "Hopefully, they can be digitized, so they're preserved forever."

Ingmire is constantly on the lookout for items related to the 95th

Regiment. He may be contacted by email at [ny95thregt@aol.com](mailto:ny95thregt@aol.com). "My primary goal is to not only



CDV of Maj. Samuel G. Teresco of the 95th N.Y. Vol. Infantry.

reach out to individuals who are interested in the story of the 95th, but more importantly to make contact with descendants of soldiers who fought with the unit. In writing the history of the regiment, I am desperately seeking original letters, diaries and images of the men who fought in the unit. Those soldiers, through their written testimonials of the hardships of camp life as well as the horrors of the battlefield, can better tell the story of their involvement in this tumultuous period of our history."



Historian Lance Ingmire with a 95th Regiment presentation sword and William Maxwell's wooden leg.

Revolver that belonged to William McKittrick of Ballston Spa, N.Y.



David West/News

June 2016

# Stonewall Jackson's Headquarters Evokes Winchester's

## Civil War Heritage

By Bob Ruesegger

From the Shenandoah Valley Civil War Museum to the Stonewall Confederate Cemetery, Winchester, Va., warmly embraces its Civil War legacy. Local folks tell visitors, with modest pride, that Winchester changed hands 72 times during the Civil War.

Nothing in Winchester, with the exception of the Museum of the Shenandoah Valley, attracts more visitors to the area than Stonewall Jackson's Headquarters Museum on Braddock Street. The museum averages 15,000 visitors annually. Last year, Jackson's Headquarters received visitors from all 50 states and 32 foreign countries. There were 48 visitors from England alone.

When the residence served as Jackson's headquarters, Colonel Lewis Tilghman Moore, who commanded the Stonewall Brigade's 4th Virginia Volunteer Infantry, owned the property. He loaned his home to Major General Jackson during his stay in Winchester.

As commander of the Valley District, Gen. Jackson initially found quarters in the Taylor Hotel until Col. Moore offered Jackson his home "Alta Vista," a Hudson River Gothic Revival cottage.

Jackson and Moore had an acquaintanceship that dated back to abolitionist John Brown's 1859 execution in Charlestown.

Moore's cottage, actually a two-story, eight-room house, was four blocks from downtown Winchester on a densely wooded lot on the town's outskirts. General "Stonewall" Jackson, who had been a bit of a celebrity since Manassas, found a sense of security at the private residence.

Jackson was in Winchester from November 1861 until mid-March 1862. "Jackson was here because it was advantageous. It was densely wooded. It was outside the town," said Brian Daly, a docent and amateur historian at Jackson's Headquarters Museum. "He was not going to be, as he would say, 'bothered' by the people in town." General Jackson had become the most famous and easily recognizable person in the Confederacy.



The front entrance of the "cottage" faces Winchester. At the time Jackson was in residence, he could step out on the balcony and see downtown Winchester.

The original owner built the house at this elevation because he wanted to enjoy a line of sight into downtown Winchester from the second-floor balcony. Enough trees had been removed from the property so the owner was able to see into the town.

"We strive to give people a first-hand account of Jackson's time here," said Daly. "It was valuable personal time. He spent three to four months in Winchester with his wife in company," noted Daly. "They will conceive a child here. Jackson will begin planning some of the Valley Campaign."

It was in Winchester, that Jackson as commander of the Valley District resigned his commission in the Confederate service, and where he held his first and last council of war with his staff officers. Here Jackson was a celebrity. He had received a share of the credit for the Confederate victory at Bull Run [Manassas].

"Jackson would freely admit that he has gotten much more credit than he deserved," said Daly. "Nonetheless, he eventually rode out that journey of fame and fortune."

The antique furnishings in Stonewall Jackson's



Joanne Roulette Happ stands before a portrait of Gen. Stonewall Jackson in the parlor that served as Jackson's office from November 1861 until March 1862. The gilded wallpaper was a gift to the museum from actress Mary Tyler Moore. It was replicated from fragments of the original wallpaper.

Headquarters today reflect those that existed in Colonel Moore's home while it served as the general's headquarters. "All the furnishings in the house are authentic to the time," said Daly. "None of the furniture that you see here is a reproduction." The eight-foot-long Victorian dining room suite, a double dropleaf table and four chairs, is the original table that was here when Jackson was in residence. Stonewall Jackson, his wife, and staff members dined at the table. The dinner service exhibited on the table top belonged to Col. Moore as did the coffee service in the room. It was used during Jackson's time in the house.

Jackson's prayer book and prayer table, from his Lexington home, and the campaign chair he used in the field are among the artifacts in the museum's galleries. "We have the original desk that Jackson used in the field and during his travels," said Daly. "More importantly, we have the desk that was purchased for him by his staff. It's the centerpiece

Cont'd next  
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