



The
Carousel

News & Trader

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Opens New Museum**

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ON THE COVER



This beautifully carved lion is just one of the many menagerie on The Kit Carson PTC #6 carousel in Burlington, CO. There is now a new museum to compliment the historic ride.

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From Dan's Desk

Message from the publisher, Dan Horenberger

These are little bits of information that come across my desk. Some will become bigger stories in future issues of the CN&T, others are just passed-along information.



The **Nunley Carousel** restoration is finally underway. Carousel Works was awarded the contract. We'll see how it works out, but, like I've said for months, this project has a ton of problems. We just hope the carousel gets the restoration it deserves.

Myrtle Beach Pavilion Nostalgia Park is open but not the carousel. Any day now the carousel and band organ will be entertaining the public. It could even be by the time this gets to your door. Check online at our current news to get up-to-the-minute updates on the opening.

One of the great wonders of the world is Niagara Falls. If you in the area this summer it's well worth the trip. Don't forget to visit the carousel at Port Dalhousie, on the northern edge of St. Catharines, just across the border in Canada where you can ride the restored wooden carousel for just five cents a spin.

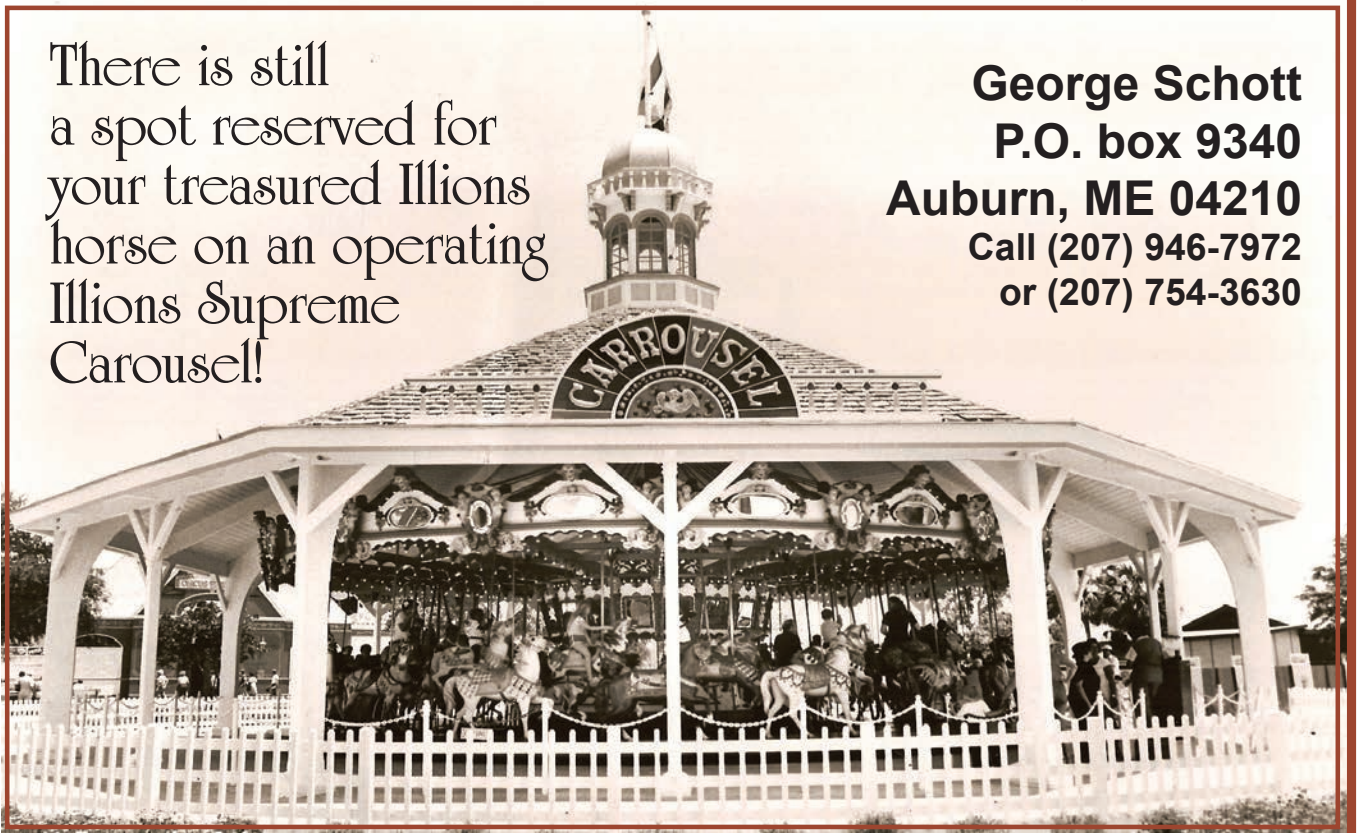
Featuring a brightly painted menagerie of 68 circus animals in four rows, the Lakeside Park Carousel has been a tourist draw since 1921, when it was the centerpiece of a bustling amusement park. Although the Carousel is the only remaining piece of the 58 attractions that once filled Lakeside Park, Port Dalhousie is still a great summer getaway spot, with a large collection of shops, restaurants, bars and outdoor patios.

And don't forget, the Herschell Carrousel Factory Museum is right down the road in North Tonawanda, NY.



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Dan's Desk cont.



Quassy's former E. Joy Morris carousel circa 1920.

Quassy Amusement Park has released a special collector's poster for its 99th season of operation titled "Countdown To Our Centennial."

The poster features two historic photos dating back more than 70 years as well as a more recent picture. Of particular interest to historians will be an image of the former roundhouse and carousel (circa 1920).

The carousel is the **E. Joy Morris** unit that operated at Quassy until the fall of 1989, when it was auctioned off to make room for a new grand carousel.

Available for \$10 plus \$5 shipping and handling, Quassy will print and fill poster orders as they are received. The posters will be from a high-quality large frame printer and suitable for framing. In addition, the park released its first series of collector's postcards last year with orders taken from around the country. In anticipation of its centennial, the park's history has been published in book form and contains dozens of photos of the lakeside property. The postcard series is \$5 (S&H), while the book is \$20 (S&H included). For more information visit www.quassy.com.

Quail Ridge Publishing recently made a donation of \$40,000 to **Hope Village for Children** — money that was raised from the sale of the **Carousels Abound** book.

Myles Frank, a member of the board of directors of Hope Village for Children, said the carousel horse project has raised more than \$250,000 for Hope Village over the past five years. The books feature photographs of local carousel horses and the books are for sale at Belk's at Bonita Lakes Mall. Hope Village provides services and care for abused and neglected children.

Sorry for the short Dan's desk. Before the end of August I have about another 10,000 miles to travel. So far the Brass Ring crew has traveled over 20,000 miles this year. I hope everyone enjoys their summer and goes out and rides some carousels. But, don't forget the hard work it takes to make it all happen. Most amusement people are working 7 days a week this time of year at insane hours. Give them a break and please say thank you. It really does make a difference to the operators.

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Carousel Carving Tips and Tricks



Figure 1A



Figure 1C

By Larry Pefferly

Special to The Carousel News & Trader

Last month we talked about carving the nostrils on your horse and getting the eyes started. This month we will talk about finishing the eyes.

If you have been following along these past few months you should now have the eye roughed out and it is beginning to look more like the eye of a real horse. Before putting finishing touches on the eyes, work in the area all around the far outside of the eye. To the left of the eye, between the eye and the bridle's cheek strap, is a bone called the facial crest that runs nearly parallel with the cheek strap. Define the facial crest by drawing it in approximately 1½" behind the eyeball and between ½" and 1" in front of the cheek strap (see Figure 1A). That mark, or distance, from the cheek strap depends largely on how wide the strap is, so it will vary. You are safe in making it 1½" behind the back part of the eyeball.

The bottom part of the facial crest turns and lines up with the lower part of the branch of the lower jaw. Carve a concave rounded groove between the facial crest and the back part of the eye. From that groove, and below the lower eyelid, carve out and blend into the area of the nostril section where you stopped 2" below the eye. Carve all the way to the face of the horse to the 2" flat area in the very front of the face (see Figure 1B).

Before going any further with the eye, and while you are at the facial crest, carve the vein on the horse's face. Draw the vein as shown in Figure 1C, beginning just below the bottom of the facial crest.

To carve the vein, use a #5 10mm gouge to make a 1/16" deep cut on both sides of the pencil lines, making it about 1/8" wide at the top part of the vein. Carefully remove the wood on the outside of these cuts. Do remember that as the vein is only 1/8" wide, it can easily be broken off. When the vein looks satisfactory to you, sand that area (see Figure 2).



Figure 1B



Figure 2



Figure 3

Above the eye and up to the base of the ears, gradually carve in toward the ears until $\frac{1}{2}$ " deep at the base of the ears. This is assuming that the brow band or forelock is not between the eye and the base of the ear. If so, it will be somewhat less than $\frac{1}{2}$ " deep. After doing this on both sides you will be 6" wide at the base of the ear, or it will appear to be. If I were to measure the distance at the base of the ear outside-to-outside, it would not measure 6" because of the forelock. It would, however, be 6" under the forelock. Finish in front of the eye by simply rounding off the front eyebrow around and into the face of the horse (see Figure 3).

INSERTING THE GLASS EYES

The final step in completing the eye is to glue in the glass eyeball. It is actually not a round ball, but a convex-shaped eye with a flat back. As you are carving a full size carousel horse, the glass eye will be 32 mm in diameter. Begin by making a cut all around the $1\frac{1}{4}$ " diameter circle, made with the compass, and across the eyelid at the top of the circle. Carve it deeply enough so the glass eye will fit and not protrude above the lower eyelid. As you can see, the glass eye is round, but the space where it goes has a flat spot at the top. This is where you must take your time and be very careful. Many carvers just cut the upper eyelid off, set in the glass eye, and replace the upper eyelid with wood filler. By now you know not to do that. Take your time, and, using your small #5 10mm gouge, cut up under the upper eyelid to make a kind of



Figure 4B

'v' groove, being careful not to apply any pressure to the upper eyelid as it may split out. As you continue to work out the wood from under the upper eyelid, try to see if the glass eye fits. Keep working it out until it fits perfectly. Assuming you were careful and did not split out any part of the upper eyelid, your glass eye will fit and look like Figures 4A, 4B, and 4C. If you completed the step above without a problem, you are doing great.

CARVING THE EARS

At this point the ears are one big block of wood and they need to be separated in the middle. This can be done quickly by carving out a wedge between the horse's ears. Before doing so, let me say that, normally, the ears of a horse do not stand straight up from the base of the ears to the tips of the ears (directly parallel to each other), but stand slightly outward from the base. The wedge should then be taken out as shown in Figures 5A and 5B.

Once the wedge is removed, it is a simple matter of shaping the outside of the ears. Refer to the anatomy book for the correct shape of a horse's ear. Never, ever carve out the inside of the ear until you are absolutely positive the outside shape is totally finished. If you carve out the inside too early, and then need to go back to carve more on the outside, you will soon learn you have made a major mistake as the ear, in all probability, will have been ruined.



Figure 4A



Figure 4C

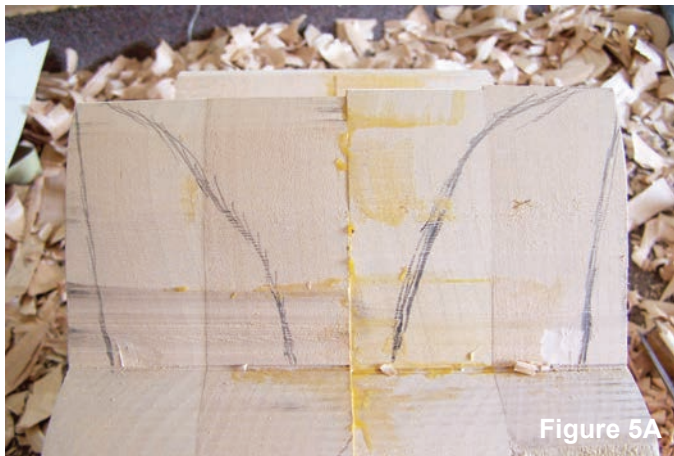


Figure 5A



Figure 5B

This is the time to decide if the horse's ears are going forward or backward. Sometimes on a carousel horse, as on a real one, one ear is forward and the other is backward. The positions of the ears tell if the horse is looking at or listening to what is either ahead or behind. The positions of the ears also will indicate if the horse is happy, excited or angry. In other words, special attention should be given to the ears. The ears also should match the mood of the eyes. If you give all of this a lot of thought before carving away at the ears, you will achieve the perfect expression. Figure 6 shows the ears of a horse going

backward. You can see the eye matches what the ears are doing. As I have said before, and it is worth repeating, these are very important parts of the entire carving. Take your time and think before you begin.

Typically on a full-size carousel horse, the ear is approximately 2¼' wide at the widest part of the opening (about the middle), looking at it from the front part of the ear or the part of the ear that is hollowed out. The tip of the ear is not a really sharp point, but a slightly rounded point. The ear will vary in length from 4¼" to a little more than that. It will be smaller at the base than in the middle. The back of the ear is rounded at the base of the ear until it gets close to the tip, where it will begin to flatten out. Refer to the anatomy book and carve the ears to match them, or match the ones pictured in this book. When you have the outside of the ear totally finished, proceed to hollow out the inside of the ear. The deepest part of the hollowing out will be at the base of the ear, becoming less deep as you reach the tip.

Next month we will finish the head and neck. I hope these tips have been helpful to you, and that you are enjoying your carving project.

Happy Carving

Master carver, Larry Pefferly has been carving carousel horses for over 20 years. To learn more about Larry, visit www.carouselcarving.com.

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Figure 6

Northwest Carousel Adventure

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Photos by Diane and Gary Nance

We Will Ride Again...



Frank Brodnick

Aug. 28, 1949 - June 23, 2007

Longtime carousel and amusement park enthusiast, supporter and advocate, Frank J. Brodnick of Eastlake, Ohio, died suddenly; he was just 57.

A larger-than-life character to say the least, Brodnick will be sorely missed by family and friends as well as the carousel community and the Cleveland community-at-large in which he was so active. Brodnick was a member of the National Amusement Park Historical Association, the Collinwood neighborhood Bring the Carrousel Home Committee,



"He's ear-to-ear because he tested one of Euclid Beach brass rings down the thing, and it (obviously) worked. (Thank goodness). But then he was unusually lucky with stuff like this. He'd get some bright idea to try something -- like a brass ring down someone else's ring machine. That's Frank."

—Elva Brodnick

President of Euclid Beach Park Now (EBPN), as well as a member of the Collinwood School Fire Centennial Commemorative Committee (March 2008 will mark 100 years since the Collinwood tragedy). He was also in his first term as a member of the Board of Directors of Northeast Shores Development Corp. in North Collinwood, Cleveland, OH.

Brodnick loved old amusement parks and especially the old "woodies" (historic wooden carousels and roller coasters). Since Euclid Beach Park closed in 1969, nearby Conneaut Lake Amusement Park



Thanks to Frank, the Euclid Beach Arch was repaired after an automobile accident last winter. The re-dedication celebration of the Arch was held on June 12 and included the Rocketship car below.

became his favorite to visit. Unfortunately, Conneaut Lake Park is having its own financial struggles this year.

As President of EBPN, Brodnick was the driving force behind the organization's efforts to preserve the memories of the Euclid Beach Amusement Park and bring the PTC #19 carrousel home to the park. Most recently Brodnick was instrumental in the repair and restoration of the historic

landmark Euclid Beach Arch.

If you would like to help support Frank's mission to get PTC #19 operating, again, contributions be made to the Euclid Beach Carrousel, EBPN, P. O. Box 19535, Cleveland, OH.



Frank leads a tour through the grounds of the old Euclid Beach Amusement Park during the annual "Remembering Euclid Beach." Look for this year's event in September.

Rescued From an Abandoned Milk Barn the 1894 Carousel is Home in Iowa From Old Barn to Old Threshers for Norman & Evans Steam Carousel



After its discovery in an abandoned barn in Missouri in 1986, the rescued horses and mechanism wait to be loaded into a truck. This historic photo by Buck Brasington was also featured in Tobin Fraley's book "The Great American Carousel."

EDITOR'S NOTE: This story comes in two parts. Part one is the discovery and rescue; part two is the restoration and new home.

By Dan Horenberger

Brass Ring Entertainment, Sun Valley, CA

In 1986, I was in Kansas City restoring the organ at the Granada Theater. It was part of a revitalization project that didn't work out as planned. Just another example of why politicians shouldn't be in charge of a historic project, but that's another story.

While I was there I ran ads in the local papers looking for everything from carousels to antique bicycles, jukeboxes and toy trains. Just about anything I collect I had an ad in the local papers asking for leads.

When I was done, I returned home with a huge truck full of stuff. Without a doubt, the greatest thing I found before I came home was a carousel.

I was given a lead one night that there was a carousel



After its rescue and restoration, the historic 1894 carousel operated at Cowtown in Wichita, KS, then outdoors at the Midwest Old Threshers for four years. The merry-go-round now enjoys the safety of its own building.



Carousel parts piled in the old barn.

about 50 miles out of town in Missouri, give or take 50 miles, in an old milk barn owned by a lady named Johnson. I was told it was a steam carousel that worked the Midwest for years.

Everyone in the carousel business knew about the machine but assumed it was in Iowa or Illinois as that is where it had most recently been known to operate. Still, it was worth chasing the lead and off I went every weekend for weeks. Driving up and down endless corn field-lined roads, asking over and over, “do you know of Mrs. Johnson with a carousel?”

Every weekend I had hope. A lead here, a lead there, but every time ending up at a dead end with fields of corn as a background.

Finally, one day I saw a mail box that said “Johnson.” I was sure I had found the elusive carousel. There was an old milk barn in the back and everything else I was told to look for. I knocked on the door and a nice lady came to answer it I was certain I had completed my quest.

I asked, “Do you have a carousel?”

She answered, “No.” Another dead end. Then she said, “You want the other Mrs. Johnson.”

She gave me her best directions, which weren’t that good, and I went off again, travelling from corn field road to corn field road. Can’t they put names on these roads,



Not exactly waterproof storage for the steam engine.



The horses had seen better days, and luckily, they would again.

I thought.

I went from farm to farm and knocked on door after door looking for Mrs. Johnson. Still no luck, but somehow (by process of elimination), I felt I was getting closer, though still travelling unnamed road after unnamed road.

Finally, a neighbor of the mythical Mrs. Johnson told me I was told I was only three farms away. But, they added, the farm house had burned down and she now lived in a trailer.

My new directions were to “look for some dead motorcycle frames in the front yard, the house trailer is way in the back.” I drove down the road and saw some old Harley hardtail frames buried in the weeds. Looking farther back from the road I saw a trailer. I had finally found Mrs. Johnson.

I knocked on the trailer door and sure enough, it was her. I asked, “Are you Mrs. Johnson with a carousel?”

She said, “Yes, are you the guy from Illinois?”

Huh? Well, I lived in California then but since I grew up in Illinois, I said “yes.” Then she said, “I thought your dad was coming.” Having no idea what that meant at the time I just said, “Well, I’m here now.”

I looked at the carousel. It was hard to tell what it was. I knew it was a steam machine but all of the horses were covered with mud wasp nests from being stored for so many years in the barn. There was no way to see much other than the nests. The whole carousel was stuffed into the old milk barn, which had not seen a cow for 50 years.

After much negotiating we came up with a price. Now came my next problem: I didn’t have any money. I called my friends John and Cathy Daniel. They said, give us a day. During that day they they called my other friends Buck and Dawn Brasington. Together they ponied up the necessary cash to save the carousel.

Buck flew out to pay for the machine. Mrs. Johnson was quite happy to see “my dad” (who she assumed was Buck), show up with the money.





The carousel up and operating at Cowtown Park in Wichita, KS, as it would have looked in its earlier traveling days.

We loaded the truck in the middle of the frozen field, just Buck and me. While chopping the mud wasp nests off of the horses in the icy cold, we were undecided if being winter was good for the lack of the wasps or if it would have been better to have the wasps and some heat. There we were, two California guys freezing to death, loading a carousel into a truck. Having both grown up in the Midwest, we toughed it out.

With the carousel loaded, heading off of Mrs. Johnson's farm, the "dad from Illinois" mystery became clear.

ANTS, ORGANS AND CAROUSELS

Upon discovering the carousel we didn't have time while we were there to research what we had. Obviously it was a steam machine but everything was a little different. I had been around steam carousels before and knew the frame was different than others I had seen.

Herschell or Parker? The horses were close but also strange. After we had a chance to get home and check everything out we were shocked to find out this carousel was a Norman and Evans. The only known Norman and Evans carousel in existence. Today, it's a great thing to know we helped save this last known Norman and Evans.

The Snider's bought the carousel and then sold it, but they didn't buy the organ. Mrs. Johnson kept the organ on the porch of the house trailer. It was still in the original crate from the Wurlitzer company. Boy, I wish I had bought that organ that day.

It was a little 125 Wurlitzer. We did eventually acquire the organ and bring it back to California. Shortly after its arrival and placement in storage awaiting restoration, we noticed big black ants crawling around it. The next day there were even more. We put the organ in a big plastic bag and tied the top with an insect bomb inside. The next week I started to restore the organ. My first job was to remove the pile of dead ants, two-feet around and six-inches tall. They had so much strength they bent the reed of one of the brass pipes. This is something you couldn't do with your fingers. Ants are surprisingly strong. The organ was restored and sold at a Guernsey auction in San Francisco in the '80s to the carousel museum in Bristol, CT. As far as I know, it's still there.

— Dan Horenberger

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Awaiting transport to the truck. Don't be fooled by the green grass. It's very cold outside.

As we were driving off with the carousel we saw another truck coming down the road — a road you wouldn't be on unless you had a real good reason to be there. Mrs. Johnson had made a deal with some people from Illinois whom she assumed we were. We stepped on the gas and never looked back.

Now we had our carousel, but we were still in the middle of nowhere. The local motel had only one phone and that was in the office. The motel's policy was: only collect calls, which the owners dialed and listened to your conversation the whole time. So be it. Buck called Don and Ruth Sinder collect. Their story follows:



Thane removing one of the many nails.



Jerry Ottoway (center), Thane (right) and a friend unload one of the needy horses.

And the Story Continues...

By Don Snider

Merry-Go-Art. Joplin, Missouri

On November 12, 1986, Ruth and I were awakened in the middle of the night by a collect call from Buck Brasington. When I asked him where he was, he said, "I am in your back yard."

It turned out that he was in Mountain View, MO, using the only phone in the motel under the close supervision of the motel owner to ensure that they made the call collect. (At least that was his story and he is sticking to it.) He asked me, "Would you like to buy a carousel?"

The story was that Dan Hornberger was working on an organ in Kansas City and while there he ran an advertisement in the paper wanting to buy carousel figures or carousels. He was contacted by the widowed owner of a pre-1900 Norman and Evans steam-driven track carousel, band organ and steam engine. They negotiated for a time, and Dan contacted Buck Brasington. They were able to put together the purchase price of the carousel even though it was conflicting with Veterans Day (Nov. 11). So the "look-like" drug dealer from California (Buck)



Most of the heads and ears were rotted as the ear holes held water from the leaky barn.



The horses had to be completely taken apart. Here a pile of horse pieces rest atop several unrestored horses.

with his bag of dough got on a plane for Kansas City where they rented a U- Haul truck and headed off for the Wild Bad-Lands and Hollers of the Missouri Ozark Hills.

It turned out that they arrived just in the nick of time to close the deal, load up the purchases from the barn where they had been stored and beat a hasty retreat to Joplin MO. The widow met Buck at the door with the greeting, "Well I see you brought your son after all." It seems that the widow mistook Buck for another person whom she had made a tentative deal with on the phone and she was expecting him, not Buck.

Twinkle-toed Buck, without missing a step said, "Yes ma'am, I did," with a loving glance at his newly acquired carousel. The two loaded, with much difficulty, the 24 horses, two chariots, the track machine and band organ. The hardest part was the loading of the steam engine. As they were pulling out of the pasture, with their mud flaps dragging the ground, another similar sized truck was coming in the same road. Buck (or Mario as he is known in the race circuit), was able to evade the would-be purchasers and post haste arrived in Joplin, MO.

I had in the meantime contacted Jerry Ottoway of Wichita, KS. Jerry had mentioned to me at a convention that he was in the market for a steam carousel. Jerry Ottoway is no stranger to steam power. His family ran the



All of the horses had some tin and metal bracing that had to be removed.

Ottoway Steam Train Company that manufactured miniature steam trains for amusement parks and city parks. When Buck contacted me, Jerry's name came to mind, and I called him right away. Jerry made the arrangements and the next night (true to Buck's Scottish blood), I got another collect call and we closed the deal. I bought the carousel, Buck and Dan brought it to Joplin, where I paid him for the carousel with the stipulation that he would drop it off with the band organ in Wichita, KS, at Jerry's Roller Rink on their way to California. I owned it for about 10 minutes, the time it took for me to describe the carousel on the phone and verify to Jerry that it was indeed a steam (at that time we thought it was an Armitage Herschell) carousel.

The carousel had been owned by the Johnsons for quite a number of years, and they had operated it in the Mid-west. When they retired, they stored the carousel in a rather leaky barn and the band organ was stored in a crate outside. The carousel was in terrible condition.

Jerry Ottoway commissioned Thane Snider to restore the horses and Jerry restored the mechanism and the steam engine. The horses had the typical complement of steel braces, tin and buckets of nails. They are somewhat atypical in that they have outstretched legs, which we later learned was a characteristic of Norman and Evans Carousels. Rot had taken its toll and many parts, particularly



Extra bracing was added to the interior of the figures.



In addition to the tin, there were many nails which held moisture and led to further deterioration.



Thane Snider with one of his restored horses.

the top of the heads and ears, had to be re-carved. Pop bottle caps, rocks, and broken marbles served as eyes for many of the horses. Each horse had to be completely taken apart and new internal braces were installed. Some of the saddles had to be re-carved.



After over a century in the wilderness and wild, the carousel gets a well deserved enclosure in Iowa.

After Thane completed the wood restoration, he painted each horse and then used a satin stain to avoid a glossy plastic look. Several years after the carousel was sold to The Old Threshers Foundation, Thane and I went to Mt. Pleasant to consult with them and train the local staff on the maintenance of the figures.

Once the carousel was restored, it ran at Cowtown days in Wichita, Kansas from 1988 to 1996. In 1996, the carousel was sold to the Midwest Threshers Foundation in Mt. Pleasant, IA. Interestingly, it had wintered previously in or around Mt. Pleasant where it now runs and resides at the Threshers Museum.

They have built a beautiful building to house the carousel. This museum is dedicated to local historical preservation and displays are of early rural farm life, equipment and farming. They are strongly oriented to the display and restoration of steam-powered equipment.

The museum that houses the carousel is Midwest Old Threshers, 18887 Thresher Road, Mt. Pleasant, IA. They have a wonderful "Reunion" each year. This year the date of the Reunion is Aug. 30 to Sept. 3rd. They have first-rate musical entertainment (blue grass, country, folk, etc.) and a host of fun things to do and exhibits to view, including steam trains, electric trolleys, tractors, typical farm homes with native crafts.



58th Midwest Old Threshers Reunion August 30 – September 3, 2007 Mt. Pleasant, Iowa



The Midwest Old Settlers and Threshers Association began in 1950 in Mt. Pleasant, IA, with a gathering of 15 steam engines and eight separators. After 50 plus years, the annual Old Threshers Reunion, held five days ending Labor Day, is an established celebration of our rich agricultural heritage that attracts visitors from across North America and abroad.

Midwest Old Threshers provides a variety of enjoyable experiences for the entire family. Attractions include operating steam engines, crafts and antiques for sale, antique tractors, Continual demonstrations, drive-a-tractor, large operating gas engines display, antique cars and trucks, electric trolleys and steam trains, top name country en-



All of the old steam machines at the Threshers operate, not just the carousel.

ertainers, and a 60-acre campground, downtown shuttle service, free parking, working 1880s log village and great food.

Top name country stars perform nightly at the grandstands. For more information, call (319) 385-8937 or visit the web site at www.oldthreshers.com or email at info@oldthreshers.com

One day admission is \$9.00 and five day admission is just \$16.00.

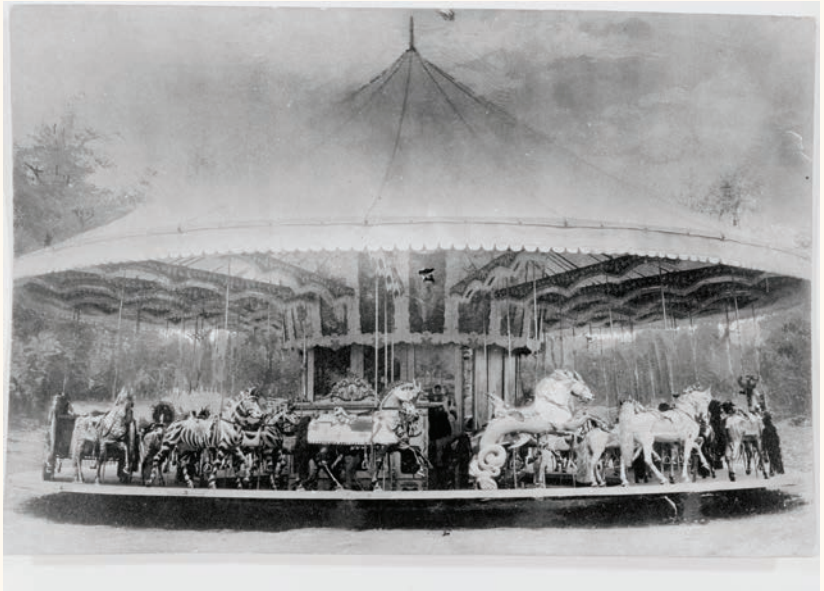


The carousel has been nicknamed "The Smile Machine," for obvious reasons.

The Carousel News & Trader

A R C H I V E S

Here is another unidentified carousel from the Tobin Fraley archives. This photo appeared in Tobin's book "The Great American Carousel" with the following caption; "When the Muller Brothers set up their own shop they needed an announcement to send to potential customers. Putting together one of their first carousels in the back of their factory, they photographed it. Later painting in a background of trees and sky to make the setting more appealing. This photograph will be posted online at www.CarouselNews.com "Archives." If you think you can identify the carousel and where it may have operated, please visit the site and add your comments.

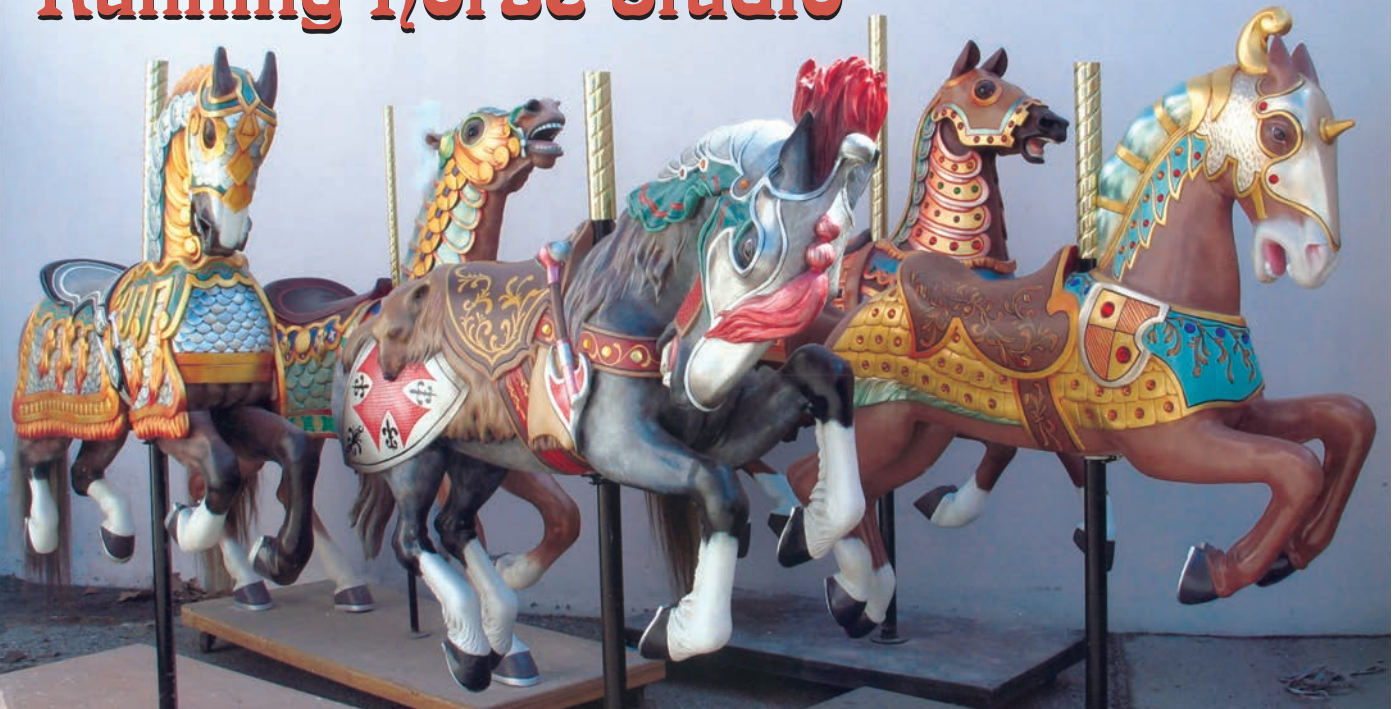


Visit www.CarouselNews.com Archives to comment on this carousel.

If you have archives you would like to sell or share, no matter how large or small contact us at info@carouselnews.com or call 818-332-7944.

Restoration Running Horse Studio

Lourinda Bray
626-793-1303



Four Year Effort Celebrated As PTC #6 Has a New Museum

Kit Carson Carousel Association Opens Museum to Complement PTC



Two of the many fascinating exhibits at the new museum shown above and below.

Museum photos by Jack Olson

By Jo Downey
Kit Carson Carousel Association

The Kit Carson County Carousel Museum celebrated its long-awaited grand opening on June 16. The museum is located in Carousel Park at the county fairgrounds in Burlington, CO. Admission to the museum and rides on the carousel were free during the celebration. From here on, admission to the museum is just \$1.00, with children under the age of 10 free when accompanied by an adult.

Sponsored by The Kit Carson County Carousel Association, SLATERPAULL Architects, Eric Richardson Construction and the Colorado Council on the Arts, the grand opening celebrated the completion of over four years of planning, design, development, fund-raising and construction of this "one-of-a-kind" museum. The Carousel Association stated that though their expectations for the museum were always high, they never imaged how abso-



lutely splendid it would turn out.

Designed by Rand Hood of Visual West, the museum exhibits are specific to the history and restoration of the world-famous Kit Carson County Carousel, its Monster



Museum exhibits are both visual and educational.

Military Band Organ, Philadelphia Toboggan Company and the Wurlitzer Band Organ Company. The exhibits have been designed to educate, entertain and take the visitor back in time to the turn of the twentieth century when carousels were “king.” Though the Kit Carson County Carousel (historically referred to as Philadelphia Toboggan Company Carousel # 6) is in itself, a magical museum of sound, motion and light...the interpretive exhibits “across the way” help explain the “whys” and “hows” of the carousel’s existence.

The largest exhibit (finished just three days before the opening) is the Band Organ exhibit. It has often been said that the soul of a carousel is its band organ, for riding a carousel without music is not really riding at all. Technical advisor and interpreter for this exhibit is band organ restoration specialist, Art Reblitz of Colorado Springs.

Hood was assisted by carousel restorer Will Morton in the development of the cCarving Shop and Restoration exhibits. Morton also carved a replica of the Kit Carson County Carousel’s inside row camel for the museum and constructed a full-size PTC-style chariot.



Miniature replicas celebrate the detail of the PTC carvings.



Mark Wolfe, Director of the State Historical Grant program looks on as Ed Nichols, President of the Colorado Historical Society addresses the crowd.

The home economics exhibit building has been totally renovated as the home for the carousel museum, but the carousel exhibits have been designed so that during the County Fair, they can be stored or covered, thus enabling the building to continue to serve as an exhibit building during the week-long fair.

The renovation of the building and the design and development of the museum would not have been possible without support and financial assistance from The Colorado Department of Local Affairs, The State Historical Fund, The Cooper-Clark Foundation, The Gates Family Foundation, The Boettcher Foundation, The National Carousel Association and the Colorado Carousel Society. State Historical Fund Director, Mark Wolfe was among the speakers at the grand opening ceremonies.

The Colorado Council on the Arts provided partial funding through a Folk Arts Mini-Grant to enable Polka Pals, a Dutch Hop Polka Band, to play for the celebration. There were complimentary old-fashioned ice cream sundaes and homemade cookies available to all guests on open-



What else but chariot seating for the video area.



Jo Downey worked long and hard for this day.

ing day. Hoofbeats, the Carousel Museum gift shop, was also open after the ribbon-cutting ceremony and featured different “Grand Opening Specials.”

“You won’t believe it until you see it,” says the Carousel Association. “The transformation of both the interior and exterior of the building can only be appreciated by coming out and exploring the memories and the history that the museum now conveys. We encourage everybody to come out and share the magic of the Kit Carson County Carousel and its new Museum.”

KIT CARSON CAROUSEL HISTORY

Because PTC #6 was stationary and didn’t have the “excitement” of a jumper carousel...where the animals went up and down as well as around...the manufacturer made it one of the country’s fastest merry-go-rounds. It twirls its riders at a breath-taking 12 mph, compared with the average carousel speed of 8 mph.

The carousel was manufactured in 1905 for Elitch Gardens, an amusement park in Denver. It was operated at



As a stationary machine, not only is PTC #6 extremely fast for a carousel, it also hosts an exceptionally beautiful and detailed menagerie.



There is no lack of carousel history at the new museum.

Elitch Gardens every summer until 1928, when it and the band organ were sold to Kit Carson County for \$1,200 (including delivery to Burlington). The county commissioners who approved the carousel’s purchase, C.J. Buchanan, G.W. Huntley and I.D. Messenger, were widely criticized for this “extravagant expenditure” during hard times. As a result, Huntley did not seek re-election in 1928. Buchanan lost in the primary that year, just three weeks before the recently purchased carousel opened in Burlington for the first time. I.D. Messenger was not up for re-election in 1928, but he was defeated when he ran again two years later.



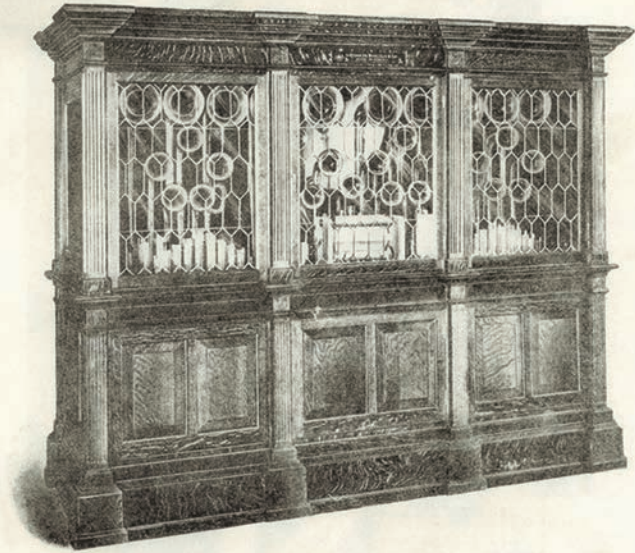
Where most carousels are happy to have one giraffe, the Kit Carson Carousel sports a row of three.





The Kit Carson Carousel
PTC #6, Burlington, CO

Monster Military Band Organ.
THE TWENTIETH CENTURY WONDER.



Especially Designed for Roller Skating Rinks, Amusement Parks, and Other Places where a powerful Organ is Desired. Produces Music Equal to a Large Military Band.

PRICE, \$3250.00, INCLUDING 10 ROLLS OF MUSIC.



pipes, bass and snare drums and cymbal, played by Style 155 music rolls. The leaded glass windows in the front may be opened or closed to control the volume. The retail price was \$3,250 in 1909. The equivalent 2001 retail cost would be more than \$250,000. Only three Monster organs are known to exist, of which the Kit Carson County example, No. 2,453, is the most complete.

By 1975, the organ was in deplorable condition. Certain damage was obvious, such as the torn drum heads, missing and dented brass trumpets and trombones, and the filthy, rusty overall condition of the entire machine.

In February 1976, the Monster was delivered in pieces via horse trailer to renowned organ restorer Art Reblitz in Colorado Springs. After more than 1,000 hours of work, Reblitz and his staff completed the organ in late July, just in time for the 1976 county fair. Local Craftsman Merle Worden refinished the cabinet and repaired the leaded glass windows. Since 1977, ongoing maintenance has included tuning, cleaning, tightening leather belts, making minor repairs and lubricating the organ annually.

In 1996, the decision was made to have Reblitz restore the organ as close to its original condition as possible. The



From the Wurlitzer catalog, circa 1909.

THE PTC #6 MENAGERIE

Forty-six hand-carved animals march counter-clockwise on this rare merry-go-round, which is mounted on a 45-foot diameter platform. The 16 outside row animals are, of course, the largest. Intricate carvings range from cupids to a wooden medallion with a sculpture of an Arab sheik. One giraffe has a snake twined around its neck, and behind the saddle of a zebra is a gnome, sitting in a shell and aiming a spear at the rider's seat.

The texture of each animal's coat is faithfully detailed, and teeth, slathering tongues and hooves are carefully included. Toed animals have dewclaws, and hooved animals are shod (even the Indian pony). There are real antlers on the deer and real horse tails on many of the horses. All of the glass eyes are of a color and expression suitable to the temperament of their animals. Hand-painted decorations can be found on each of the carousel figures. Intricate flowers of varying design adorn many of the inside row animals. Saddle trappings are reminiscent of those used on cavalry mounts in the 18th century Napoleonic Wars.

THE MONSTER BAND ORGAN

In 1976, Kit Carson County joined the rest of the United States in the celebration of America's Bicentennial. It was decided that the restoration of the carousel's band organ would become the county's Bicentennial project.

Originally advertised by Wurlitzer as "The Twentieth Century Wonder" circa 1909, the Monster contains 255



restoration was completed by Reblitz, with the assistance of several other internationally-known craftsmen, in July, 1999. Today, Kit Carson County's Monster plays just as it did in 1909, enabling the carousel's 46 wooden animals to march counter-clockwise to the wonderful waltzes and magnificent marches from the turn of the 19th century.

In 1979, the Kit Carson County Carousel was designated a National Historic Site. The carousel was designated a National Historic Landmark in 1987, making it one of only 19 National Landmarks in Colorado and the only one you can take for a spin. That same year Will Morton contracted to restore the original paint to the animals, the four chariots, and the outer rim. This project was completed 18 months later. The carousel building was re-faced with siding and the area around it was landscaped with an eye for Victorian charm.

The carousel continues to operate during the warmer seasons, bringing wonder and joy to younger riders and welcome warm memories to the older ones. During the past decade, public enjoyment of the carousel has resulted in a new generation of small gouges, nicks, bruises and cracks, so a "re-restoration" of the animals was undertaken in 1992.

The original valances and cresting on the carousel when it was in Denver probably were destroyed when the carousel was dismantled in 1928 so it could be moved by train to Kit Carson County. In 1997, grants from the State Historic Fund of the Colorado Historical Society and from the Boettcher Foundation financed research, patterns and reconstruction of the valances, restoration of the carousel's original lighting, and additional restoration work on the machinery room, the moldings on the paintings, and the Wurlitzer monster Military Band Organ

In partnership with the Kit Carson County Carousel Association, National Park Service architect Rick Cronen-

berger completed a historical structure assessment of the building housing the famous merry-go-round in 1999. This assessment substantiated the need to undertake structural and stabilization work on the carousel building to assure it would stand another seventy-five years.

The completion of the work on the building in 2001 marked the completion of the overall restoration of the carousel which began 25 years earlier.

The Kit Carson County Carousel is on the Kit Carson County Fairgrounds in Burlington, CO. It's open Memorial Day through Labor Day from 1:00 p.m. to 8:00 p.m. (and you might consider a visit around Christmas). Carousel rides are just 25 cents for all ages. For more information, visit www.kitcarsoncountycarousel.com.



For Sale

90% restored, just needs saddle area finished and possibly mane.

Restored by the late Nancy Loucks.

Asking \$750, plus shipping costs.

Call Walter at: 772-584-1690 (FL)



Circa 1884 Second-Row Looff Jumper At Home Again in Elmira, NY

A “Restoration Story” as Sylvia Returns to Eldridge Park Carousel



Sylvia at home again on the Eldridge Park Carousel.

Photo by Mary Lyon

By Lourinda Bray
Running Horse Studios

Sylvia is a second row Looff jumper circa 1884 from Eldridge Park in Elmira, NY. This is the story of my association with her. A little history is required first.

The carousel at Eldridge Park has an intriguing history. It started life in the late 1890's as a Looff, 50', stationary, three-row menagerie at Young's Million Dollar Pier in Atlantic City. Along with horses, it had a sea serpent (dragon), goats, giraffes, grey hounds and a lion that looked straight forward.

Robert Long acquired the carousel in 1924 and moved it to Elmira, NY, where he and his family had enjoyed their summers and owned a large building from where they ran the carousel. Robert came from a family of carousel owners who travelled the summer months with their rides and



Sylvia shown here on the original carousel.



135 GUSTAV AND WILLIAM DENTZEL, HORSE, JUMPER, PARK PAINT, ELDRIDGE PARK. 65"L x 49"H
\$14,000-16,000

Sylvia in Guernsey's auction catalog.

wintered in Philadelphia, where they carved new carousel animals or refurbished old ones.

George Long (whose horses for PTC are familiar to us by their curled lips and animated poses, such as the standers with diagonal front and rear legs on the ground and the other two raised), was one of Robert's brothers. The three brothers, Robert, George and Tom, were well known for combining the works of multiple carvers on one ride. The Eldridge Park carousel is no exception.

Robert converted the stationary machine to a partial jumping machine at Elmira, leaving the outside-row standing and every other row of two animals jumping. He replaced the original lion with one that looked out and gave the first one to the Elmira Lion's Club after recarving parts of it by removing the trappings. He also recarved some of the legs on the second-row Loeff horses and then placed a mixture of Carmel (all on the outside row), Loeff and Dentzel figures - and perhaps a "Muller/Dentzel" - on the second and third rows.

The trim was simple, yet elegant, having been altered by Robert to his own design. The rounding boards have



Sylvia arriving at Running Horse Studios.

a wing design that came from a motif he used on the buildings at Harris Hill, "the glider capital of the world." The shields were flat shapes, themed as painted heraldic shields.

By the late 1980s, the family was experiencing difficulties with vandalism, insurance costs and low attendance, and decided to sell the carousel. The auction was conducted at Guernsey's in 1989 and, though the hope was to sell the ride whole, the required reserve price was not met and it was parted out. The mechanism was given to the city of Elmira, where it stayed in its building, both falling into disrepair for 13 years.

Now the machine is up and running again, thanks to Bob Lyon, his wife, Mary Lyon, and the Eldridge Park Carousel Preservation Society, which was formed in 2002. The ride is now populated with newly carved animals: Carmel-style figures on the outside row by Lawrence Pefferly and the inner rows in various styles and kinds by John Kolanach, Fred Dilworth, John McKenzie, Oscar Pivaral, Bud Ellis, Dave Albrecht and Lawrence Pefferly. The original Loeff lion is still on exhibit within the building at the carousel.

Sylvia is considered the matriarch of the Eldridge Park carousel; being the only Loeff from the original ride. In

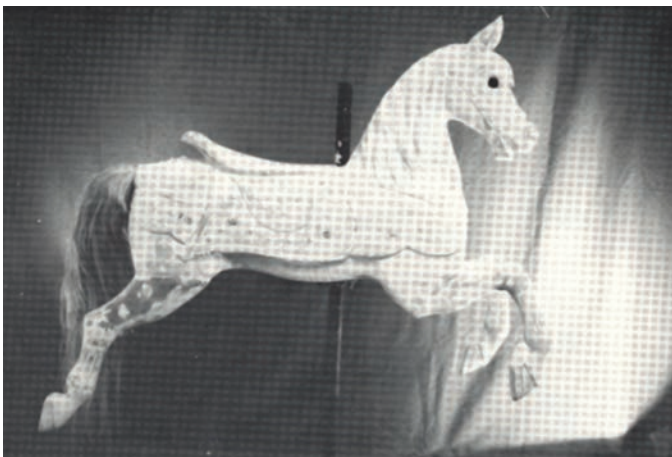


Photo from the Perron collection used for research.



Photo from the Tuttle collection used for research.



Repaired legs ready to be mounted and ridden again.

the fall of 2006, I was given the privilege of restoring her, which also meant researching her original appearance. By sheer good fortune I was able to acquire the archives of Swen Swenson, June Reely and Marge Swenson, and in going through box after box and file after file, I was able to find what was needed: a copy of a photograph of Peggy Cosgrove with an 1884 Loeff jumper from the Perron collection, a black and white photograph from the Tuttle collection of another very similar early Loeff jumper (it looked like Sylvia's sister), a catalogue from Carlos Sardinia of early Loeff standers and jumpers, and the Loeff issue of "Carousel Art Magazine" (from which the carve date was deduced)

When I was first contacted about Sylvia by email, an attachment containing four photos of her was included. Two showed her at the Guernsey auction and the rest as she was in 2006. Frankly, she looked like a cartoon-like she had been simplified. I thought "Loeff" as soon as I saw her and then began noticing that things were not right. Her teeth seemed too large, the tail was wrong, the ears looked too thin, and her face had little definition. So I suggested these areas needed to be addressed, though there was some thought to leaving the tail as it was, as it had been there for such a long time.

Sylvia arrived at my studio in Irwindale about a week or so later, giving me a chance to get a better look at her needs. I could tell she had automotive paint and primer



Rear area showing vine carvings.



Sylvia stripped revealing lost detail and restoration needs.

on her that was cracking and would have to come off. So, off she went with Larry of Dip 'N' Strip to be basted until clean. I got a call from Larry the next day that she was also coated with Bondo, which needed to be melted off as well. When she arrived back in the shop, it was amazing to see what had been done to her in the past.

I had thought I could see a carved pattern on her breast collar and butt strap under the paint. (Mary Lyon said she thought she had seen something as well.) This was revealed as a truly elegant vein and gouge carvings of vines and leaves, some of which had been almost sanded off at the hip and shoulder. And there were similar designs on the blanket where someone had carved right through them to make a band on the bottom edge. A pair of curls had been filled in as well. Her tongue had been rasped away (the marks were still there) and the rear teeth on top removed. The dip in her lip was gone and her ears were replacements. Sylvia's nose band was missing, but the lines formed by the old edges were there as well as the ghosts of jewel holes. Her bridle was cut into her cheeks and she had lost her eyelids, eyebrows and jaw line.

The original saddle would have had a bird shaped back in 1884 and this was now missing leaving the flat plane showing something had been there. The rear legs had been altered from the original kicked back position to a more collected pose by opening up the joint at the hock and adding wood. This made the joint look heavy with the shape often seen on Dentzel standers. Grooves had been cut into the legs to form tendons - also like on a Dentzel. The natural hair tail had been replaced with a wood one in a sort of combination of PTC and Dentzel.

I think we can account for the altered rear legs as a conversion by Robert Long in 1924 to make it easier to get around the horse on the ride. The kicked out pose adds at least 18" out the back. Accounting for the rest of the changes is more troubling, however. What struck me was that this was an effort to change Sylvia from an early Loeff to a Dentzel. This was successful enough that she and other similar second row horses were identified as Dentzels at the Guernsey auction. The third-row Loeff



Stripped head -- white dots around the muzzle are the ghosts of jewel holes.

were unaltered. Because of the extensive use of Bondo and automotive primer and paint, I feel this must have happened in the late '70s or early '80s, when these materials were in such popular usage. The "why" of it still remains unclear.

Ron Purdy took Sylvia to his workshop for the wood restoration and seemed to really enjoy the challenge of taking her back to 1884. I made weekly trips to see her progress and to discuss each step along the way. John McKenzie turned up one day with a Loeff prancer very close in age to Sylvia in his truck. We were able to take a number of reference photos for the legs, ears and teeth. All along the way, information had turned up that allowed



New bridle, tongue and teeth. Ears not replaced yet.

us to get further and come closer to her original look.

When Sylvia arrived back in my studio, I decided she needed a few more refinements. I altered her new eyelids to more closely resemble the ones in the black and white photograph, which gave her a dreamy look. I was still bothered by her right rear leg joint, so I took another 1 1/2" off the hock and milled the lower leg to lengthen it another 2" and then moved the joint bump up by removing the lower half and adding to the top half. The addition of the wood in 1924 to bend the hock had displaced the joint. I also noticed that her jaw on the left side was still missing, so I added that as well and then set her new jewels. She then joined several other horses in the tank for a four day fumigation, just in case.

The board of directors of the Carousel Preservation Society had decided that Sylvia was to be painted a dark gray with a very light gray/blonde mane and tail - and no spotty dapples. There were also to be three white socks on dark legs. I also gave her a white blaze having misunderstood that a lighter face was desired. It was also decided to use mauve, avocado green and a grayed mint green with gold and silver leaf tinted with Burnt Sienna and Pthalo Blue respectively on her trappings. And the saddle and skirt were to be a mix of Burnt Sienna and

The following is a list of the changes we made after completely dismantling Sylvia and using the archival reference information:

- Replaced the belly plank.
- Reinforced the interior and added a second belly plank inside.
- Replaced the rotted wood in the chest.
- Drilled out the jewel holes and inserted basswood plugs to fill them.
- Repaired splits in the side panels with wood.
- Added wood for the teeth and tongue and recarved them.
- Added wood to form a new bridle including returning her noseband.
- Reassembled the body.
- Made a new bird back on the saddle.
- Reshaped her lips, nostrils and jaw line.
- Gave her eyelids and eye brows.
- Reformed her tail hole for a hair tail.
- Sharpened her trapping edges.
- Replaced the ears and added the bulbs at the base of the ears.
- Removed the added blanket line on the lower edge.
- Recarved the missing bits of the floral patterns and curls on the blanket, breast collar and butt strap..
- Milled the legs to come closer to Loeff legs.
- Redrilled the jewel holes.



Woodwork finished.



Sylvia arrives in her crate.

Burnt Umber with a black border. I used a combination of Sign Painter's 1Shot and tube oils for everything except the leaf.

However, on seeing the photos of the almost completed paint work, it was felt that the body was too dark and the trapping colors were too bright, and I was asked to make some changes. The belly was to be a creamy white, the blanket lightened, the breast collar and butt strap deepened, and the tint on the silver leaf lightened. In order to make the white belly make sense, I had to bring the white up onto the hip, shoulder, chest and neck and then onto her face. I added lots of 1Shot Maroon to half the existing mauve paint and blended both mauves together at one time onto the breast collar and butt strap. The next day, I applied a wash of Alizarine Crimson tube oil and paint thinner over the mauve and wiped away the excess. This left a residue of tint in the vine and leaf patterns and married everything together. I was not able to control the process well enough, however, and the gold leaf became marred and had to be releafed and tinted. I also releafed the white gold with Japanese aluminum leaf to give a colder look, hoping to make the horse color look warmer by contrast, as she had looked so blue in her photographs - an effect, apparently, of the printer. And this



Sylvia returning home. Bob Lyon and Walter Kowalski holding her. Dan Kane on right.



Sylvia back on the carousel.

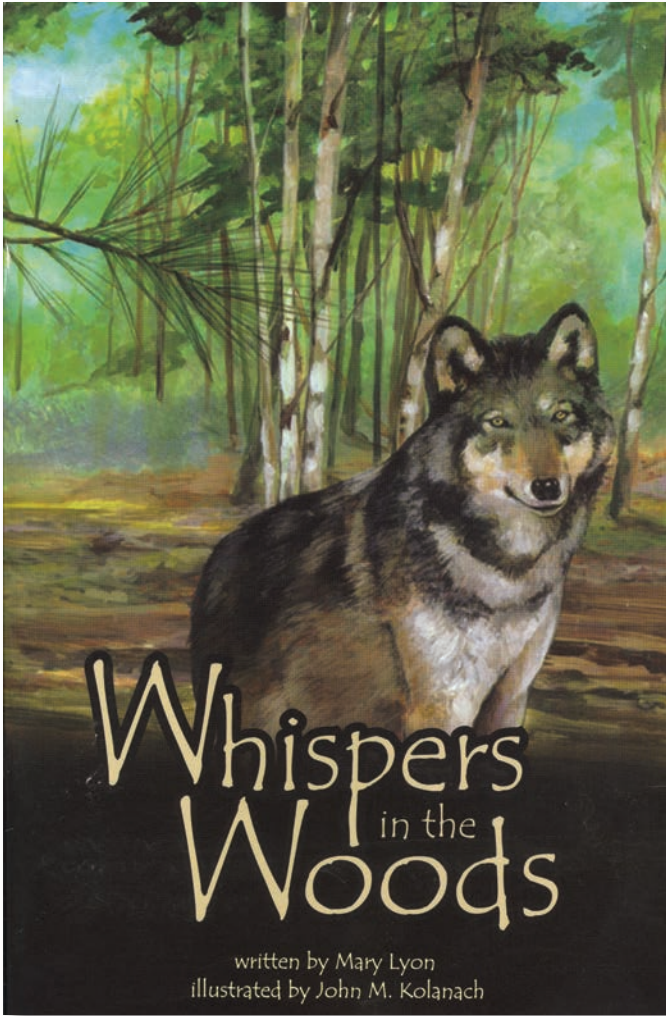
time I used Payne's Gray for the tinting instead of Pthalo Blue. After I lightened and shaded her blanket, I applied a wash of Pthalo Blue and thinner, wiping it back off to show up the leaf motif. It was so nice to be able to use colors that allowed me to show off those elegant decorative carvings by leaving tint behind. The last thing I did for her was to remount her brass disk with the number 12 on her belly. I assume she acquired this in 1924, as Looff did not mark animals this way.

Photographs in this article show Sylvia at the Guernsey auction in 1989, in 2002 on her ride, 2006 on her arrival at my shop and the progress of her restoration. Without an equivalent horse to use as a model on site, I think we have come as close to our goal as we could. All I know is that she looks very happy.

There are many more photographs of Sylvia's stay with me and wonderful pictures of the whole carousel and individual animals on the Eldridge Park website. Just type www.eldridgepark.us onto your address bar. Once there, type SYLVIA into the search bar. Choose the second offering, scroll down to the list in blue letters on the left, click on "restoration" and read on. There are links at the bottom to the photographs. More information on the Eldridge Park Carousel can be found in the May 1993 issue of *The Carousel News And Trader*, including a wonderful picture of the whole earlier configuration of the carousel on the cover.

I would like to thank everyone on the board at the Eldridge Park Carousel Preservation Society for allowing me to do the work on Sylvia. Every moment was a joy, even with the attendant frustrations of such a long distance relationship. Their input was so very helpful and excellent. I also need to thank Mary and Bob Lyon for sending me such interesting emails and for showing me such patience and understanding. But mostly, I should thank Sylvia, who was the perfect studio guest. I hope she enjoyed her time with me, the guard cats and all her wooden stable mates as much as I enjoyed working with her. I hope she will bring pleasure and happiness to all who are lucky enough to get to ride her.

Otha':yo:nih Joins Sylvia on Eldridge Park Carousel



WHISPERS IN THE WOODS

Written by Mary Lyon

Illustrated by John M. Kolanach

“Whispers in the Woods” is a touching, poetically written tale of the unlikely alliance of two mothers in the wild, Otha':yo:nih, a wolf and Yanaba, a grouse. Otha':yo:nih is a Seneca Indian word for “wolf,” while Yanaba is a Native-American name meaning “she meets the enemy.”

When the forest in which they lived is ravaged by fire, the unlikely pair team up to escape the save themselves and their young.

The book is beautifully illustrated by Kolanach who also carved the real pair for the carousel at Eldridge Park, shown right. It is a wonderful story with a powerful moral, “You will never know in what disguise you may find a friend.”

A portion of the proceeds from the sale of the book will go to the Eldridge Park Carousel Preservation Society. For more information or to purchase the book, visit the society’s web site at www.eldridgepark.us.



John Kolanach carved this special menagerie figure of a wolf befriended by a grouse for a saddle.



Above: Father and son, Dan and Dan Kane, Bob Lyon and Gary Wilson get Otha':yo:nih mounted on the carousel. Below; Otha':yo:nih is ready to ride.



NCA Convention Memories...



Jerry Betts enjoys a ride on PTC #47 at the 8th Annual NCA Conference held in Harrisburg, PA, in 1980.



Rol and Jo Summit dressed as an Illions Rose Horse during the "Come as Your Favorite Carousel Figure" costume party in 1981. The conference was held in Cleveland, OH.



Above: Fred and Mary Fried on the Martha's Vineyard ferry during the 1983 Convention.



Left: Tony Orlando on the Illions carousel at the L.A. County Fair in Pomona, CA, during the 1979 NCA Convention.



Right: John Davis (left), Alan Herschell, and Jan Davis take a break from the tour at the 1983 NCA Convention in Providence, RI.

Photos courtesy of Barbara Williams

Make New Memories... NCA Convention 2007

You are invited to attend the 35th annual convention of the National Carousel Association headquartered at the Holiday Inn Select at 1 Grady Way, Renton, WA 98057 (Seattle suburb). Your itinerary will also include an overnight stay at the Holiday Inn Downtown/Convention Center, Portland, Oregon on Thursday September 13th. This will be the second NCA convention in the Northwest but our itinerary will be quite different from the 1995 convention. We will see 7 carousels, a very large museum collection and the Mt St Helens visitor center.



Highlights will include:

- 1917 PTC #43 wagon mounted portable carousel at the Western Washington Fairgrounds
- 2006 Community Carousel carved by the Washington Antique Carousel Society for the Pt Defiance Zoo, Tacoma.
- 1921 Parker 72 horse 4-row Park Machine at Jansen Beach Mall, Portland.
- 1911 Herschell-Spillman menagerie carousel at Oaks Park Amusement Park, Portland, OR
- Part of the collection from the Museum of International Carousel Art, Hood River, OR
- 1900 Herschell-Spillman track machine at Cleveland Park in Bickleton.
- 1906 Parker portable machine at Enchanted Village, Federal Way.
- 1918 PTC #45 in it's new home at Woodland Park Zoo, Seattle.

We will also go to the Mt St Helens - Johnston Ridge Observatory center for an amazing encounter with nature.

We will be visiting 2 incredible zoos with time to visit an African savannah, a tropical rainforest, as well as polar bears, beluga whales and walrus.

Friday night's dinner will be a BBQ at the Cleveland Park Rodeo grounds prepared by the ladies of Bickleton, Washington.

We will enjoy a concert on the famous Wurlitzer pipe organ at the Oaks Park Skating Rink

A trip to the Perron Family "barn" to see the amazing collection that will soon be back in the International Museum of Carousel Art at it's new location in Dee, Oregon.

Wednesday night dinner will include guest speakers and a panel discussion. The Roundabout Faire will be set up Wednesday night prior and after dinner and Saturday night prior to our banquet.

There are also pre-convention and post convention tour options.

Be sure to visit the NCA website at www.nca-usa.org for more information and updates. Everyone is encouraged to bring carousel items for the bus raffles and the Saturday night auction.

Carousel Calendar

AUCTIONS

Sept. 18, 2007, 10:30 AM

Mechanicburg, PA Williams Grove Amusement Park. Rides include a 1996 Zamperla T. M. Convoy, 1900 50' Dentzel 3-row carousel with fiberglass animals, Sneller Tilt-A-Whirl, Mangels Kiddie Whip and much more. Call 517-279-9063 or email us at nortonsold@cbpu.com.

SPECIAL EVENTS

Aug. 30-Sept. 3, 2007

Mt. Pleasant, IA. 58th Midwest Old Threshers Reunion. Steam machine exhibits including tractors, trains and the carousel. Crafts, food and much more. Call (319) 385-8937 or visit the web at www.oldthreshers.com.

Sept. 9, 2007, 1 PM

Cleveland, OH. "the Sights and sounds of Euclid Beach Park." Narrated tours of Euclid Beach Park, memorabilia displays, carousel horses, Kid's activities, free rides in the rocketship car, fresh Humphrey popcorn and more. For information visit www.euclidbeach.com.

September 12-16, 2007

NCA 2007 Convention. Washington and Oregon States. We'll be traveling to see 7 carousels, one carousel museum & Mt. St. Helens. Contact Linda or Tom Allen at alleniana@comcast.net or 206-860-6167.

BAND ORGAN RALLY

August 24-26, 2007

St. Joseph, Michigan. COAA Band organ rally. Bring along your band organ or just enjoy the music of others. Contact Ken Kasbaski at 269-926-1053. For more information, visit www.COAA.us

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The Light-Hearted Get-Together at Asilomar was Originated by Nina Fraley

Carousel West Celebrates 30 Years Of Informal, Informative Gatherings



An Attentive Group. Front: Walter, Michael & Ruth Pease, Pam Hessey. Rear: Nina & Maurice Fraley, Alex Edwards, Nicole Wilson, John Hughes.

Photos by Rol Summit

By Rol Summit

Flying Horses, Rolling Hills, CA

Special to The Carousel News & Trader

Carousel West celebrated its thirtieth birthday June 8-10, drawing some 60 loyal fans to share information, fellowship and fun during its annual get-together. This enduring institution was founded by Nina Fraley as a safe haven for carousel fans at risk of estrangement in the chaos of a collectors' rebellion within the fledgling National Carousel Association. Nina promised to keep meetings light-hearted, entertaining, non-commercial and non-judgmental of attendees' diverse philosophical positions.

Nina's informal group, drawn initially from the west coast, eventually attracted enthusiasts from across the country. Part of the appeal has been the venue of the yearly meetings: Asilomar Conference Grounds. Asilomar is sort of a summer camp for adults, nestled within the dunes and pines of the Monterey Peninsula, midway between Pebble Beach and the renowned aquarium.

Highlight of Jeannine Hendrickson's program this year



Chairperson Jeannine Hendrickson introduces the program.



John Hughes secretly spent more than 200 hours reassembling the remains of this early Parker jumper he had received from Nina Fraley years ago. The newly-pristine charger was unveiled and presented to Nina following John's slide show on the arduous road to his heroic restoration which was supported by Carousel West members.

was the presentation of a gift in touching appreciation of Nina's vision and dedication as founder. Master Carver John Hughes spent more than 200 hours reassembling the shattered, crumbling remains of an early Parker jumper he had received from Nina years ago. The secret project was supported by subscriptions from various members. The newly-pristine charger was unveiled and presented to Nina following John's slide show on the arduous road to his heroic restoration. Nina had no clue that such a loving tribute had been created for her.

Gerry Sperling shared her experiences growing up with



Gerry Sperling describes growing up in Natatorium Park.



Buck Brasington registers his appreciation of Gerry Sperling's narrative.

her stepfather, Lloyd Vogel, and Charles Loeff's "Wedding Carousel" in Spokane's Natatorium Park. Lloyd, owner of the park and son of Emma Loeff and Louis Vogel, had doted on his stepdaughter "pal."

Other carving dynasties are regularly represented at Asilomar. Ruth Illions Pease, granddaughter of M. C. Illions, brought her husband, Walter; son Richard and



Illions carving tools (above); calipers and jewels (below). Displays provided by Michael Pease.





Zalar tools: Jeannine's display of her great-grandfather's implements.



Urgent Matters: Oldtimers' reunion: Jo Summit with Nina and Maurice Fraley.

his wife and two children; and son Michael, who typically presents lucid accounts of family history. Chairperson Jeannine Hendrickson is the great granddaughter of John Zalar.

Another program standout was Brian Morgan's illustrated analysis of Dentzel carving styles. Other presentations ranged from a tongue-in-cheek exposure of semi-nude carousel ornaments to Vicky Vanden-Bout's show of her Sandusky Museum carving projects. There also was a review of the '07 Tech Conference and presentations on medieval influences in carousel art; the long-awaited opening of PTC # 45 in the Seattle Zoo (a labor of love and the culmination of myriad frustrations for Linda and Tom Allen); collection management; a tribute to J. O. Davis; and a preview of the upcoming NCA convention (Seattle, Sept. 12-16) to be hosted by the Allens.



Noel Hinde reviews the '07 NCA Tech Conference.



Tom Allen discusses the Allen collection.



Tobin Fraley flew from Chicago to discuss the economic complexities of collection management.



Raffle Winner: Fourth-generation offspring Kaela and Alisha Hendrickson (Zalar), and Skye Pease (Illions) draw the winning raffle tickets.

Following the Saturday evening banquet were the ever-popular raffle (one person's discard is another fan's treasure) and auction. Both Friday and Saturday nights concluded with social gatherings, featuring refreshments and Mary Lewis' lavish spreads of munchies, all in the



Auctioneer Marvin Gold takes a bid.



Tobin Fraley and Jo Summit share some after-hours humor.



Regulars have watched Nicole Wilson, (right), grow up in the company of grandmother Nina Fraley. With Nichole is her friend, Alex Edwards.



Newcomers Rudy and Debbie Dory trekked all the way from Bend, OR.



Pam Hessey and Elinor and Brian Morgan in the living room.



Nina Fraley enjoys a quiet moment.

warm reflection of the living room fireplace.

To the surprise and regret of the members, Jeannine announced that this would be her last year as chairperson. Shock turned to relief with her news that Linda Allen had accepted the job. Linda received the passing of the group's ironic, iconic torch of leadership: the gilded Felix (Felix was once the plaster medium for a botched demonstration in gold leafing. It was "awarded" to then Chairperson Kate Murphy, who gave it a place of honor on the



Retiring Chairperson Jeannine Hendrickson passes the "torch" of leadership to Linda Allen.



Cheers: Jeannine Hendrickson and Kate Murphy.

shelf as a companion piece to husband Shawn's Oscar, won for Shawn's success as a premier-mixer of film music. Kate naturally named her own treasure "Felix").

The dissensions of three decades ago have come and gone. Carousel West leadership shifts inevitably from time to time. Nina Fraley's vision of an annual celebration of fun and fellowship remains timeless.

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The Carousel Was Purchased Locally at Last Year's Erieview Auction

1957 Allan Herschell Home Again at Geneva-on-the-Lake's Adventure Zone



The carousel, shown above, at Erieview Park, where it operated for 50 years.

Photo courtesy of Donniella Winchell

In May of 2007, a totally refurbished version of a wonderful Allen Herschell carousel was unveiled at the Adventure Zone, Geneva on the Lake's family fun park in northeast Ohio.

The carousel was rescued when the historic Erieview Park, just down the road, closed its doors at the end of the 2006 season.

"We could not bear to see such an icon leave the Geneva on the Lake. Three generations of visitors from all around the region have fond memories of lake breezes and calliope sounds coming from this historic merry-go-round," said Donniella Winchell, marketing director for the Adventure Zone. "We are elated to bring it back to life so the next three generations will be able to share memories of their happy experiences."

The 1957 "Country Fair"-style carousel was built especially for Erieview Park by the Allen Herschell Company in Tonawanda, NY, and spent nearly 50 years at that site



The Erieview carousel, shown above, at Adventure Zone after a complete restoration. Photo by Sue Moderalli



Rhonda Wilson bringing the Erieview ponies back to their original Herschell splendor.

until it was moved to the arcade inside Adventure Zone this past winter. There, talented northeast Ohio resident Rhoda Wilson has spent months painstakingly restoring each of the 30 ponies using a palate of colors reflective of the original hues chosen by Herschell's craftsmen in the middle of the last century.

Wilson has a BA in art and a second one in Spanish from the University of Texas. She has exhibited extensively in Texas, at Cleveland State and has won numerous honors for her work, including the Richard Hyslin Award for Advanced Sculpture at the University of Texas. Wilson originally came to Ohio to work on the 50-foot statue of the Lady of Guadeloupe in Ashtabula County. She is currently the art teacher for Ashtabula's Sts. John and Paul High School and is married and has two children.

In an effort to continue to reinvest in additional amenities for the carousel (brass pole sleeves, signage about the carousel's history and information about the legend of the brass ring), the park has created an 'Adopt a Pony' program where for \$100 "adoptive parents or children" can have their name inscribed on a plaque adjacent to "their" horse and each will receive passes to ride "their" pony anytime during the current and three upcoming seasons. The goal is to allow grandparents, parents and others to retain a true connection to the park and its history while supporting the carousel and its restoration. To date, 18 of the ponies have been adopted. The dollars collected this year have been re-invested in brass sleeves and in historic and educational signage.

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Photos by Sue Moderalli

Above and right shows the carousel being installed at Adventure Zone in May. Note that after the restoration, the merry-go-round still celebrates its Erieview roots.

Adventure Zone Family Entertainment Center is at 5600 Lake Road in the resort community of Geneva on the Lake, Ohio. The park includes go-karts, miniature golf, bumper boats, batting cages, climbing walls and a giant state of the art arcade which also features one of Ohio's largest indoor soft play complexes...and of course, the newly refurbished carousel.

For additional information, call (440) 466-4447 or visit www.AdventureZoneFun.com. For information on the Adopt A Pony program, contact Donniella Winchell at winchell@knownet.net or call the park.

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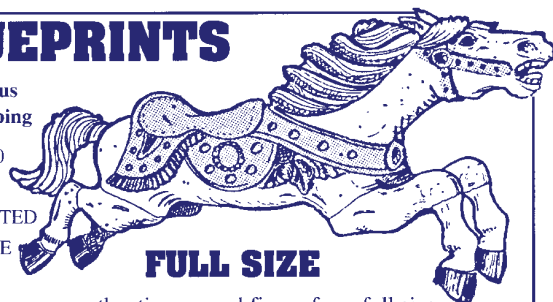
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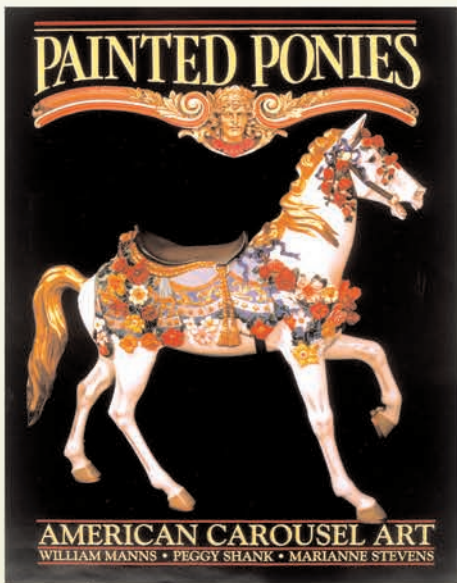
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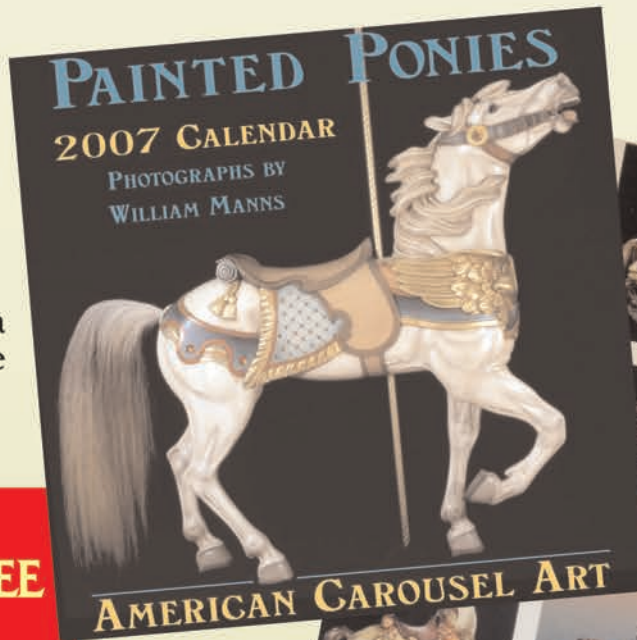
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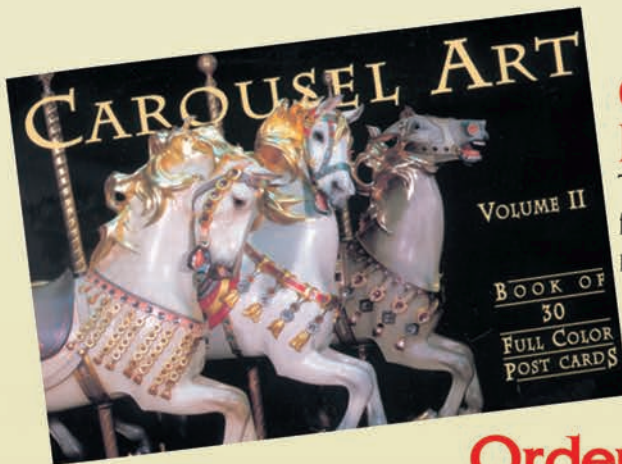
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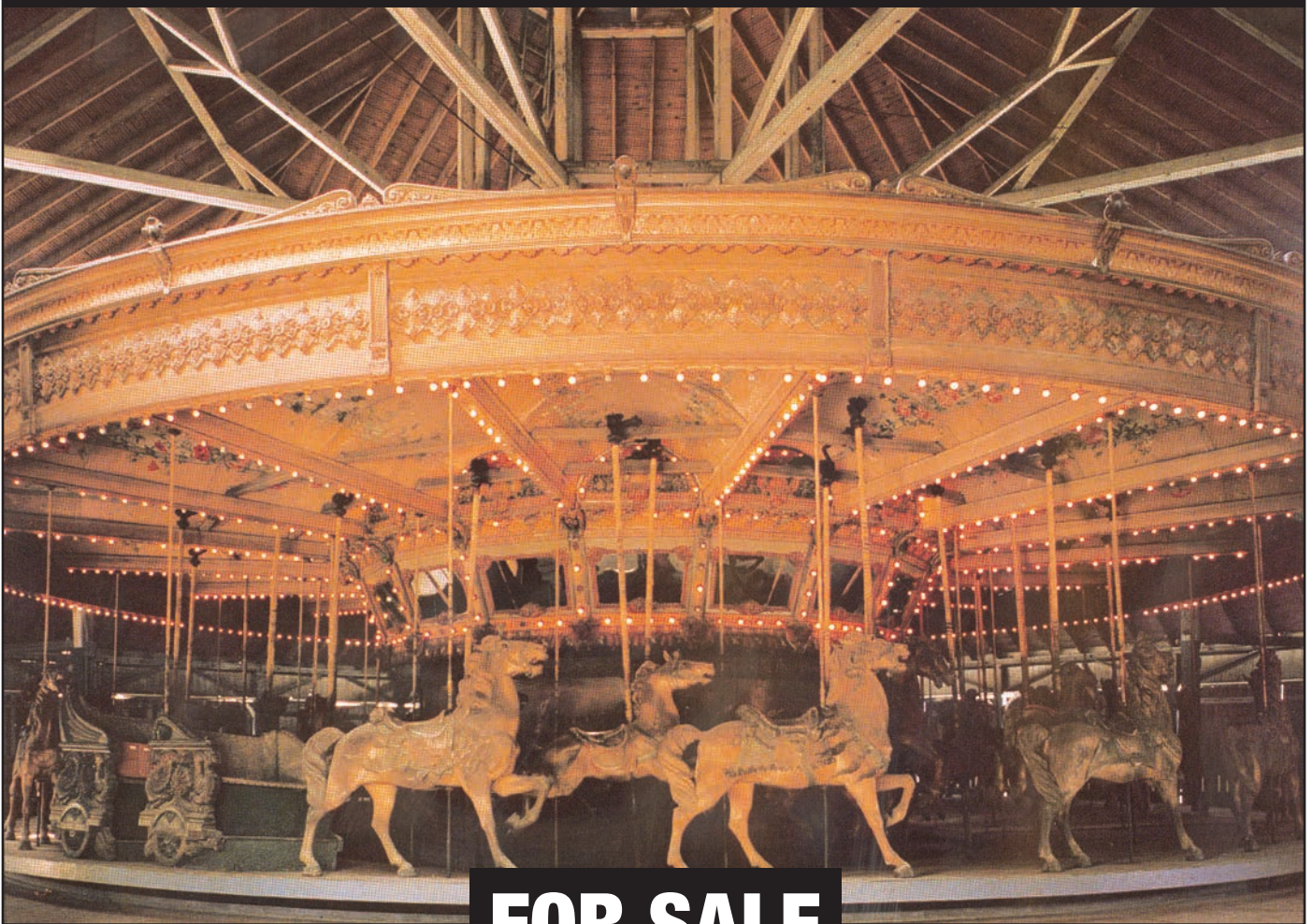
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