

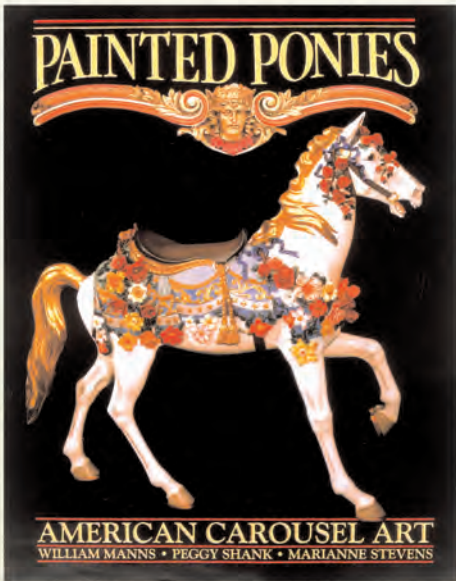
The **Carousel**

News & Trader

April 2007
Vol. 23, No. 4
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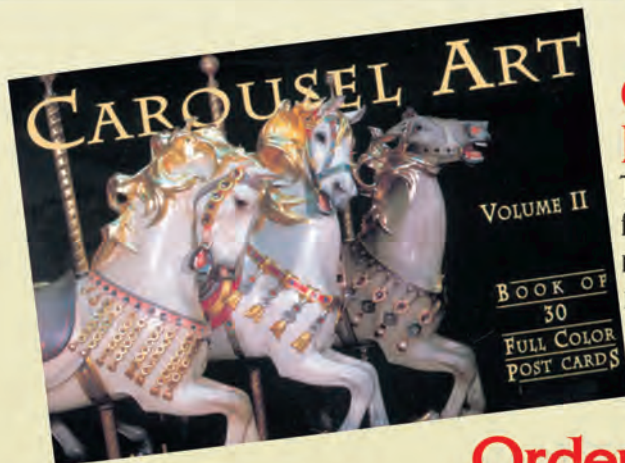
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ON THE COVER



APRIL 2007
Vol. 23, No. 4

The 1901 Armitage Herschell is finally home in Greenville, MS again after a complete restoration by Carousel Magic!

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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.

Bonfante Gardens in Gilroy, CA, has changed its name to **Gilroy Gardens**. Gilroy is the garlic capitol of the world, and has a great garlic festival every year. The park is also adopting a new mascot, Gil, a garlic-themed character. Gilroy Gardens is a non-profit organization and is California's only horticultural theme park. Of its 40 attractions, there are two carousels: a small Mangels kiddie carousel and one of the three Illions Supremes ever made. The carousel was supplied by John Daniel. Believe it or not, at one time Mr. Daniel owned all three of the Illions Supreme carousel frames. Today, he still has what is considered by many as the finest carousel ever carved, the Illions Supreme that was last operated at the L.A. County Fairgrounds. The lead animal from that carousel, "The American Beauty" Rose horse, can be seen on the cover of the book *Painted Ponies*.

The other **Illions Supreme** is in the collection of George Schott. George is looking for original Illions horses to buy so he can repopulate the carousel with original pieces. The carousel last operated at Circus World in Florida.

The original animals were sold at auction.

You can see the ad for George below, if you have anything he could use.

Getting around **Union Park** in Des Moines, Iowa, should be a lot easier next year.

The park was built in 1894 and is home of the Heritage Carousel, which is currently getting a \$1.6 million in improvements. Right now, the only way to move from the carousel to the wading pool and slide is by crossing the parking lot. With the reconfiguration of the lot, which will also be resurfaced, walking paths will be incorporated so that park visitors have a safer way to venture between attractions. Last year the carousel had 38,000 riders and as soon as the weather warms up it will be ready for another season.

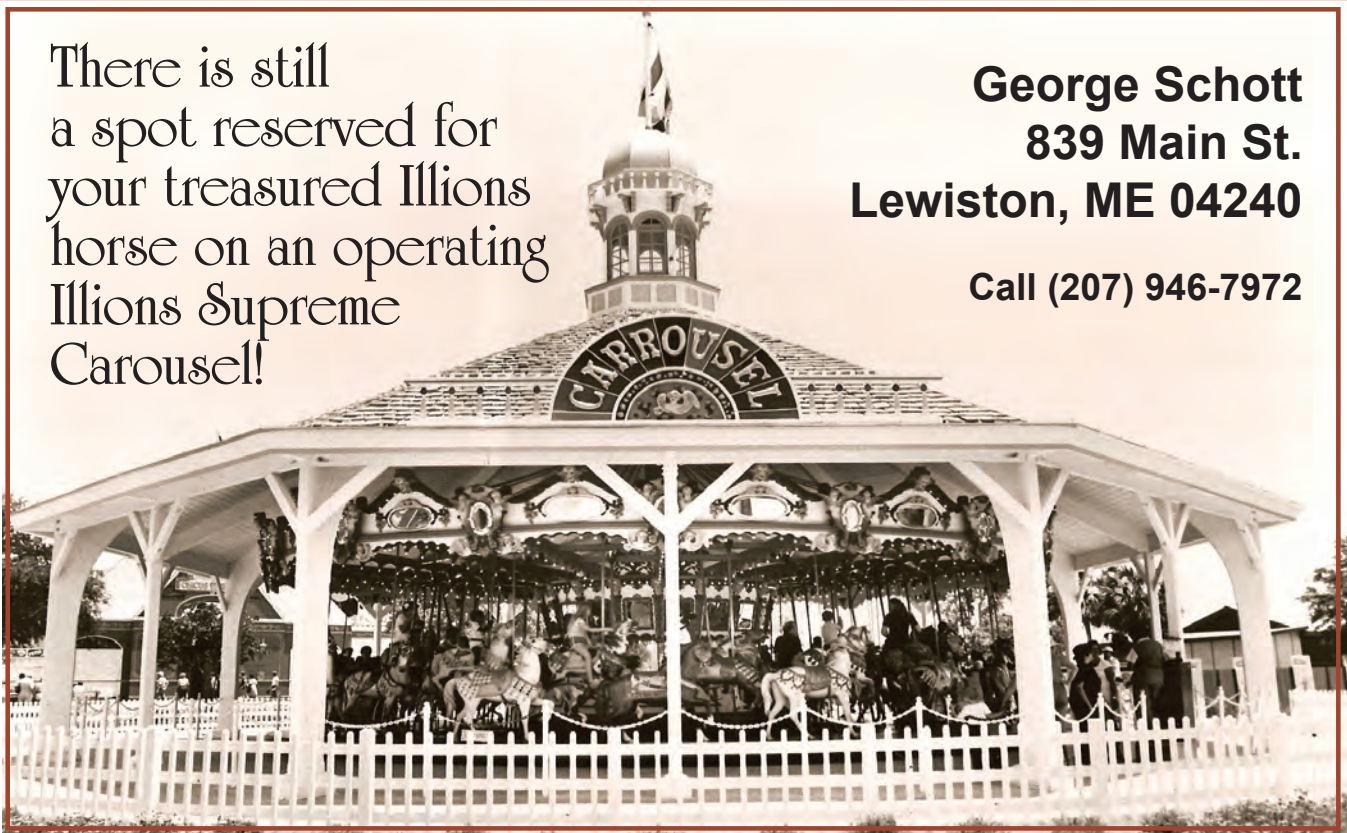
The Hines Carousel Gardens Amusement Park in City Park in New Orleans will reopen for the first time since Hurricane Katrina. Although the antique carousel,



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built in 1906, remains closed for repairs, many of the attractions, including the Rockin' Tug, bumper cars, Red Baron mini-plane, Scrambler, 40-foot fun slide, Umbrella cars, and the Live Oak Lady Bug roller coaster under the old oaks will be ready for little riders. Additionally, the two miniature trains are once again touring the park.

The amusement park, which is open seasonally, will be open Saturdays and Sundays from 11 a.m. to 4:30 p.m.. Storyland, which is next to the amusement park, is also open on weekends, from 10 a.m. to 5 p.m. For more information call (504) 482-4888.

More drama in Memphis. In the last few months Libertyland has received about \$600,000 worth of damage from vandalism, making it even harder to get a new park operator to move in.

The damage was not only normal graffiti, but something much more serious. All of the copper wire and plumbing was stolen from the buildings.

Some other sticky points for the new operators is that the roller coaster was sold, taking away one of the two center pieces for the site.

Memphis owns the carousel, but its final destination hasn't been guaranteed. To make matters worse, the mayor revealed a plan to turn the old amusement park into a new stadium site. We'll keep you up to date on the outcome.

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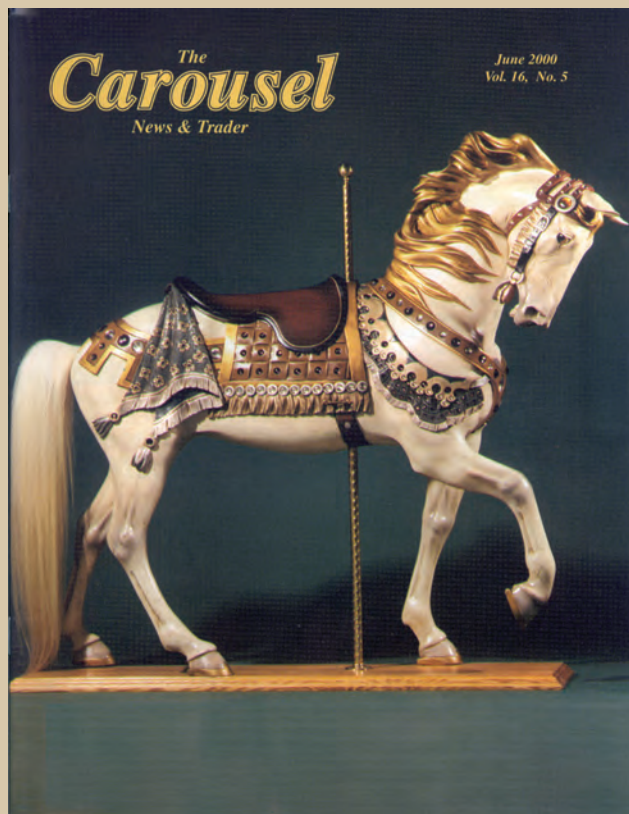
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Dan's Desk cont.



Dan (left) with Michael Des Mazes and the Burnaby Village C. W. Parker carousel.

While driving around Canada the other day, I had some time to kill. I decided to drop in and visit the Burnaby Village Museum near Vancouver and see their restored Parker carousel. Although it was closed, we were able to find Michael Des Mazes who has worked at the museum for years, mostly on the carousel. With a phone call, soon Steve Alderson, the head maintenance person, was on

his way over, too. I have to say it was one of the finest restorations I've ever seen, and one of the cleanest carousels around. They really take pride in their carousel.

It's a very nice museum complex with a new traction train exhibit opening soon. Well worth the visit, if you are in the area.

The **Nunley** carousel has finally found a home. After years of fighting and arguing, the politicians came to their senses and are allowing the carousel to go where the public fought for years to place it. Its new home will be **Museum Row**, a stretch of Charles Lindbergh Boulevard that is also home to the **Cradle of Aviation Museum**, the **Children's Museum of Long Island**, the Long Island Museum for Science and Technology, and the Nassau County Firefighter's Museum. This is a natural place for the carousel. The bidding for the restoration has just ended and the winning company will be announced soon.

Carousel riding in California has changed forever.

This spring, the State of California Ride inspectors had a new idea; "Let's change something that has worked safely for 100 years and make it better."

All of the carousels we enjoyed with no ugly fence in the way are gone. Now we all have a nice 42 inch tall fence around every carousel, destroying the sight line for the public. Why? Because they said so.

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dent. This is close to 100 years, not just on one carousel, but all of the carousels affected. The only place that put up any kind of fight was **Tilden Park** (right) in Berkeley, but soon the county caved in, too, and put up a fence. Just another reason politicians and bureaucrats shouldn't be allowed around a carousel. 100 years of preservation lost forever with a stroke of a pen by someone who has no idea. The worst part is the fact that California has no place to ask for a variance. You have 30 days to comply or pay a huge penalty. No wonder why so many companies have left California.



The amusement park world lost a good friend in March as **Robert F. Ott**, 88, of Allentown, PA, passed away. He had just suffered the loss of his wife of 67 years, Sarah, on Valentine's Day. Born in Allentown, Ott, retired in 1985 as president and board chairman of Dorney Park after 43 years. He was a past president of Pennsylvania Amusement Park Association, and a past president and board member of IAAPA. The list of his other community involvements is almost endless. He will be missed by all.



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Carousel Carving Tips and Tricks

By Larry Pefferly

Special to *The Carousel News & Trader*

The body of the horse you will be constructing is commonly known as a 'coffin style', as it will be hollow. The hardest part of constructing the body is making the blocks of wood and gluing them together. These blocks of wood will go in the front of the horse, and in the back of the horse. Refer to the pattern at this time. You will notice pencil marks, spaced the thickness of the lumber you are using, between the top board of the body, and the bottom board of the body. You will have approximately seven or eight spaces between those lines if you are using 1 $\frac{3}{4}$ " lumber, and doing a full size horse. It is possible to have as little as six, or as many as nine, spaces. It all depends on the horse you selected to do, and how big or small its body is from the withers to the belly.

Refer to the pattern, for the blocks of wood needed in the front and back of the horse's body. The area between the horse's chest and the pencil line, 8" back toward the center of the body, represents a stack of wood blocks that you will cut out and glue together. The area between the horse's rump and the pencil line, 8" toward the center of the horse, represents another stack of wood

blocks. Those stacks of wood will be identical, from now on being referred to as stacks, or, stacks of wood. In this discussion, assume there are seven spaces and you are using 1 $\frac{3}{4}$ " lumber. Locate a board at least 10 $\frac{1}{2}$ " wide (depending on length, you may need more than one). Cut fourteen pieces, 8" long. I cannot emphasize enough the importance of all of those fourteen pieces being exactly the same length and width, and being square on both ends. You should end up with fourteen pieces exactly 10 $\frac{1}{2}$ " x 8". A radial arm saw is very good for this, but you can use a table saw. Once you have the blocks cut out, make two stacks, seven blocks high, and place them side-by-side. Both stacks should be identical in height. Measure the stacks to make sure they are the same height, and are the same distance between the top of the bottom board and the bottom of the top board on the pattern. As I mentioned earlier, if the top of the top board on the pattern meets the horse's withers, seven blocks, 1 $\frac{3}{4}$ " thick, will probably not work out perfectly. If that is the case, and the seven blocks are not the same distance top-to-bottom as the distance in the pattern, you will need to run one piece from each stack through a planer until they

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are. If these two blocks need to be planed down as small as $\frac{1}{4}$ ", it would be best to split the difference and plane two blocks from each stack. You should end up with two stacks equal in height to the distance between the top and bottom boards on the pattern. The grain in the wood of the blocks should run in the same direction as the grain in the wood of the bottom board when glued on. You are now ready to glue the blocks together.

The biggest problem in gluing the blocks together is keeping them from sliding around when you begin to tighten the clamps. This can cause the whole stack to become out-of-square, and twisted. Eliminate the potential problem by placing four pipe clamps (bar clamps) on the four corners before putting on any glue, as glue makes them slide. When you are absolutely sure the 2 stack of blocks are square, not twisted, and every piece is perfectly lined up, tighten the clamps. Using a long $\frac{3}{8}$ " drill bit, drill two holes all the way through the seven blocks approximately 4" back from the short side (which is also the middle), and 1" in from the ends. Have two $\frac{3}{8}$ " dowels on hand, the same length as the height of the stack. Do not yet insert the dowels. Mark stacks #1 through #7 before applying the glue. Take the clamps off of the dry stack and put a coat of glue on both sides of every piece that touches the next piece. Remember that the only pieces not having glue on both sides are the top of the top piece and the bottom of the bottom piece. Move quickly so the glue does not set up before you are ready to place the clamps on the



Figure 1

entire stack. As you put glue on each piece, stack them the way you numbered them. Drive the two dowel rods all the way through the seven pieces. You can now place clamps all around the stack without fear of it twisting, or getting out-of-square. Wipe off all excess glue.

When the two stacks are totally dry, remove the clamps and get rid of any excess dried glue. Sand the ends until they are good and smooth. Refer to the pattern and read the following very carefully, as this is important. Place a framing square on the pattern with one side of it flush with the bottom board. The other side of the framing square should be just touching the longest point of the bottom board, and go up and behind the front of the

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Carving Tips cont.

horse's chest. Draw an upward vertical line from the longest point of the bottom board. From this line, measure to the very front part of the horse's chest. Keep track of this measurement. I write it down in the area between the vertical line and the horse's chest. Do the same at the back, also writing down that measurement. In some cases, you will find the bottom board extends further in front, and in back, than the horse's chest and rump. Still draw the vertical line as described above, but it will end up being on the plywood in front of the chest, or on the plywood behind the rump. Write down those measurements, if that is the case. Place one stack on top of the bottom board that has the legs glued to it, in the front. Adjust this stack so it protrudes in front of the bottom board the same distance as the measurement you have written down on the pattern between the vertical line and the chest. If the very front of the chest is inside or behind the longest point of the bottom board, do the following. The distance from the vertical line on the plywood to the chest should be the same distance the stack is behind the front of the bottom board. Adjust the stack so there is a 1 $\frac{3}{4}$ " space between the stack and the long edge of the bottom board on both sides. Make a mark around the stack on the bottom board. Do the same procedure in the back. Those are the two spots where the two stacks will

be glued. Before gluing those two stacks, make sure the distance outside-to-outside is the same as the pattern. I cannot emphasize enough that those two stacks should be glued exactly within the line you drew around them. A good way to accomplish that is to take two pieces of lumber (such as a 2x4) and cut them the same length as the bottom board, or a little longer. You will also need two 14" 2x4's. Put glue on the bottoms of both stacks, and on the bottom board within the lines where the two stacks will be placed. Place the stacks in position. Place both long 2x4's on top of the stacks close to the edge on each side. Put four clamps from the bottom of the bottom board to the tops of the 2x4's at all four corners. Snug them up only slightly, preventing the stacks from sliding around. Place two 2x4x14"s across the top of the longer 2x4's as close to the inside parts of the stacks as you can. Make sure there is enough room to put clamps below them on the bottom board. From the bottom side of the bottom board, put a clamp up to the top of the 14" 2x4's at each end. Do the same to both 14" 2x4's. Snug up all clamps, a little at a time, making sure the stacks do not move until they are all tight. After you have finished gluing the stacks onto the bottom board, remove any excess glue. When everything is dry, remove all clamps. Your project should look like Figure 1, and be the same distance outside-to-outside as the pattern.

Cont. on page 46

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Started in 1983, the Society Focuses on Antique Carousel Preservation

Colorado Carousel Society Annual Meeting—Plans for Coming Year



Lakeside Amusement Park's 1909 Parker shown here in 1978.

Photos courtesy of Barbara Williams

By Lyn Brown

Special to The Carousel News & Trader

Marquardt's Red Roof Barn in Erie, PA was full of carousel enthusiasts on January 20, as our Carousel Society held its annual meeting. Nineteen members enjoyed a luncheon catered by Lynda Chavez and Dennis Towndrow. Door prizes were awarded to the Harrison's and Morton's. Our "lively auction" raised \$382.00.

Our society is vitally interested in the maintenance and preservation of Colorado's seven carousels, each of which has its own member-liaison who serves as a resource for the park owners and reports to the society on the carousels' needs and achievements. Currently, Six Flags Corporation has sold



Decorative carving behind the saddle of one of the horses on the Lakeside Parker (1978).

its Denver location and the park will revert to its old name, Elitch Gardens, but PTC #51 will remain a valued part of the park. Governor Bill Ritter visited Kit Carson County Carousel, PTC #6 on a cold and snowy January day. The Carousel is slated to receive the Governor's Award this year.

Scott Harrison gave an update on the Carousel of Happiness, which he has donated along with the Wurlitzer 125 band organ to a non-profit corporation formed by the mountain town of Nederland. A site for the carousel has been donated and plans have been designed for the building. Scott's enthusiasm is contagious, and his

Decorative carving behind the saddle of one of the horses on the Lakeside Parker (1978).



CCS members and guests enjoying lunch.

ideas continue to flow.

During the year, Colorado Carousel Society members will enjoy a spring picnic at Lakeside Amusement Park in Denver, where we will get to see and enjoy the parks unique 1909 Parker Carousel. Some of the animals are wearing a new coat of paint. In the fall our annual house tour will be in Estes Park.

ABOUT THE CCS:

The Colorado Carousel Society was born in 1983 in the minds of four visionaries who realized that Colorado was home to five (now six) magnificent antique carousels and who believed there was enough interest in the area to



form an organization dedicated to the carousels' preservation, restoration and maintenance. The founders also hoped to encourage an appreciation for the history and art of the carousel.

With that in mind, the Colorado Carousel Society is committed to developing a partnership between collectors of carousel carvings and operating carousel supporters in Colorado. In fact, one of our members serves as liaison to each of our whirling antiques in order to keep us all informed as to their well-being. Society members enjoy several activities throughout the year, highlighted by our annual springtime picnic-in-the-park held at one of Colorado's operating carousels. As well as our autumn house tour of member' private collections.

We also offer our membership a quarterly publication, "THE BRASS RING." In the past, the society has provided carousel carvings for display at both the Colorado Historical Museum and in the lobby of the headquarters of Coors Brewery in Golden. Most of our members also belong to the American Carousel Society, and the National Carousel Association. Therefore, we also represent a valuable nationwide network of interest, knowledge and expertise.

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Elitch Gardens

1925-28 PTC #51

4 rows, Park,

All Wood composition

44 Jumping Horses, 18 Standing Horses, 4 chariots.

No Band Organ.

Roman style chariots w/jumpers. 2 small Dentzel standers on platform. Originally in Old Elitch Gardens. Ordered in 1925 delivered in 1928. Several PTC logo horses.

History:

Elitch Gardens (Old Location), Denver, CO, 1928 to 1995

Elitch Gardens (New Location), Denver, CO, 1995 to present.

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Located in downtown Denver. Open 10am - 10pm Memorial Day through Labor Day. Other hours during off season. Please call for hours of operation.

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PTC #51 at Elitch Gardens, shown here in 1975.

Photo by Dave Ramsey

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Unusual "Flag" Horse. Flags and wing carved on both sides.



Dentzel Jumper
c. 1915 Lovely jumper with an expressive face. Trappings have a medieval style.



Spillman
c. 1922 Spirited, Art Nouveau outside row prancer. Rescued and fully restored from Lincoln Park carousel.



CAROUSEL ANIMAL RESTORATION
by Len Luiso
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PTC #51 at Elitch Gardens, shown again here in 1975.
Photo by Dave Ramsey.



Above and below at the recent CCS gathering.



Lakeside Park

1908 Parker/Mix - menagerie

4 rows, Park, All Wood composition

16 Jumping Horses, 16 Standing Horses, 4 chariots (2 Bears, 4 Burros, 3 Deer, 4 Dogs, 5 Goats, 2 Lions, 4 Pigs, 4 Rabbits, 2 Tigers, 2 Zebras, 2 Panthers, 1 Cheeta, 2 Monkeys, 3 Cougars).

Unusual style of carvings. Probably one of a kind. 3-level platform. One of only 4 Parker park machines built.

History:

Original Location Lakeside Park, Denver, CO.

Directions/Hours:

46th Street and N. Sheridan Blvd. Regular season 2nd week in June - Labor Day. Hour of operation vary. Call for hours.

4601 Sheridan Blvd, Denver, CO, 80212
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For more information about the Colorado Carousel Society contact Billie Noren at 303-779-1090 or visit them at www.chasingmerrygrounds.com/CCS.

For The Carousel of Happiness email scottharrison1@gmail.com or www.chasingmerrygrounds.com/coh.

PTC #9

Corrections, Clarifications

EDITOR'S NOTES:

My sincerest apologies to my favorite contributor, Barbara Williams, as there were a number of typographical errors made in the text that she sent to go along with her mesmerizing photos of PTC #9 last month.

Also, in the proof-reading process, some of her story was re-worded unnecessarily which led to additional errors. We work on tight deadlines with a small staff, but that is no excuse. We will do our best to do better in the future.

In addition to the spelling and contextual errors, Barbara wanted us to clarify that PTC # 9 was given the catalog #74R, not #79R. PTC #79 is a different MGR.

CNT reader Bill Harrington submitted this additional information after reading the story;

"After PTC #9 was refurbished at the factory in 1925 it was installed in the Mount Gretna, PA, park in 1926. There it remained until the very early 1940s when it was sold for \$500 and went to Pine Grove Park. In the 1970s #9 was broken up with most of the animals going to California. The frame remained stored in York, PA, with the shipper for a number of years until, I presume, it went to Pottstown. PTC #9 was a wonderful carousel and its animals are prized today because they retain the 1925 factory repaint."





Herschell Zebra on the Cheyenne Mountain Zoo carousel in 1978. Photo courtesy of Barbara Williams.



CCS members discuss future plans.



Cheyenne Mountain Zoo, original paint. Shown here in 1978. Photo courtesy of Barbara Williams.

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The National Carousel Association 2007 Technical Conference Keeping in Touch

North Salt Lake City, Utah
April 26 - 29, 2007

On Day One of the conference, participants will visit the following locations:

- The 1950s vintage Carousel at Liberty Park
- Trolley Square (historic mission-style collection of vintage trolley-car barns)
- Private tour of The Family History Library (billions of free family tree, family history, ancestry, genealogy and census records).
- The c.1906 Herschell-Spillman Menagerie Carousel at Lagoon Theme Park.

On Day Two, conference goers will be presented with unparalleled state-of-the-art presentations from some of the foremost experts in the carousel field.

Workshops will include:

- Carousel Maintenance and Safety Issues
- Use of NCA and Utah State Archives
- Using the Internet to Inform and Promote Your Carousel
- History of Utah Carousels and Their Builders
- * New Carousel Videos (after dinner entertainment)

This year's tech conference will also provide an opportunity to learn about Utah's present and past history of its carousels, including the 1910 Looff carousel which operated from 1910 to 1957 at Saltair Park and for another thirty years in American Fork, Utah.

Friends of Utah's carousels are encouraged to attend and will learn from carousel owners, operators and enthusiasts from around the country with the goal of beginning a carousel friends group in that state.



Lagoon Theme Park Carousel



Liberty Park Carousel



For more information please contact:

Al Noren
7061 So. Quince St.
Centennial, Co. 80112
303-779-1090
anoren4430@aol.com



The 1906 Merry-Go-Round will be on the NCA Technical Conference April Tour

Utah's Lagoon Amusement Park Hosts a Rare Herschell-Spillman



Running-style dog (above), Tiger watching two donkeys (below.)

Photos - Peter and Leah Farnsworth collection

By Leah Farnsworth

Special to *The Carousel News & Trader*

If you are able to attend the NCA Technical Conference in Salt Lake City in April, or travel near there during the summer, I hope you have time to spend in the wonderful old family-style Lagoon Amusement Park.

For RV travelers there is a camp ground across the driveway where we spend a quiet night in our motor home.

The three-row Herschell-Spillman carousel is a rare find and has always been in great shape when we have been there. The animals include a lion, tiger, dog, stork (with a baby), sea monster, deer, cat, pig, two chickens, two frogs, two zebras and two donkeys. There are older





Stork delivering a baby.



Inside row frog.



Giraffe and lovers tub.

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and newer style horses as well as a H-S prancer. For people interested in carousel history, this is a chance to experience some of the Herschell-Spillman factory's better work.

A train ride to the back of their property chugs through the zoo. The animal pens are close to the tracks, and the animals seemed quite relaxed as we rolled past.



A very patriotic pony.

From Broadway to a Barn, to Fairyland and, Finally, To the Children's Museum

Greenville Welcomes Home Their 1901 Armitage Herschell Carousel



By Dr. Lee Engel

Delta Children's Museum

Special to *The Carousel News & Trader*

Old timers remembered the front page of the March 1901 *Delta Democrat Times*, the local newspaper, was an unusual one for citizens of Greenville, Mississippi. Readers were greeted with the "exciting news" that the latest entertainment feature in the south was about to be erected in their city. The article said "it was none other than one of those steam powered riding galleries they call Carousels in Europe."

In 1901, local Greenville businessman, Eli Wineman, inquired about purchasing a two-row track wooden carousel, which carried 24 horses and four chariots. He was told that in 1900 the Armitage Herschell firm went bankrupt due to poor investments and in 1903 James Armitage died. Eli was intrigued and amazed by the history of the

beautiful merry-go-round he had seen. After much discussion with his wife, Katie, in late March 1901 Wineman purchased the Armitage Herschell Carousel and brought it back to his city where it was erected on Broadway for all of Greenville to enjoy.

In 1934, Eli Wineman's beautiful carousel was showing signs of wear and tear. The carousel had lost a little of its luster with the paint fading and most of the beautiful hand-painted art decorations had worn off. Mr. Wineman was in bad health and sold his beloved carousel to a trusted friend, Harry Crockett.

Harry was a landowner and farmer and was one of Greenville's first black entrepreneurs. He owned a hauling company with teams of mules/horses and wagons. His daughter, Gwendolyn, recounts her father always talked about growing up in Vicksburg and how much he loved having horses as a youngster. Her sisters and she were always begging



The Carousel at Fairyland.



Children enjoy Humpty Dumpty Chariot.

their father to get some horses for their family which they could ride since all they had were the “work” mule teams. She remembers how excited she was the day in late 1937 that her father came home and exclaimed “You remember when you asked for horses? Well, I got you some horses today!” Gwendolyn and her sisters were overjoyed. It turned out that these were some very special horses. It was that very afternoon that Harry Crockett had purchased the 1901 Armitage Herschell Carousel from his aging good friend Eli Wineman.

Gwendolyn remembers her dad taking all of his workman to Mr. Wineman’s house. It took days to dismantle the carousel, and they watched with wonder as it was transported to their home on Walthall Street. It was then stored in the family barn. Harry built a special little house just for the steam engine beside the barn.

It was there on Walthall Street in the family barn, that Mary, Harry’s wife, took on the job of restoring the fading Carousel. The first thing Mary did was to hire a local Black artisan to repaint all the wooden support parts, refurbish the chariots, repaint all the horses, and try and resurrect the musical band organ box. The local artist not only replaced the entire canvas top but added storybook characters and nursery rhymes to decorate the middle section that covered the mechanical center workings that made the merry-go-round turn.



If a picture is worth a thousand words, a picture of a smile is worth a million.

The Carousel was powered by a steam engine and came with a “big whistle” and even a ticket booth. Harry hired Tom Hicks as the engineer who was responsible for firing the boiler and operating the merry-go-round. The carousel was officially named “Crockett’s Merry-Go-Round” and was set up on Harry’s Delessep’s Street lot.

In 1947, the landscape of little town Greenville was changing. The 1901 Armitage Carousel was now 50 years old and had two different owners. A new high school had been built on the site of the old Greenville Golf & Country Club course off Robertshaw. Harry Crockett’s widow Mary had sold the carousel in 1953 to a local club – the Junior Women’s Club of Greenville. Every member had a different idea of where it should go and what it should look like! The carousel had been out in the elements with only the canvas canopy to cover and protect it. Rain and wind had taken their toll on the beautiful carousel. There were no vibrant colors, no band organ, not even a horse tail in sight. The club was dedicated to not only restoring



Chief Engineer, Andrew Hoszowski, installs an upright as A.J. Corraera checks the level with an inquisitive audience of young people looking on.



Just about ready for its new custom top, it almost looks like a miniature from here.

the carousel but erecting it on a site with more protection from the natural elements. The ladies approached the city fathers and asked if they could place the carousel in a city park. At that time the city officials were planning a city park on Robertshaw. The club obtained a small plot of land in the park and christened it "Fairyland Park." The club worked tirelessly to erect a pavilion to cover their prize possession. The carousel now had a third home in the city of Greenville.

Even though the club would re-paint and attempt general "up keep," the carousel mechanism had now been



out in the elements for over 80 years and it was continuing to deteriorate and the decline. The club decided that the carousel must be totally refurbished. In late summer of 1988 the carousel's hemp rope drive mechanism broke for the last time. City crews, who by now were called upon weekly to come to Fairyland Park to help get the carousel working again, pronounced the machine non-repairable and the gates to Fairyland Park were closed.

The carousel sat idle until 1990 when the club was fortunate to have a new member, Amanda Cottingham. Amanda, a fourth generation Greenville, immediately responded to the dilapidating carousel. In 1991, she and her crew of club members dismantled all the horses and

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1901 Armitage Herschell
Greenville, MS



chariots and moved them into storage. Amanda began the task of stripping, cleaning and repairing missing ears and legs in order to begin restoring the tattered horses. Amanda and the club women had saved the horses and three chariots. Unfortunately, during this time, the mechanism and supporting structures sat idle in the park and

continued to deteriorate.

The mid-to-late 1990s saw a decline in membership of the club, but fundraising efforts were still utmost of importance as the club prepared for the new restorer, Carousel Magic, Inc. of Mansfield, Ohio, to rescue their beloved carousel.

In the spring of 2000, workmen from Carousel Magic, Inc., dismantled and loaded the carousel, along with its horses and chariots off to Mansfield. The club put "on hold" the restoration of the carousel until fundraising could be bolstered. It continued the difficult task to raise funds and in late 2003 the Delta Children's Museum joined the fight to save and restore the carousel.

The Children's Museum, with its tax-exempt status and broad community base, was more effective in raising the funds and begin the restoration project anew. In 2003, the museum purchased and took ownership of the carousel – now its fourth owner with the Junior Woman's Club as its support auxiliary. The museum immediately entered into a restoration contract with Carousel Magic and began raising money and took out a loan from a local bank to pay off of the restoration debt.

It was a great day in August, 2006 when Carousel Magic brought the 1901 Armitage Hershell Carousel home to Greenville. The museum spent the next six months designing and building a new gear/motor/chain drive system designed by chief engineer, Andrew Hoszowski.

The museum also designed and built the super structure for the carousel's new canopy. It replaced the original canvas with a beautiful multicolored heavy plastic canopy by Waterloo Tent, Inc. The original seat backs were lost so the museum hired Warren Harper, general carousel contractor, to build 16 new seat backs and construct appropriate safety fencing. The original interior canvas canopy covering was replaced, along with decorative fencing. The carousel was officially opened to the public at the "Carousel Gala" on Saturday, Feb. 17, 2007.

Today, the carousel is open on most Saturdays. For more information, contact Dr. Lee Engel at 662-378-8645 or write 843 S. Main St., Greenville, MS 38701.

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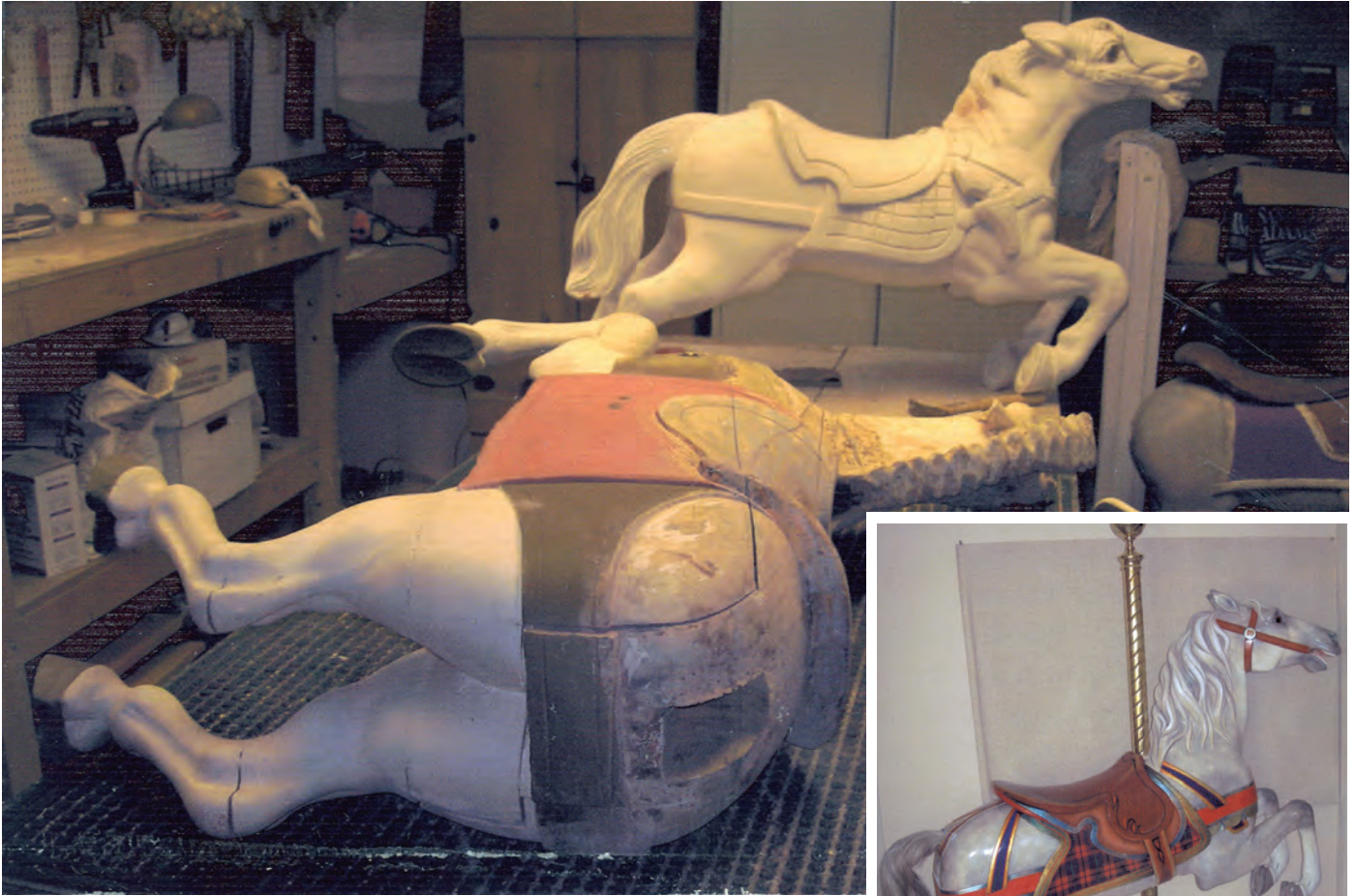
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Brenda Kalb, Carol Musselman and Nancy Feinstein Take Restoration Into Their Own Hands

Extreme Makeovers For Carousel Horses at Nancy's Restoration Studio



Nancy's Mexican horse stripped (top) and her PTC prior to stripping (lower).

By Carol Musselman

Special to The Carousel News & Trader

We are a small group who give a new look to our old carousel horses. There are many groups who restore old carousels, build new ones or rescue ones from oblivion, but we do not have such lofty goals, rather we are a small group who have had our own carousel horses languishing for many years in various stages of disrepair and who have had varying degree of skills with which to complete the restoration process. Then, about three years ago, Marge Swenson, renowned carousel artist and historian, agreed to help us.

Since then, we have been fortunate to have had Marge's considerable expertise and talent on a once-a-week basis (until her recent move to New Mexico). We, who are an eclectic and independent bunch, have enjoyed great camaraderie, and, in the process, have restored three horses and have six more in various stages of completion.

Carol's completed Dentzel (right) showcases Marge Swenson's

unique carousel animal painting techniques, which involves many colors and glazes to mimic fur and leather trappings. She also utilizes gold leaf with transparent glazes and striping (note the Scottish saddle blanket).

Marge is a treasure trove of the art of the carousel. She pioneered carousel research and published the magazine *Carousel Art* in the 1980s. In the magazine, she researched and identified the international carousel makers, with each issue devoted to one of the major carousel companies from primarily the US. She also described a painting process she developed especially for carousel animals that utilizes glazes and color overlays to mimic the textures of animal fur and the trappings of the carousel horse.



Carousel Calendar

AUCTIONS

April 7, 2007, 10:00 AM

Lawrenceburg, IN. Annual Kissel carousel and collectible consignment auction. Call Bob at 812-839-3255.

April 11, 2007, 11 AM

Akron, OH. Carnival rides & equipment auction. T.M. Truck Rides, Kid Coaster and more. Call 517-279-9063 or email nortonsold@cbpu.com.

April 17, 2007, 10:30 AM

Lansing, IL. Wright's Barnyard. Amusement Park & Arcade auction. Kiddie MGR, Frog Hopper, Rock Wall and more. Call 517-279-9063 or email nortonsold@cbpu.com.

May 9, 2007, 10:30 AM

Auburn, IN. Norton's Annual Consignment Auction. Accepting all types of amusement, carnival, carousel, FEC equipment. Call 517-279-9063 or email nortonsold@cbpu.com.

June 23, 2007, 10:00 AM

Springfield, IL. 5th Annual Great Midwest Carousel Auction. Consignments wanted. Call 217-735-3308.

SPECIAL EVENTS

April 26-29, 2007

Salt Lake City, UT. NCA Technical Conference. Will include visits to Liberty Park Carousel and Lagoon Theme Park, as well as workshops. Contact Al Noren, 303-779-1090 or email anoren4430@aol.com.

September, 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 RALLIES

May 25-28, 2007

Lake Winnepesquauh, GA. COAA Rally #1. For more information, visit www.coaa.us.

August 24-26, 2007

St. Joseph Michigan. COAA band organ rally. For information, contact Ken Kaszubowski at 269-926-1063.

SEND US YOUR EVENTS!

Fax to 818-332-7944; or email to roland@carouselnews.com.



Marge Swenson examines Carol's Illions horse prior to restoration.

Marge's technique of gold-leafing with color overlays makes the animals sparkle. She trained for many years under Barney Illions, one of the last of the great carousel carvers and painters.

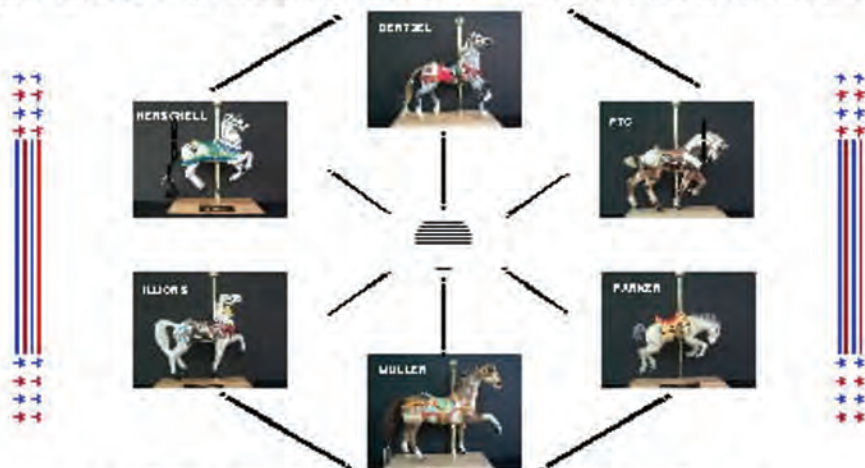
What we have learned is that restoration techniques have been

an evolving art and that there is not necessarily one stripping, animal reconstruction, or painting path, although some are better than others. We have learned, as they say, on the shoulders of many, and the results are astounding. We have put together "basket cases" and ones in

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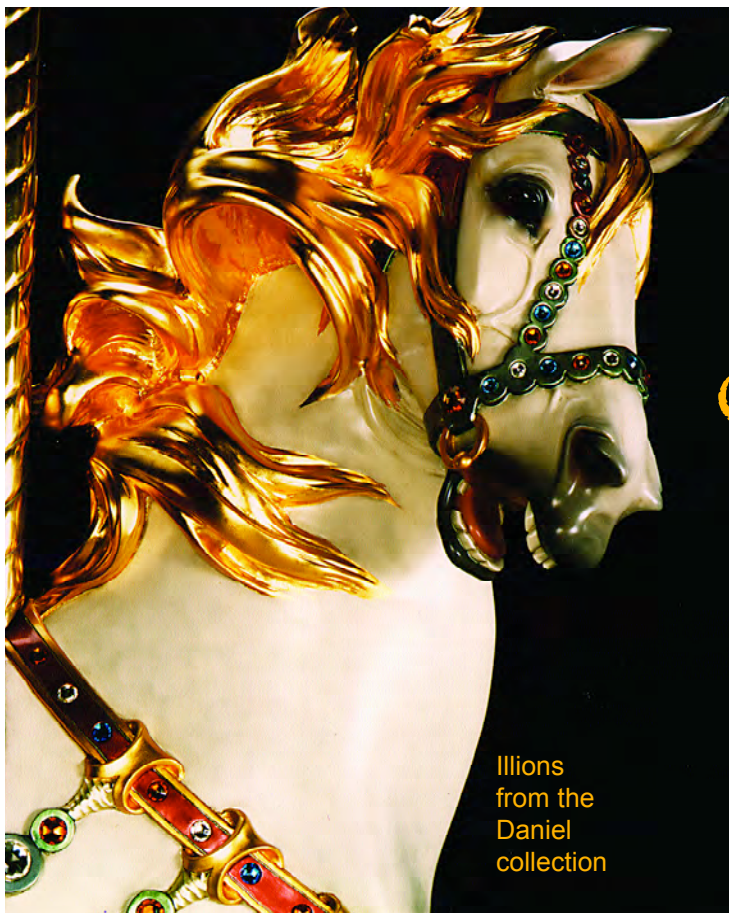
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Nancy's English horse stripped and primed (left), and then completed (right).

much better condition, but whatever the degree of deterioration and misuse over the years, each animal has its own unique history, its own set of technical problems and its own outcome. This continues to be a valuable time in our lives, we have a great deal of fun and satisfaction, and have met others who share our love for the art of the

carousel, The carousel community, as we have met them here in Southern California, including Lourinda Bray and Ron Purdy, is a very open group, willing to share their knowledge and talents.



Illions from the Daniel collection

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Brenda's completed Loeff stander.

We are sure there are other carousel animals languishing in private collections that need help, and we are here to say that the process can be done, and done well by anyone who can and will invest the time and reach out to others who have done likewise. In so doing, they also will



Carol with her restored Dentzel.

reap the benefits of enjoyment, self-satisfaction and learn a little more about this amazing art and the people who love it. Those who are interested in our project and would like to restore their own animals can contact us. Needless to say, this is a nonprofit enterprise.

Brenda Kalb, Nancy Feinstein, and Carol Musselman of Nancy's Studio can be reached at 714-637-3626 or signdsgn@adelphia.net.



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Brenda's Loeff (left), Nancy's English horse (middle), and Carol's Dentzel (right) during painting.



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“Carousel Animals: Art in Motion” from April 7- June 10

Woodson Art Museum in Wausau to Host Perron’s Carousel Figure Exhibit

By Marcia M. Theel

Associate Director, Woodson Art Museum
Special to *The Carousel News & Trader*

Carousels and their colorful saddled creatures have a way of bringing out the child in all of us. Let’s admit it: Riding a colorfully painted and postured horse, or other fantastically carved animal, to the galloping beat of a Wurlitzer band organ remains a simple joy of childhood.

Although the Golden Age of Carousels in the late nineteenth and early twentieth centuries has passed, a few avid collectors scattered across the United States devote themselves to preserving and restoring carousels and their menageries.

Duane and Carol Perron of Hood River, Oregon, began their collection with one horse that Carol restored in the mid-1970s. They soon acquired a second and third horse, and their once small collection has since grown into the largest and most comprehensive collection of carousels and carousel art in the world.

In 1983, the Perrons founded the International Museum of Carousel Art to educate the public about the history of carousels and the artwork and artisans whose jumpers (animals that go up and down), and standers (those that don’t move), continue to stir the imagination of young and old alike.

Woodson curator Andy McGivern visited the Perrons and selected three dozen historic pieces for “Carousel Animals: Art in Motion” that represents examples from each of the eight major American manufacturers. The first animal that comes to mind in relation to carousels may be the horse, but barnyard critters and zoo denizens are well represented, too. Exotic animals like the giraffe, tiger, zebra, and chamois shared carou-



Gray Mare, Gustav A. Dentzel Carousel Company, ca. 1885.

sels – and now “Art in Motion” – with farm favorites, including a turkey and pig. From the realms of fairytales and fantasy come Mother Goose, a bear (a friend of Goldilocks perhaps?), and a green sea monster.

Some of the carved animals have been restored to their original enchanting splendor while others will be exhibited showing signs of the love bestowed on them by legions of excited riders. A small group of horses will demonstrate the restoration process.

Joining the carousel animal ex-

hibit will be; “The Fairytale World of Homer Daehn” also on display from April 7- June 10. The fanciful fairytale woodcarvings of Homer Daehn and the whimsical carousel animals in “Art in Motion” go together as deliciously as mustard and relish on a carnival hot dog.

In his downtown Baraboo, Wisconsin, studio, Daehn employs techniques he has honed for more than 30 years of restoring, creating, and embellishing historic circus wagons at Circus World Museum, carousel animals, and characters from the



Tiger, Gustav A. Dentzel Carousel Company, ca. 1907.

pages of classic fairytales. Among the works on view will be a six-foot sculpture of Little Red Riding Hood and her furry nemesis, the Big Bad Wolf.

Daehn will demonstrate his woodcarving skills May 8-13 at the Woodson Art Museum. On Tuesday-Friday he'll work from 9 a.m. to noon and 1 to 4 p.m., and on Saturday and Sunday from noon - 5 p.m.

The Leigh Yawkey Woodson Art Museum, located in a beautiful residential area on the east side of Wausau, Wisconsin, offers artworks from every corner of the world to north central Wisconsin residents and visitors through diverse changing exhibitions. Best known is the internationally acclaimed "Birds in Art", an annual juried exhibition that showcases a variety of artistic styles – from impressionism to satirical caricature – created by artists the world over and documented in a full-color catalogue.

The museum is housed in an updated 1931 English Tudor period Cotswold-style residence to which a new main entrance and expansive two-story gallery spaces have been added.

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Looff inside row armoured horse striped, ca 1911.

The grounds cover four acres highlighted by the Margaret Woodson Fisher Sculpture Gallery, a formal English garden, attractive brick walkways, a shaded arbor and seating area, and on-site parking. All public spaces are accessible to visitors with disabilities.

An active program of eight to ten changing exhibitions each year encourages frequent visits, as does an array of programs for children and adults scheduled to complement each exhibition. Regular programs, such as Toddler Tuesday, Art Buddies, Art Explorers, Art Ventures, Family Festivals, Coffee & Creativity, and Activity Guides are supplemented with storytelling, lectures, videos, demonstrations, and bus trips. Not to be missed are the summertime Concerts in the Garden and OctoBIRDfest, the museum's biggest and birdiest family festival of the year.

"Birds in Art" opens to the public on the first Saturday following Labor Day every year and is on view for nine weeks. Specific "Birds in Art" education programs and special events will be available online by August 15 each year.



Pig, Gustav A. Dentzel Carousel Company, 1913.

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Harp Player, Philadelphia Toboggan Company, ca. 1927.

The Leigh Yawkey Woodson Art Museum is open Tuesday-Friday, 9:00 a.m.-4:00 p.m. and Saturday-Sunday, noon-5:00 p.m. The museum is closed Monday and Holidays. Admission is always free.

For more information, contact the Woodson Art Museum at 715-845-7010, e-mail: museum@lywam.org or visit them on the web at www.lywam.org.



Sea Monster, E. Jay Morris, Philadelphia Toboggan Company, ca. 1902.

The museum is located at Franklin and 12th streets in Wausau, Wisconsin. Mailing address: 700 N. 12th Street, Wausau, WI 54403-5007.



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The Hard-Working, Hard-Nosed Self-Made Millionaire Built More Carousels Than Anyone

Charles Wallace Parker's "Carney" Legacy Lives On in Leavenworth



Carry-Us-All #118, built in 1913, in the C.W. Parker Carousel Museum, Leavenworth, KS. Photo by Larry Everitt.

By Jerry Reinhardt

Carousel Historian, NCA Archivist
Special to The Carousel News & Trader

Charles Wallace Parker was a product of his times. He was hard-working, ambitious, competitive—sometimes exaggerated and tight with his money. Parker was a hard-nosed businessman who made himself a millionaire in just a few short years. He was in Show Business—and he was a true Carney! Parker liked what he did, and he was good at it.

He also built more carousels than anyone else in the world.

That is the story we are trying to tell in the new C.W. Parker Carousel Museum in Leavenworth, Kansas. We concentrate on the Leavenworth side of his story, but he started in Abilene, Kansas, where he lived most of his life and first made his fortune in the carnival manufacturing business. Parker moved to Leavenworth for the last 22 years of this exceptional story.

C.W. Parker was big in everything but stature. Every-



thing he touched made the Parker Amusement Company money. He was the major employer in Leavenworth—a town that had a lot of factories and was a transportation hub for those people still moving to the west.

The Parker Museum has a restored 1913 Parker "Carry-Us-All", with number 118 stamped on a brass plate on the center pole. It is one of the earlier carousels Parker produced in Leavenworth. It certainly is not one of his most elaborate, but for the purpose of our museum, it represents an example of his bread-and-butter carry-us-alls, that he made so many of, and sold to traveling carnivals all over the world.

The museum's carry-us-all is a 40 foot, 2 row portable machine, with 24 horses, 2 rabbits, 3 ponies, a chariot, and a lovers tub. It will hold about 35 people when it is fully loaded.

C.W. Parker Portrait. *In his younger years. This picture was probably done while he was in Abilene, KS, closer to the beginning of his amazing rise in fame. Photo courtesy NCA Archives*



Photos by Jerry Reinhardt

Don Johnston is working in the restoration shop, restoring a 1918 Parker stargazer Indian Pony, that was part of the original artifacts remaining in the Parker factory when it was closed.

This particular one was sold to a carnie named Fred Shew, and he operated out of Southeast Iowa for 44 years. He held the record for the most riders in one day for a small portable machine — 16,880 riders in one 18-hour day — at a horse show in Washington, Iowa, in 1925. (Parker liked to brag about things like that!)

Everyone that comes to our museum and buys a tour ticket also gets a ride on #118 as the finale of the tour. It is a smooth riding, fast machine, with grasshopper attachments to the deck, which gives a nice rolling motion, as the carry-us-all turns at about 5 RPM. Everyone that comes off the ride has a big grin — and wants to ride it again. They can for only \$1 per ride.

We also sell just rides, if you don't want the tour. But then you would miss the 15 minute video and all the artifacts that we have in the museum that came right out of the Parker factory when it closed in 1955. You would also miss seeing our second operating carousel, a Paul Parker aluminum 20 horse portable machine. It is number 834,



Each Parker Carousel had a bronze plate attached to the center pole. The number of the carousel (#118) was stamped into the plate. Photo Jerry Reinhardt



Working from old photos, we are reconstructing a copy of one of Parker's most beautiful rounding boards that will eventually be placed in the entry of the museum. Mike Lawrence is carving in the style of the Old Masters.

toward the end of the production numbers.

Our museum is not finished yet. To be honest, we are trying to make enough money to finish the second floor and expand our exhibits. (So come on by and spend some money!) But we are busy. We are totally non-profit and independent. Everyone that works in the museum is a volunteer. We do pay a cleaning lady to clean the restrooms. We are mostly a bunch of old geezers who like to have fun. It is like a big family of about 60 people. Every time something needs to be done, somebody steps forward and does it. Everyone helps everyone else when there is a project going on.



And, we have plenty of projects. Besides all kinds of fund raising events, we have a birthday party room for kids' birthdays that has a big window so the kids can anticipate their ride on the carousel. We also have a large "Parker" party room that will hold up to 120 people for a dinner, reception, reunion or other special event. We rent out the Carousel room, after hours with the carousel for dinners, parties, and other entertainment uses. It seems like we are always cleaning floors,

Fred Shew, was the first owner of Carry-Us-All #118. He operated a traveling carnival from Eastern Iowa. He kept his equipment in excellent repair, and operated the machine for 44 years. Shew first moved his equipment by train flat car, but later bought trucks to haul it from one location to another. (Museum Archives)

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“Lillie Belle”



JERRY STYNER PHOTOGRAPH

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and moving tables and chairs. We also have a large gift shop.

In our spare time we restore Parker carousel figures to display in the museum. We just finished restoring a huge ornate mirror that was in the Parker home. We carve replica representations from old photographs in a room the tours can visit. We bring in school kids from all over the area for educational field trips, and we have lesson plans for the teachers that they can get before they come.

Since we opened on April 30, 2005, we have had tourists from 48 states, and 37 different countries visit us. Kids who have never seen a carousel before come in and don't want to leave.

We had a 100-year-old lady come from California to her family reunion. She rode a horse and wanted to know where the brass ring machine was. I had a 93-year-old lady come from Illinois to ride our 93-year-old carousel on her 93rd birthday. She wants to come back for her 94th, and I hope she does. She gets a free ride! We have had kids and people in wheelchairs come in to ride on our wheelchair adaptable chariot. It usually brings tears to the eyes of the crew, especially if it is a child.

We try to make our museum a place for fun, joy, entertainment and education. We want everyone to leave with a smile on their face.

I think this is the most rewarding experience, I have ever had. I recommend that everyone try it.

Check out our website at www.firstcitymuseums.org



Carry-Us-All #118 was purchased by Fred Shew from the factory in Leavenworth, in 1913. His name was painted on the chest plate of one of the horses. (Shown here decorated for Christmas - with a bow around it's neck).

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EDITORS NOTE: Brian's great story got bumped by Canadian Carousels and Carvers, but here it is.

Christmas Carousels in Central London; Three Hits and a Miss



Noyces gallopers in Leicester Square with the statue of Charlie Chaplin in the foreground. Major film premieres take place at the Odeon cinema bordering the Square

By Brian Steptoe

European Carousel Historian, Photographer, Author
Special to The Carousel News & Trader

There are now about 50 English-built antique carousels remaining in active use in Britain, with others in storage or in other countries (two being in the USA, at Los Gatos, CA, and in Six Flags, NJ). Many of these have had major alterations over the years and original wooden animals have been lost through poor storage or by selling off to the antique trade.

Nevertheless, there still remain many rides (we call them gallopers) with animals carved by Savages, Andersons or Orton & Spooners. There are also about ten gallopers today which are steam-driven with engines at the ride center. Since the mid-1990s there has been a revival of interest in galloper rides and at least 15 new English built rides have been constructed (with fibreglass animals).

As many readers will know, all the English gallopers were built as travelling rides. Even the few that are per-

manently sited were originally built for traveling showmen. Most of the gallopers are placed in storage during the winter, where maintenance or more major restoration and repainting work is carried out. I was expecting to be able to visit four working gallopers in central London over the Christmas and New Year holidays, two being new rides and two antiques ones. Unfortunately the second antique ride, belonging to John Forrest, was not in evidence, possibly through the owner deciding against building it up during the very poor foggy, wet and stormy weather in southern England this Christmas.

So, here we have three hits and a miss! Jean and I went to find these gallopers on Jan 1, one of the few dry and sunny days over the holidays. The north side of Hyde Park was our first location. Here there was a full-sized fair, organized by the consortium of three showmen who had arranged the Millennium Fair in the Mall, near Buckingham Palace. The fair in Hyde Park opened with a children's charity fundraising evening on Dec. 18 and was then open daily until Jan. 7. We visited before the fair was open to the public at noon, and found there was one mod-



Tommy Matthews modern gallopers at London's Hyde Park Christmas fair.

ern set of gallopers included. It is owned by showman Tommy Matthews, whose late father had built seven other similar sets of gallopers since 1995 as part of his ride manufacturing business. These were sold to other showmen, with the one here retained by the Matthews family. The gallopers were all made from an easy-to-erect, fold-up design, attractive to showmen with limited time to build up in the traditional piece-by-piece manner. Tommy Matthews' ride was completed in 1997.

Over in Leicester Square there is always a small fair, complete with a set of gallopers. The ride was the traditional antique machine now owned by Tom Noyce. This



J.R. Anderson horse named James on Noyces gallopers. This photo taken at Loughborough fair in November 2006.

ride travels widely to fairs across England each season. The ride dates from the 1890s and was built by Savages for Welsh showman John Studt. It was upgraded and in 1900-01 and fitted with 30 horses and six cockerels (roosters) carved by J.R. Anderson in Bristol. The gallopers are now driven by electricity. The rounding boards and the centre carvings and mirrors are very elaborate.

The ride was purchased by Hampshire showman James Noyce. In 1950, it was decorated by fairground painter Neddy Matthews and deeper rounding boards

Award Winning

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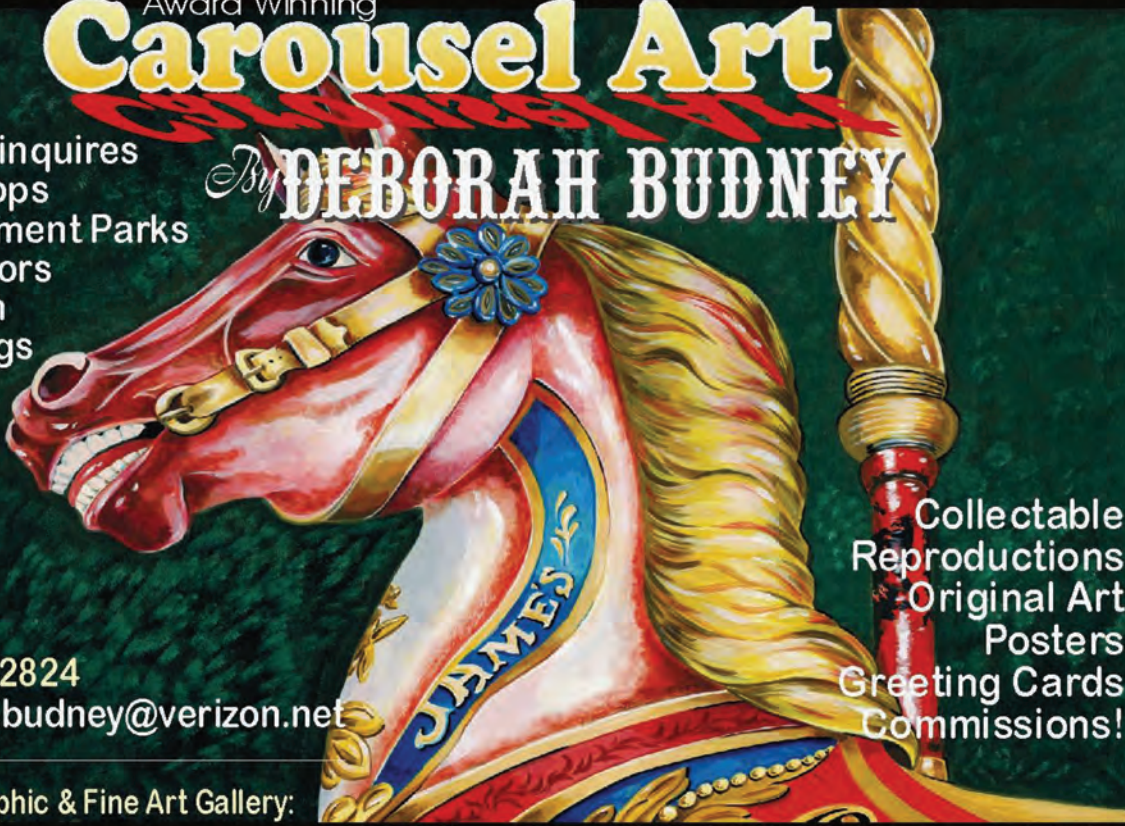
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Rider on Rundles built gallopers in Covent Garden

were fitted. One of the horses, named "James," appears on the front of the *Weedon and Ward Fairground Art* book. James Noyce died in 1974 and the ride was then travelled by his two sons, Tommy and Jimmy Noyce, but ownership has been with Tom Noyce since 2000. A fuller set of photos of the Noyce gallopers is on the NCA website.

In Covent Garden, a few hundred yards from Leicester Square, there is another galloper set built up over the holiday period. This location was used for many years for the 1892 Savage gallopers belonging to the Irvin family before it was sold (as a complete ride, except for the organ) in 1999. Nowadays, several different owners have put up their gallopers here a few times each year. This



John Forrests antique Savage gallopers which we hoped to see in London, here at Stratford-upon-Avon in 1996.

Christmas, it was the modern ride of Darren Jones and Gilbert Turner, which was built by the Rundle Company in late 2005. Rundles carry out mechanical repairs on many traditional types of fairground rides and have also built several complete new gallopers since 1995.

As mentioned earlier, the plan was to visit the 1890s Savage gallopers now owned by John Forrest, which was to be built up in the south bank of the river Thames near to the London Eye Big Wheel. The ride has a unique combination of wooden Anderson bears, cockerels, ostriches and Spooner horses. But it was nowhere to be seen, so an earlier photo of this ride is included here for readers.

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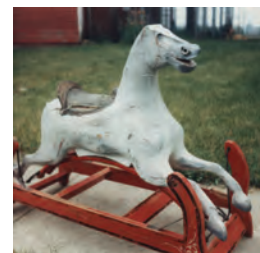
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Carving Tips and Tricks

Cont. on page 12

The next step will be easier. Between the stacks at the bottom, glue a 1 3/4" x 1 3/4" piece of wood onto the top of the bottom board the full length between the two stacks, and flush with the edge of the stacks. Do this on both sides of the horse. The following may not apply to the horse you have chosen to do. If the pattern goes up into the body above the top of the bottom board in the front (just behind the front legs), or in the back (just in front of the back legs), a piece of wood will need to be added. This piece will lay flat between the two 1 3/4" pieces you just glued, fitting tightly against the stacks in the front and back.

The next step will be to glue the sides onto the body. Generally, the sides are the same length as the bottom board, with some exceptions. For example, if the pattern has anything that sticks out past the bottom board, (such as a sword) cut the sides the right length to be able to have enough wood from which to carve it. The width of the sides is the same as the height of the two stacks. When glued on, the sides should fit on top of the bottom board in the 1 3/4" space you allowed for it. The sides should also fit tightly against the end of the stacks in the front and back. The sides should be flush with the tops of the stacks. After determining you have the proper length

of the sides, you are ready to glue them onto the rest of the body. Before doing so, read the rest of this paragraph for helpful tips. If you are experienced with gluing large items together, glue both sides at the same time. There are a lot of areas requiring glue, and it takes time to apply it. If you do both sides at the same time, it may double the time. I caution you not to run the risk of having glue set up before being ready to clamp boards together. Three suggestions are: (1) Have all of the clamps ready to use as soon as the glue has been put on all surfaces. (2) Even if you are not gluing both sides at the same time, place the second side where it will eventually be glued. This will keep the ends of the stacks from getting damaged with a clamp while gluing the first side. You will be able to use the second side as a place to hold one side of the clamp. (3) Make sure the side fits tightly against the 1 3/4" strip of wood at the bottom by cutting two or three pieces of scrap wood the same length as the width of the side, plus the thickness of the bottom board. These pieces should be at least 1 1/2" x 1 1/2" square. When gluing the side on, place these strips vertically on the outside of the side you are gluing, and put a clamp across the top that will hold the strips in place. Put a shim between the strips and the side, at the bottom opposite the 1 3/4" strip on the inside. Put another clamp under the bottom board between the vertical strips, and the other end of the bottom board. When tightening the bottom clamp, it will move the bottom of the side tightly against the 1 3/4" strip on the inside. Put on enough clamps to hold the side down against the bottom board, and tightly against

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the stacks. Another suggestion is to place the side where it will go, and mark the inside of it around the stacks and the bottom strip so you will know where to apply the glue. You are now ready to glue the side onto the body.

One more step needs to be taken before the top board (with the head and neck attached) can be glued onto the body. You will recall a previous step using 1 3/4" strips of wood to glue inside the body at the bottom. You now need to glue two more strips at the top, on both sides, and from stack-to-stack. This will prevent you from getting into the hollow part of the body when rounding and shaping it. These two strips of wood are different than the ones put on the bottom. They can be 1 3/4" thick, like the bottom, but need to be about 3 1/2" to 4" wide to allow you to carve into the horse's body, especially in front of the saddle and up to the withers. After the strips are glued into place, the glue is dry, and all clamps have been taken off, there should be approximately 7" between the two strips on the inside.

Refer to the pattern. From the very front of the front stack of wood, back to the front of the saddle at the withers, take a measurement on the pattern. Go to the glued body and measure that same distance from the front of the front stack, back, and make a pencil mark on the top of the body. You should then take a measurement from that mark, to the back of the front stack. Cut two pieces of wood 1 3/4" thick, 3" wide, and at least the length of the last measurement. Glue those two pieces onto the inside of the top strips. Glue them tightly against the back of the front stack. These last two pieces are 'safety factors'. They are not necessary in most cases, as one doesn't carve that deeply into that area of the body. You will, however, get very close. Once these last two pieces are

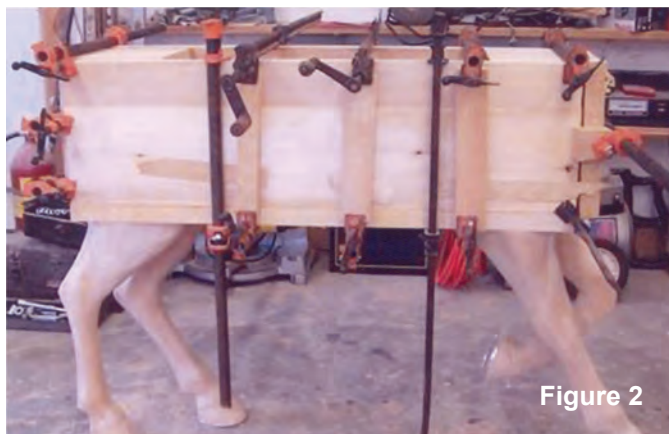


Figure 2

glued into place, remove the clamps when everything is dry. Have the body ready for the top board by making sure the top part of the body is flush, everywhere. The top board will then fit tightly, with all areas making contact (see Figure 2). Before the top board can be glued onto the body in figure 2, we need to first glue the head and neck together, carve it, and attach it to the top board.

Next month I will begin with gluing the head and neck together and then carving them. It will take several issues to complete the head and neck, as there is a lot of detail to discuss. I feel the head is a very important part of the overall look of the horse, and should be given adequate attention.

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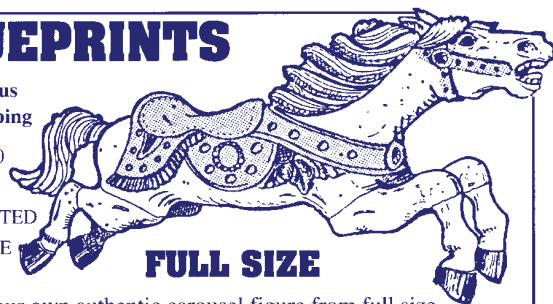
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