

The *Carousel* News & Trader

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**ANNUAL
CARVER'S
ISSUE**



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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 Loeff 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
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CLASSIC CAROUSEL FOR SALE

PTC #15 was created in 1907 by the Philadelphia Toboggan Carousel Company in Philadelphia, Pennsylvania. It was carved by their premier carver, Leo Zoller.

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2 famous lovers chariots

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Authentic ring machine complete with light panel

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PTC #15 has a 52 ft. span

and is mechanically unrivaled.

Auspiciously, 78 years after its creation, this American treasure came to the attention of the International Museum of Carousel Art. Under their expertise and control, no expense was spared to return this captivating machine to its original intoxicating splendor.

Meticulous attention to detail and technical upgrades have mechanically prepared #15 to run smoothly for another 100 years.

PTC #15 had an appropriate resurrection debut at the 1986 World's Fair in Vancouver, BC, Canada.

It moved from there to Puente Hills, California.

Its pristine 1907 elegance that excites all the senses can be experienced in West Nyack, New York, where it is presently operating.

Also available: 3-Abreast Restored Spillman, and 2-Row Unrestored Spillman

Wanted: Executive Director International Museum of Carousel Art seeking Director to administrate museum. Salary commensurate with experience.

**Contact: Duane Perron
(541) 806-8068**

Email: dsperron@yahoo.com



ON THE COVER



March 2007 Issue
No. 3, Vol. 23

*The North Bay
Heritage carvers.*

Photo by
Ed Eng
Photography.

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To Carve a Horse, First Go to the Source

By Marsha Schloesser

The Carousel Workshop, Deland, FL

According to the dictionary here are the meanings of the words "technique", "style", "art" and "carving".

Technique - *The systematic procedure by which a complex or scientific task is accomplished. The way in which the fundamentals, as of an artistic work, are handled; i.e., techniques in carving.*

Style - *The way in which something is said, done, expressed, or performed; i.e., a style of carving. The combination of distinctive features of literary or artistic expression, or execution.*

Art - *Human effort to imitate, supplement, alter, or counteract the work of nature (The Horse). The conscious production or arrangement of sounds, colors, forms, movements, or other elements in a manner that affects the sense of beauty, specifically the production of the beautiful in a graphic or plastic medium.*

Carving - *The cutting of material such as stone or wood to form a figure or design. A figure or design formed by this kind of cutting.*

Every art student is taught the rule "always go to the source". Carving is an art, and you can study the technique and the style of all the great carvers, but to study the form...go to the source. How can you get the feel of one of the most beautiful creatures on earth without looking at one? Of course, that is "THE HORSE".

Before carving a horse you should study one. Look at live horses. Study them in photos, in movies, in anatomy books, at the race track. Observe how they move, where the joints and muscles are.

The best carvers and artists in history knew every muscle in the body of a horse, how a neck crested, and curved, how a lip curls, the expression of an eyelid, and the shape of the foot and hoof. They knew the different gaits of a horse and the differences in breeds. Many copied their horses from old paintings of the masters until the era of photography started.

There is a difference between a good carousel horse and a great carousel carving. The best are alive and they seem to breath; they are exciting...almost real.

When we restore a carousel horse I always touch him with my eyes closed. I feel the flow of the muscles and tendons, and I can feel when it is right or wrong. Only then can I begin to paint and finish breathing life into them.

Here are some excellent reference books on horses:

Stubbs Anatomy of the Horse

Horses in Art (several different books available)

Horses in Motion by Muybridge (the first study of horses in motion)

Good Luck and Great Carving.
Marsha

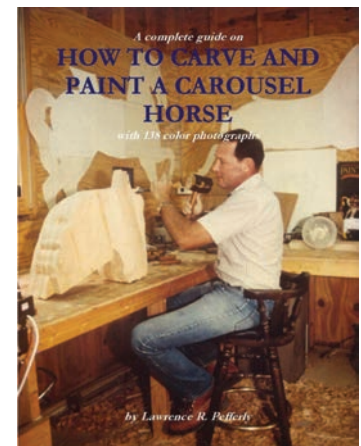


A complete guide on **HOW TO CARVE AND PAINT A CAROUSEL HORSE** with 138 color photographs

By
**Lawrence R.
Pefferly,
Carver**

This is the definitive book, and a "must have" for every carver of carousel horses. Lawrence Pefferly, a third generation carver, has written this 140 page book so a novice can confidently follow precise and easy-to-understand, step-by-step instructions in creating one's own carousel horse. Abundant and beautiful color photographs and illustrations are inserted throughout as ready-references in each discussion.

It can be purchased from the writer's web-site at www.carouselcarving.com for \$39.95, or from **The Carousel Store at www.CarouselStore.com.**



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 CN&T, others are just passed-along information.

As reported in a Newsflash on our website last month, the RFP (request for proposals) has come out for the **Nunley Carousel**. There is still no final destination for the carousel, but at least it will get restored. Unfortunately, in the current budget there isn't enough money to do the entire job correctly, but it will look pretty.

Maybe they should take part of the million plus they want to use for a building and put it towards the carousel restoration and place the carousel in the existing building at the museum. But that would make sense, and remember, politicians are running this show, so don't expect much sense.

The very first carousel placed next to a Wal-Mart will open soon. After years of "just say no" to carousel people, Wal-Mart has allowed a carousel to open next to one of its centers. This Wal-Mart is one of three that has an adjacent indoor mall. It is also the only stand alone carousel in the **City of Branson, MO**, that receives millions of tourist visitors per year. This machine is guaranteed to make a profit and stay for a while.

The town of **Oyster Bay** is back in the news. The town is seeking RFPs in spite of the fact that the deed specifically says that **Theodore Roosevelt Park** should not have a carousel. The "on and off again" carousel project is back "on" but with a strange twist.

They want a Theodore Roosevelt-themed carousel. That in itself isn't that strange of an idea, but who they sent RFPs to is. The International Museum of Carousel Art in Hood River, OR; The Merry-Go-Round Museum in Sandusky, OH; the New England Carousel Museum in Bristol, CT; and the Herschell Carousel Factory Museum in North Tonawanda, NY.

Not a single one of them is a carousel builder. I guess they believe carousel museums have an extra Theodore Roosevelt-themed carousel laying around.

The **Carousel at Pier 39** in San Francisco is for sale. Although the **Double-Decker Bertazzon** is on the block, don't get too worried. With a price tag of \$250,000 it will most likely be for sale for a while. If you are in the area visiting, make sure to stop by **Musee Mecanique** at its new location at Pier 45 at Fisherman's Wharf, (formally at the Cliff House next to the famous Sutro Bath House remains). There you can hear dozens of original music machines and experience one of the largest antique arcades in the world. It's all there for your listening and playing pleasure. Well worth the stop. Make sure to look for "Laffing Sal," one of the last working PTC Laffing Sal's the public can hear and see. (You can find Zelinsky CDs at www.CarouselStore.com).

I stopped by and saw the **Over the Jumps Carousel** in Little Rock, AR, this month. The building is up and the carousel is close to being finished. It won't be long before this carousel is up and running.

As the only example of this style of carousel it's a "must-see" for any carousel enthusiast traveling in the area. Look for an upcoming article on its grand opening.



Public Auction

Of Carousel Horses and animals,
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PREVIEW

Friday, 10 AM - 5 PM and Saturday, 7 AM - Sale Time

GOOD MARKET FOR CAROUSEL HORSES

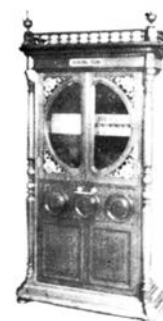
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Euclid Beach Park in Cleveland, OH, has found itself in the news again. Unfortunately, it was not with the announcement of a new (or old) site for their historic PTC carousel. This time it was a car accident at the historic landmark Euclid Beach Park arch. Contrary to the earliest "over-the-top" news reports, the arch was not fatally wounded. According to Frank Brodnick, president of Euclid Beach Park Now, bids have gone out and likely re-construction will be under way by our printing. The accident may in fact turn out to be a good thing. It has brought the owners of the condominium development and its association together with the community members who would like to see continued improvements to what is left of the park and to see the carousel return.

Big changes at www.CarouselNews.com. One of the first phases of making our archives open to the public is in place. We have made it possible to search all of our more than 200 back issues for general content and to view the covers from 1985 to present.

Have you ever wanted to track down an article about an old *Carousel News & Trader* story but can't remember what issue to look in? Want to see if there has ever been a story written about your local carousel? Well now that's not a problem any more. Just go to www.CarouselNews.com, and search whatever you're looking for to find the issue. If you can't find that back issue in your stack of past issues, we have them for sale. This is one of the first of many new upgrades to the web site.

We have also added a new **Newsflash** section to the Carousel News web site. It's right on the home page and gives you carousel news as it happens. Check often as events and stories are added and updated regularly for real time carousel news.

Other recent additions to our web site are **carousel videos** and **carousel music juke box**.

CarouselNews.com is the number one source for everything carousel. With our Buyers Guide full of carousel dealers, the current carousel news flashes, combined with over 21 years of past carousel articles to search, you have thousands of pages of information all at one Internet site.

If you haven't taken a look at our new and improved web site at www.CarouselNews.com, it's worth the click. More than 25,000 people did last month!

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The Carousel News & Trader online!*

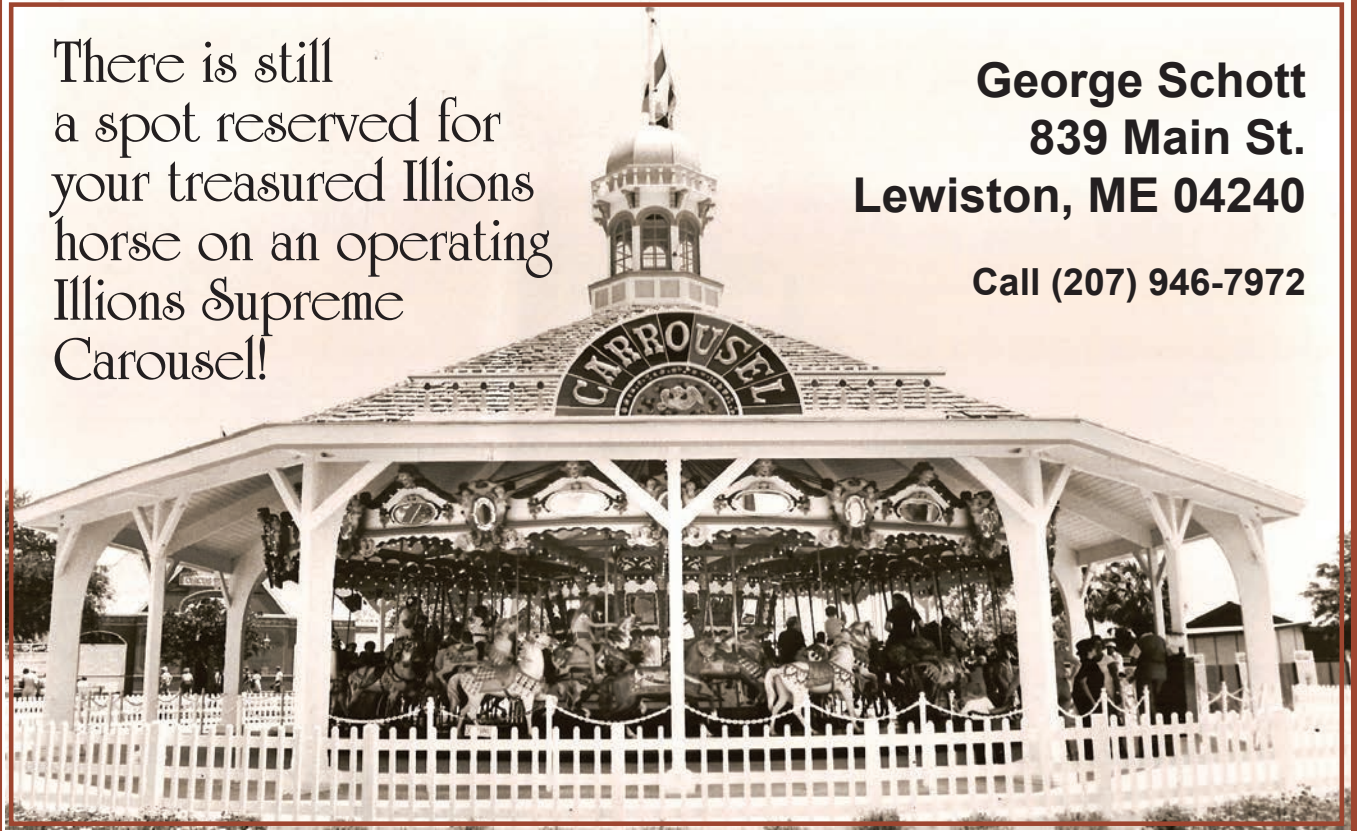
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Carousel Carving Tips and Tricks

By Larry Pefferly

Special to *The Carousel News & Trader*

The last few months we discussed carving the horse's legs, which you should now have finished, and you are ready to glue them onto the bottom board of the body. Before we do that, you should go back to your pattern and section it off, so we will know just how and where the legs will be glued on.

To do this, measure from the bottom of the pattern up to the lowest part of the horse's belly. For a full size carousel "stander" horse, the measurement should be 24", plus-or-minus. This is assuming the top of the horse's back is approximately 42". The measurement is only a general guide, and will vary with each style of horse. Whatever that measurement is, make a mark on the poster papers in front of the horse and in back of the horse, then connect those marks with a horizontal pencil line. This is "pencil line A," and should barely touch the bottom of the horse's belly. The pencil line below the horse's belly will become known as the top of the horse's legs. As a note of reference, that pencil line should be the same distance (parallel) from the bottom of the plywood at both ends. You are ready for the next step.

If you are using 1 $\frac{3}{4}$ " dressed lumber, draw a pencil line 1 $\frac{3}{4}$ " above the last line you just drew. This will be "pencil line B." Whatever thickness of lumber you are using, it should be the distance from Line A to Line B. Between these two lines represents the bottom board where the legs will be glued, and the body parts will be stacked on top of (See Figures 1A, 1B, 1C, 1D). Next month I will discuss additional drawing on your pattern, when we talk about building the body

The next very important step is to measure the length from the longest-point to the longest-point of the bottom

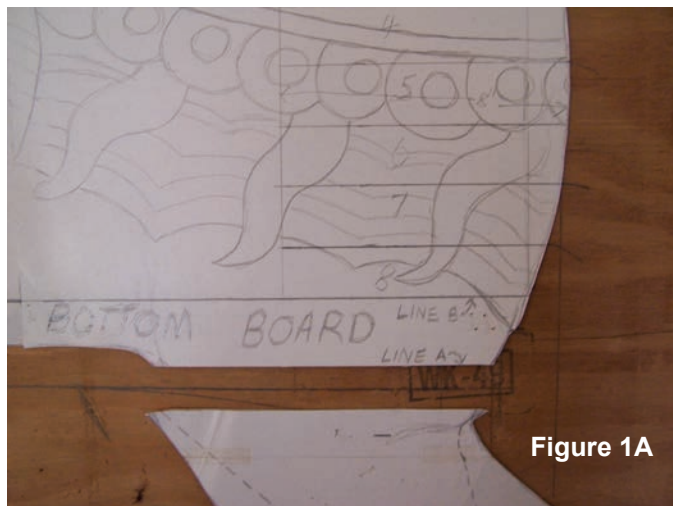


Figure 1A

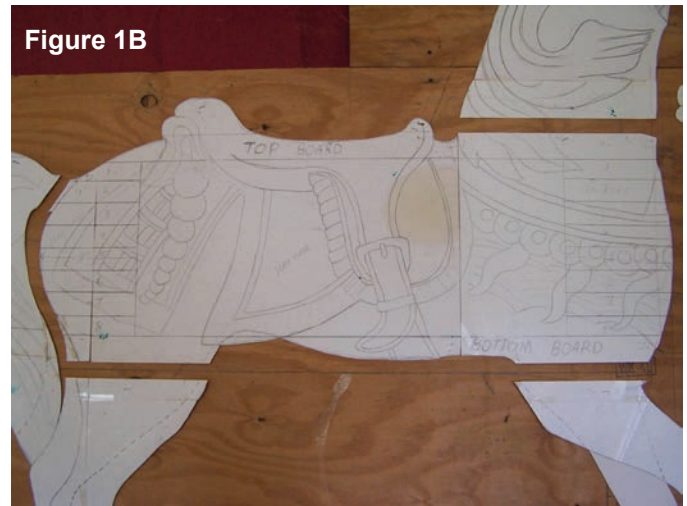


Figure 1B

board, and write down that measurement between the two lines of the bottom board.

Looking at the pattern, you will see the length dimension for the bottom board. This length is the one you noted when making the pattern. You will need a board 14" wide, and the length you wrote on the pattern. As you are carving a full-size carousel horse, I think a horse that is 14" wide looks better than one 12" wide. I mention this as a lot of the original carousel horses were only 12" wide. This was done for availability of lumber, weight, and transporting of animals. Your horse will look more proportionate if you make it a little wider. If you do not have a board 14" wide, you will need to glue some edge-to-edge.

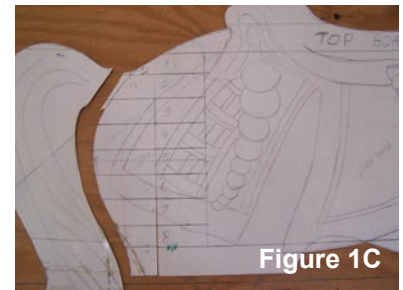


Figure 1C

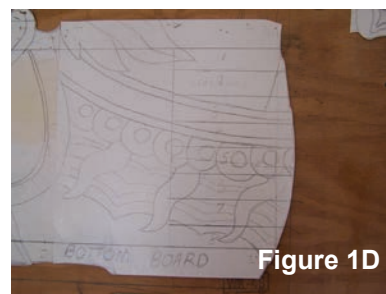


Figure 1D

Once you have a wide enough board with its proper length, you are ready to glue the horse's legs onto it.

Place the bottom board on two saw horses or on a work bench. As you have not designated which side is the top and which side is the bottom, it doesn't matter as both sides are the same. Make the side facing up (the side you can see), the bottom.

Clamping the board onto the work piece is a good idea and have the part that you first will be working with extended over the edge (see further down in this column).



Figure 2

That way, the weight of the leg when placed on the end of the board will not cause the whole thing to tumble over. Take a close look at the pattern and you will see that the ends of the bottom board may be longer at the top than they are at the bottom. In some cases the bottom is the longer side. Place a square on the pattern with one end of it at the longest point of the bottom board. Measure from the square the distance to the shortest point, usually less than 1".

You must take all of this into consideration when placing the legs onto the bottom board. If on the pattern, for example, the very front of the left front leg is at the shortest point of the bottom board, and it is 1" from the shortest point to the longest-point, then the leg should be placed 1" from the end of the board.

Facing the bottom board, the left front leg should be placed to your right and be on the edge closest to you as you are standing by the longest side of the bottom board. This spot on the bottom board will become the front. That way when you turn the board over, you are looking at its top. The left front leg should be at the left front part of the horse.

At this point I have discussed placing the leg front-to-back, but have not yet mentioned side-to-side. The total width of the legs at the top should be about 7". If you measure in from the edges of the bottom board $3\frac{1}{2}$ " and draw a line the length of the bottom board on both sides, you will have a reference point from which to place all the legs side-to-side. Line up the center glue joint in the front of the leg and the center glue joint in the back of the leg, with the pencil line that is $3\frac{1}{2}$ " from the edge. You now have the exact location for the left front leg. Place the left front leg on the exact spot and draw a pencil line all around the leg. Once the pencil line has been drawn, remove the leg from the bottom of the bottom board. Assuming you used $1\frac{3}{4}$ " wide lumber to glue the legs together, draw a pencil line on the bottom of the bottom board (the side facing you), $1\frac{3}{4}$ " from the center line of the leg. Do this on both sides of the center line and inside the area where you drew around the leg. The area between those lines, and the area on the outside of the last two lines you drew, are

where the $\frac{1}{4}$ " lag bolts will go that temporarily fasten the legs to the bottom board.

Next, prepare to drill six $\frac{1}{4}$ " holes all the way through the bottom board. Make two pencil marks for two of the holes between the center line and the line next to it on the left, and between the center line and the line next to it on the right. These four holes should be approximately $1\frac{1}{2}$ " to 2" from the front of where the leg will be placed and from the back of where the leg will be placed. Make another pencil mark between the outside of the outside line and the side of the leg. Do this on both sides of the leg. These marks should be approximately half way between the front and back of the leg. You should now have six pencil marks (see Figure 2).

Before drilling the six holes, envision a leg positioned on the bottom board in the correct place (see Figure 3), and six 5" long bolts going through from the top of the bottom board (the side not facing you), and into the leg. These bolts will go through the bottom board in the area where you penciled six marks. If you think any of these bolts will come out of the leg because of the shape of the leg, you can either angle the holes in the board so that will not happen, or move the bolts slightly inward. It is a good idea to slightly angle the holes through the bottom board,



Figure 3

as you will later remove those bolts to drill $\frac{3}{8}$ " holes and replace them with wooden dowels. Dowels inserted at an angle will make much stronger joints, making it virtually impossible to separate the legs from the bottom board.

Now that you are confident about drilling six holes, and using a $\frac{1}{4}$ " drill bit, drill them at an angle beginning from the bottom of the bottom board where you made the pencil mark. Drill at an angle outward so as to not allow the bolts to protrude out of the side of the horse's leg when putting bolts in from the other side. You are now ready to place six $\frac{1}{4}$ " lag bolts with flat washers into the holes from the top side of the board (the side that is not facing you) toward the bottom side, or inward. With a hammer, drive in those bolts until the points of the bolts only come out approximately $\frac{1}{8}$ ". There is no need to hit the bolts very hard as the drilled holes are the same size as the bolts.

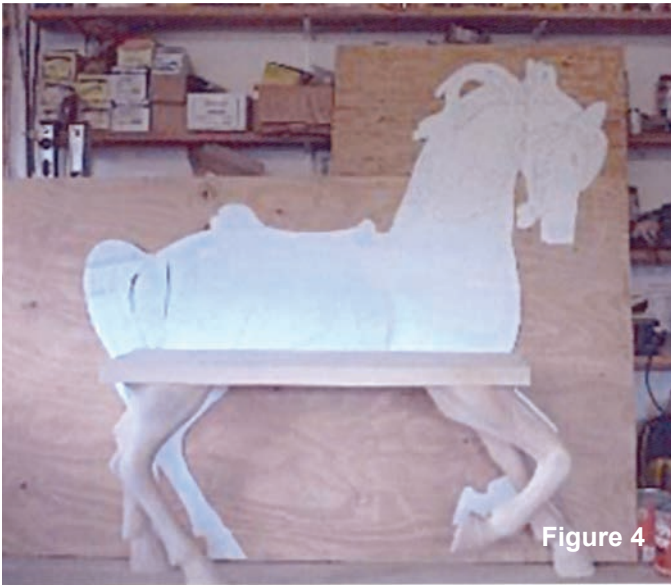


Figure 4

The bolts will, however, fit somewhat snugly, and that is what you want.

Before putting the glue on the leg and onto the bottom board, have tools ready to tighten the bolts. A socket wrench is the best to use as it tightens bolts at a faster rate than an open end wrench. You have six bolts to tighten before the glue sets, so speed is important. Have a hammer "at the ready" to drive the bolts into the top of the leg. Notice I did not mention drilling into the top of the leg; the top of the leg is end-grain. This allows you to drive the bolts up about 1/2" without fear of splitting the wood. It will grab the threads of the bolts easily and you can tighten them up without a problem. I have done at

least three hundred legs this way and have never split a piece of Basswood.

It is time to put the glue on the top of the leg and on the area of the bottom board where the leg will be placed. Once you have the glue on both sides, place the leg in the space drawn for it, and using a rubber mallet, lightly tap the leg into the points of the bolts. This will keep the leg from turning while you are tightening the bolts. Drive one of the bolts up into the leg about 1/2", keeping pressure down on the leg so it won't move. Begin tightening that one bolt until it is snug and glue begins to ooze from around the joint. Making sure the leg is still in place and that it did not move, drive a bolt on the opposite side of the first bolt. Tighten the second bolt. Continue until all bolts are tightened. Wipe all excess glue with either a dry or moistened cloth. Repeat the process for mounting the other three legs.

When the glue is dry (usually six hours), take out one bolt at a time and drill a 3/8" hole where it came out. Put some glue in the hole, and put glue on a 3/8" dowel that is 4" long. Drive the dowel into the new hole with a hammer. Repeating this process five more times, the horse's legs are there to stay (see Figure 4 of the legs glued onto the bottom board, and how they match the pattern).

As I mentioned earlier, next month we will start building the body.

Happy Carving

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

To purchase his "How To Carve A Carousel Horse" video or book, visit his site or www.CarouselStore.com.

CarouselNews.com Carver's Forum

Since we began publishing our *Carver's Corner* with Larry Pefferly, Larry has received numerous emails of thank's for his insight and instruction through the column, his book and DVD.

We had intended to print many of them in this issue, but with all the great carving going on, we simply ran out of space. We would like to share a abbreviated versions of a couple of them here with you and are happy to announce that we have followed up on Larry's idea and now have a Carver's Forum on our web site, www.CarouselNews.com for people to post questions and comments for Larry and other carvers around the world.

Dear Larry,

I have finished reading your book and it is very good, I am glad I bought it. I carved for several years on the Salem Riverfront Carousel in Salem, OR. Now I have carved for about 3 years on the Albany, OR Carousel, The "Brass Ring". I have recently carved "Honey Bear" for Albany and am nearly finished with Munchie (a dog). My experience is limited, but I am having fun. I wanted you to know that I think you did a very fine job on the book and I will be taking it to the Albany Brass Ring Studio for other carvers can use it for a reference. We accept people off the street to carve with us and some of them are coming along quite well.

Keep up the great work,
Clifford Page

This one came to us:

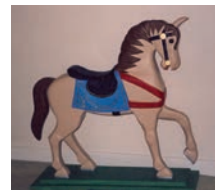
Dear Dan,

I am writing to compliment you on your recent articles "Carver's Corner" by Master carver Larry Pefferly. For some time I have struggled to teach myself carving. Regrettably there are not that many books with clear cut instructions available here in New Zealand.

Your new series of "Carver's Corner" has enlightened me greatly, please keep them coming.

I know the enclosed photos are not up to the standard of others, but I am now confident I can do better with your most helpful "Carousel Carving Tips and Tricks."

Merv Martin. New Plymouth, New Zealand



Dear Larry,

Your book is excellent. I only wish we had it a year ago. We had guidance from a local carver and constructed animals based on his plans. We will now start to use your instructions. We have completed six horses, bought three and received one pony. We are now working on a Dentzel Rooster, an outside jumper and I am trying to work a sea dragon... We have a grant to work six more this year. We may buy/order some from other carver. Are you well rested and ready to carve some?

Thanks,
Bob Boyce, SOMD Carousel Group

CARVER: John McKenzie



John McKenzie of Seal Beach, CA, became interested in carousels on a visit to the Long Beach Carousel. He has been tutored in restoration by Marge Swenson and in carving by W. P. Wilcox. He recently carved a Looff-style jumper as well as the Dentzel-style Giraffe and the Muller-style Stander for the Eldridge Park Carousel in Elmira, NY.



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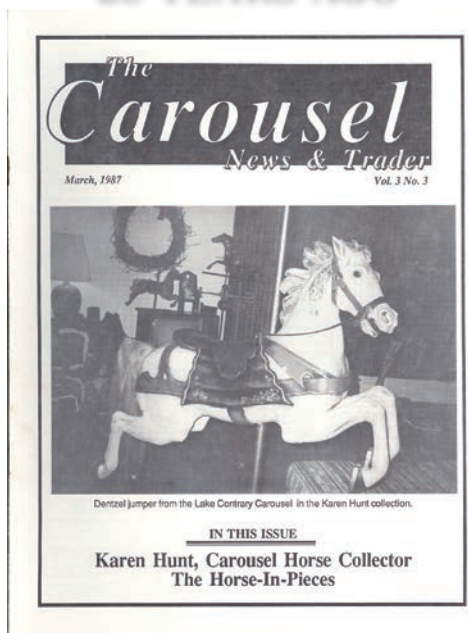
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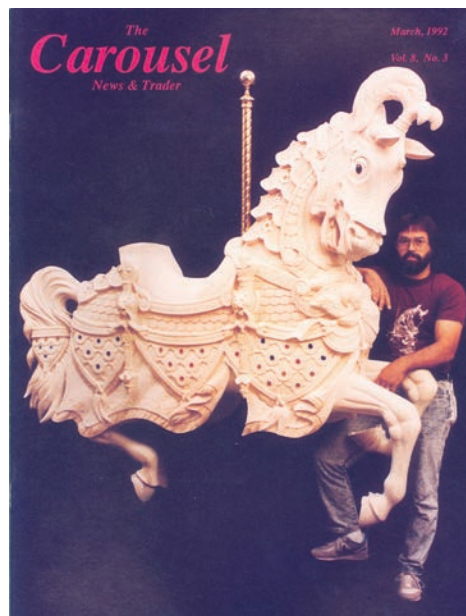
Carousel News & Trader Through The Years

20 YEARS AGO



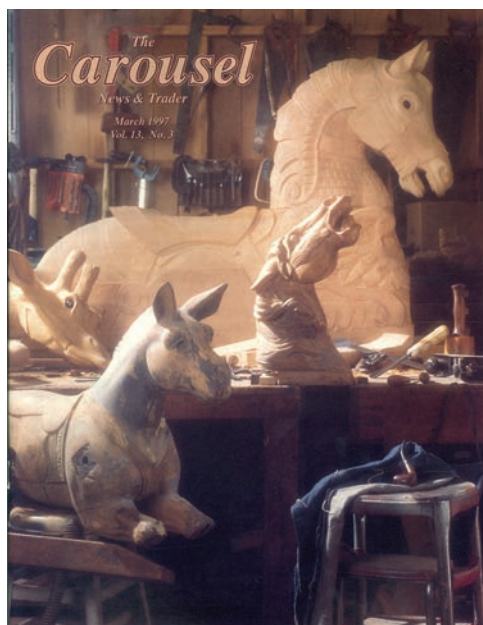
IN THIS ISSUE: Grand Rapids carousel; NCA "Mini-convention" to celebrate restored Illions at Boblo Island; Karen Hunt collection; 1905 Dentzel stander restored after 28 years; John Daniel feature.

15 YEARS AGO



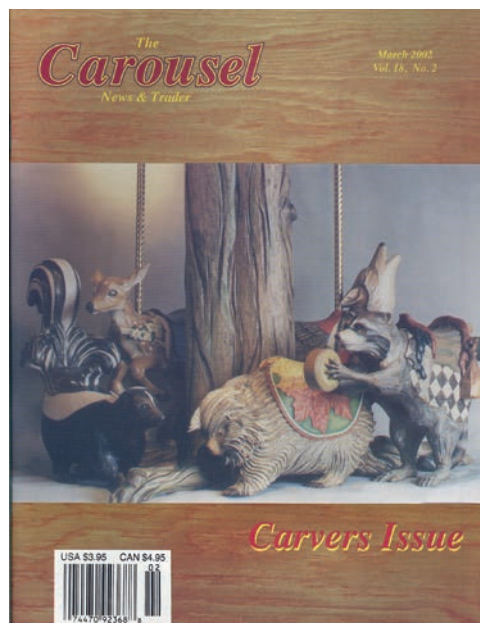
IN THIS ISSUE: Joe Leonard; Ross, OH auction to feature Spillman carousel; Artist Tami Hritzay; "The Carrousel," reprinted feature about an 1880s Salem, MA carousel.

10 YEARS AGO



IN THIS ISSUE: First Annual Carvers Issue; Dave Albrecht; Bob Callis; Chuck Kaporich; Bruce White; David Hughes; Susan Walker; Phil Klepesch and more...

5 YEARS AGO



IN THIS ISSUE: Carving Critters; Numerous Carvers; Showme Carousels; Cherot Family; Pottstown; Pattern: Jumper.

View the covers and contents of all 21 years collectable back issues of CN&T www.CarouselNews.com

Dentzel Family and NCA Donate 1909 Mechanism for the New Menagerie

The “Brass Ring Carousel” Carving Up a Storm in Albany, Oregon



Brass Ring Carousel Studio at 131 Montgomery NE, Albany, OR

Photos by Oliver J. Anderson

By Rebecca Bond
Albany Visitors Association

In 2002 a grass roots effort began to build a carousel in Historic Albany. As interest in the project grew, so did its volunteer and donation base. It became apparent that the process would be just as important as a finished carousel, bringing community members from all walks of life together for a common goal.

Artists were selected from the community to lead the artistic design and completion process. Terry! Whitlatch, world-renowned animal artist, signed on to design the carousel and its menagerie. Local carver Jack Giles agreed to serve as lead carver, teaching carvers of all skill levels the time-honored techniques of carving a carousel. Melissa Saylor, nationally known for her watercolor design and vivid color palette, accepted the job as lead painter. Carving began in June of 2003.

Funding for the project comes from sponsorships (adoptions of animals and other carved pieces of the car-



Carl Ramsey carves on Igknighter the dragon while studio visitors watch.



Bill Lanham carves Buster, a buckskin pony.

ousel), as well as grants, community partnerships and major sponsorships. In 2003 the first three animals were adopted. By the end of 2004 12 animals were adopted. 28 of the 52 animals have been adopted to date. Animals are adopted for \$10,000, \$7,500, or \$5,000 (depending on where the animal is located on the carousel – outside, middle, or inside row). The adopting family gets to decide the theme of the animal, its color and details, and the animal's name. Through carousel animal adoptions alone, \$387,500 will be raised. Other items to be adopted include: jester heads, mirrors, scenic panels, chariots, finial, ribbon top, and a band organ.

More than 100 people attended the first volunteer appreciation BBQ in 2004. As interest and excitement grow, so do the volunteer hours. An estimated 38,102 hours have been spent on this project so far.

In the fall of 2004, the carving studio moved to a larger location to accommodate both carving and painting of these incredible animals. Painting began early in 2005. Carousel enthusiasts have noted, "This is the finest example of modern carousel art we have ever seen."

Gustav Dentzel is credited with bringing the European carousel to America. His family has recognized the Brass Ring Carousel by donating the historic Dentzel mecha-



Rich Long carves the head of Sassie Mae, the jeweled horse. Monteith Cayuseis pony is in the background.

nism and other significant pieces from their private collection. This has been the catalyst for building our carousel and creating the Dentzel American Carousel Museum. The 1909 Gustav Dentzel Mechanism was donated to the project through the National Carousel Association with the aid of the Dentzel family. This gift is worth about \$250,000 to the project (the cost of a similar new mechanism). The mechanism will hold 52 animals and two chariots. Extra animals will be needed to rotate in for repairs or holiday themes. Carl Baker has taken on the task of restoring



Oweta Smith is one of the 30 volunteers who carve regularly.



Lighting the Patriotic Stander, conceptual drawing and work in progress.

the 100-year-old mechanism, which is currently housed in a warehouse on Albany's waterfront. The mechanism team has overcome many challenges with enthusiasm and creative thinking, including creating a shorter (20 ft) center pole to enable them to assemble the pieces inside



Honey Bear, carved by Clifford Page, was completed in May 2006 and one of the first animals to be adopted.



Closeup of Iqknighter the dragon, a work in progress.

the warehouse as the ceiling would not allow for the full height of the actual pole.

In December of 2005, the Dentzel American Carousel Museum opened. The Dentzel family loaned the museum several animals, a miniature carousel and carousel memorabilia from the family's personal collection. The museum is located at 311 SW 1st Ave. Though small in size, this museum has attracted thousands of visitors in

Albany's Historic Carousel and Museum

QUICK FACTS:

* The Carousel Studio

Location: 131 Montgomery NE, Albany OR 97321

Phone: 541-981-8996

Website: www.albanybrassring.com/

Open Mon – Sat, 10am to 4pm.

Other days and times can be arranged for groups.

• The Dentzel American Carousel Museum

Location: 311 1st Ave W, Albany OR 97321

Phone: 541-967-4189

Open Mon – Sat 12noon to 4pm.

There is no admission fee for either the Studio or the Museum. Donations are accepted.

• Carving began in June of 2003.

• Painting began in 2005.

• 6 animals have been completed and are on display.

• 109 volunteer carvers have donated 35,762 hours to date on this project. About 30 carvers and 12 painters come in on a regular basis.



Chinook the salmon is one of three completed and ready to ride animals.

its first year of operation. The Dentzel Family's Collection contains some of the finest examples of carousel art in existence. On display are works by four generations of Dentzel carvers.

Albany's carousel and museum will become a new addition to our rich history. In 2006, the carousel site, 1st

Avenue and Washington St., was selected and purchased Dec. 29. The site is on the confluence of the Calapooia and Willamette rivers, adjacent to the Monteith River Park, a popular outdoor venue hosting two summer concert series and a wide array of community events. Albany was once considered a river town and significant efforts have been made to revive this piece of Albany history. The location of the carousel will aid in this effort with a sense of place that reflects the nostalgia of the American carousel story. However, there is still much work to be done with three animals completed, three ready for clear coat and over 46 to go.

When this project is complete it will aid in the revitalization of historic Downtown Albany. Our historic carousel and museum will serve as a catalyst for an appreciation and awareness of the applied arts of hand carving and painting and the fascinating history of the American carousel. Both the carousel studio and the museum offer an opportunity to bring a family cultural experience to Linn County. People are excited with the anticipation of the first ride, and it will draw tourist and carousel enthusiasts from around the world. The historic carousel and museum will be part of a state-wide carousel "trail," connecting Cottage Grove, Albany, Salem, Portland, and Hood River.

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The Carousel Dream, Closing in on Reality in Saranac Lake, NY

Adirondack Carousel Carvers Bring New York's Upstate Fauna to Life



Carver Carl Dion's Adirondack moose in progress.

By Judith O'Toole

Special to The Carousel News & Trader

Can you hear it? It's faint but growing stronger. It's the sound of carousel music and children laughing. It's the Adirondack Carousel on opening day – a day that is fast approaching. The plan is for the carousel to open in 2009-2010 in Saranac Lake, NY.

It all started with a simple idea. In 1999-2000, wood-carver Karen Loffler, while working on a master's degree in creative studies at Buffalo State College, came across an article in a woodcarving magazine that showed a small children's carousel fitted with woodland animals. The combination of a creative approach to problem solving, her love of woodcarving, and a desire to foster imagination and strengthen her local community, inspired Karen's dream of building a full-size carousel complete with hand-carved figures of animals found in the Adirondack region.

In 2001 Karen, and a dedicated and committed group



Rendering of the carousel building and play area.

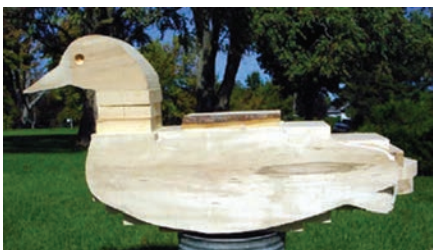
of local residents, met to address the logistics of building a "community carousel built with community hands." Fueled by one woman's dream and supported by the close-knit community-minded people in the small village of Saranac Lake, the idea of an Adirondack Carousel became an active project. The same year the group incorporated and received not-for profit status.



The thrush in progress by carver Tracy Kochanski.



Jack Barrette's loon in progress.



The carousel will have 23 different animals and one chariot accessible to people with disabilities in order to educate and enchant local children, adults and visitors and educate them about the environment and the natural habitat of Adirondack animals.

Over the past two years the Adirondack Carousel has continued to use inventive/creative methods to advance the project forward. Finding a location for the carousel in The William Morris Park, securing funding, and creating public awareness have been high priorities for the carousel group.

The Carvers

The response to the initial request for volunteer carvers has been amazing and with all but a few animals spoken for – the carousel is coming to life.

Six carousel figures are now living in Saranac Lake: a raccoon, dragonfly, bobcat, black fly, loon and bass. Several more figures are near completion. Once the animals arrive in Saranac Lake, they are displayed with local and regional businesses who host the animals.

The Bass – The Fanning Garage Grinders. Eileen Fanning, Pam Chappell, and Patricia Livingston, one mom, and two daughters – carving is all in the family for this talented group of women carvers. Pam met Karen Loffler at a carving show in upstate New York. Karen asked Pam to consider carving a carousel animal and after talking with her mother and sister, they all agreed. The group decided on the bass since they had carved a large mouth bass a few years before and were familiar with the subject.

Eileen Fanning, mother of Pam and Pat, began carving over 20 years ago. Her most notable carving project is a 16 panel church door in Endicott, NY, her childhood home. Daughter Pam saw carving for the Adirondack Carousel as a once in a lifetime opportunity. Pat sees her family's contribution to the project as an excellent way to educate people about the wonder of the Adirondacks. Pam may be reached at plfcgwc@aol.com.

Pat began carving when her boys thought they were "too old," at the tender age of four to have their mom sliding down slides or pushing them on swings at parks anymore. It was at this time her mother, Eileen, showed her the basics of carving. The Adirondack bass is Pat's first donated carving. She explains that each carving she works on is a unique experience and lots of fun. Her favorite carvings include an eagle Kachina doll, a Gamble's quail, and a snowy owl. Pat carves strictly for pleasure as inspiration comes to her. She can be reached at plivi@aol.com

The Loon. Jack Barrette, a retired art teacher of 30 years, has been carving for over 25 years. He has received awards throughout his carving career from Quebec to Maryland. Located in West Plattsburgh, NY, Jack spends time during summer months watching loons with their chicks near his home. He has developed a bond with the loons through his observations.



The "Fanning Garage Grinders" with their bass.

Jack's interest in loons led to a carving for the Empire State Carousel, now located at the Farmer's Museum in Cooperstown, NY. When he read in a local paper that carvers were needed for the Adirondack Carousel, he naturally volunteered for the loon.

The beautiful loon Jack has carved for the carousel is complete with a lily pad on its back.

Meanwhile, Jack is currently carving three life-size loons and planning a carousel horse for the summer of 2007. Jack donates carvings each year to Mountain Lake PBS in Plattsburgh, NY, for their fundraiser.

Jack Barrette accepts commissions and may be reached at Jackbarny@yahoo.com or through his website at www.geocities.com/adirondackcarver/index.

The Raccoon. One of the first carvers to join the volunteer carvers, Carl Borst is responsible for creating a very charismatic raccoon. The raccoon comes with a rope and flashlight and is prepared for all kinds of adventures. Carl Borst from a young age could draw the likeness of anything he saw. This ability earned him a job in the U.S.A.F drawing graphs and posters for the Officer's



Dana Mitteer clamping the body of a horse.

Club. After four years of service, he joined his father in the heating oil and tire business. On the side, Carl did sign painting and truck lettering. In 1991 he visited a wood carving show and was taken away by what he saw. He bought a block of basswood, a knife, joined the Carver's Club and challenged himself to master a new art form.

Carl recruited other carvers to become involved with the carousel project. He also assisted carvers with the otter and bear and is helping complete his second Adirondack Carousel figure, the beaver.

Carl actively carves, takes commissions, teaches, attends carving seminars, is a competition judge, and promotes carving through speaking engagements. He is president of the Mohawk Valley Art & Wood Carving Association. Carl Borst lives in Rotterdam, NY, and may be reached at carvincarl@aol.com.

The Black Fly. Carved by Walt Ruess of Mansfield, OH, the black fly brings beauty to an annoying little fly that is so common late spring in the Adirondacks.

Walt's experience carving carousel figures goes back



Salamander in progress, being carved by "The Glen Carbon Carvers"





The Adirondack moose in progress with carver Carl Dion.

to 1997 when he worked with Carousel Magic. Walt responded to an ad looking for carvers for the Adirondack Carousel. At the time, Walt had begun working for himself as a full-time carver.

Walt has done numerous carvings and enjoys taking commissions that challenge him. He gives classes and workshops and enjoys helping his clients carve animals that suit their individual personality. Walt may be reached at Walt@waltruess.com or at www.waltruess.com.

The Bobcat. Wallace Johnson, carver of the bobcat, is the oldest carver of the Adirondack Carousel at 84-years-old. Wallace resides in Manchester, NH. He began carving in 1989, and has carved 20 horses to date. The horses have all remained in his family with the exception of one. He jokes that they are to hang their hats on.

Wallace has carved other carousel animals, including a cat, a horse/mermaid, and now a bobcat for the Adirondack Carousel. His wife Mary painted all his carvings with the exception of the Adirondack bobcat. Unfortunately, Mary passed away during the period that the bobcat was being carved. Wallace and Mary's son painted the bobcat as a memorial to his mother.

The Dragonfly. Sharon Gardner is the carver behind the wings of the Adirondack Carousel's dragonfly. Responding to a call for carvers in a trade publication, Sharon, a carver since 1974, contacted the Adirondack Carousel. Sharon creates animals on relief door panels for log cabin homes. She carves a variety of subjects including, songbirds, human and Indian busts and says she will try just about anything.

Not restricted to wood, Sharon uses high speed carving tools to engrave gunstocks, glass and ostrich and goose eggs. Sharon takes commissions as well as donating carved pieces to a hospice program for fund raising. Sharon may be reached at yourwishes@nemichigan.com.

The Moose. Now making its way back into the Adirondack region, the moose is a presence not easily forgotten. Each fall, stories make their way to local papers recording the sightings of the huge beast. The Adirondack Carousel's moose will provide a sighting for those who do not catch a glimpse of one in person. Carl Dion of Hatfield, PA, is the carver responsible for bringing this majestic animal to life on the carousel.

Carl began his carving career at the early age of 13.

Carving for friends and family, Carl has maintained his craft as a hobby, completing 55 pieces to date. Wedding mice created for his wife on their 25th wedding anniversary and a three-foot by five-foot bear are two carvings that stand out as his favorites. One of Carl's fondest memories came when carving a four-foot diameter replica of a carousel with 36 animals with his father.

Carl relates his favorite carousel memory as time spent traveling with his aunt who published a book on carousels called "*Grab the Brass Ring.*"

Carl may be reached at cdion@comcast.net.

The Salamander. Thought of as a challenge "The Glen Carbon Carvers" chose the Adirondack Carousel's salamander as their carving. Hailing from Missouri and Illinois, Al Becker, Wayne Miles, Russell Musgrave, Sonny Schiller, Keith Hargrove, and James Barker are working together to make the sleek, colorful, little reptile a memorable carousel figure.

Responding to a "Chip Chats" article, the group felt participating would be a great way to promote the craft of woodcarving. The members have carved coats of arms, a mountain man, a clown, carousel horses and a duck to name a few projects.

Russell Musgrave relates one of his favorite carving memories as traveling to Austria for carving instruction.

Members of the group take commissions and maybe reached through Keith Hargrove at okharg@yahoo.com.

A few good carvers are still needed. All but a few Adirondack animals have been started, but a few dedicated carvers are still needed to come on board. Contact Karen@adirondackcarousel.org for more information.

To learn more about the Adirondack Carousel, visit our website at www.adirondackcarousel.org or email judy@adirondackcarousel.org or call 518-891-9521. The carousel group may also be reached at PO 1059, Saranac Lake, NY 12983.



Dana's horse Jakes again with the legs being attached, romance side.

With Two Carousels Completed, Yet Another is in the Planning The North Bay Heritage Carvers Are Tough Cookies With Sharp Tools

By Pat Stamp

Special to the Carousel News

Take a bunch of feisty, retired men, add a couple of women for decorum, common sense and cookies, throw in many years of experience with sharp tools and you get The North Bay Carousel Carvers.

Prior to their introduction to carousel horse carving, most members of the North Bay Wood Carving Club hadn't carved anything bigger than a decoy. It took a persuasive woman with a passion for carousels to talk 11 retirees into committing two days a week for seven years to build two carousels and to start on a third.

Leon Fennell was quick to jump on board and has remained a mainstay of the carvers. Before retiring, he was a heavy equipment mechanic at a mine. Originally from South Wales, Leon brought his skills and work ethic, as well as his quirky sense of humour to the project.

Says Leon: "I would like to recommend to anyone in need of therapy or anyone trying to find themselves—without looking under the bed or going to a shrink, that they try carving a carousel horse. At 68 years of age I took up wood carving and thought at that time that relief carving was the end all in cool. You see I am very modern...cool. Then I took part in carving carousel horses and now, at 83, I am still carving for a carousel. Each animal I carve gives me the same lift as my first attempt."

Leon continues, "To see the children and adults riding and admiring our work gives me great satisfaction for the effort put into it. A little girl of 10 years said it all to me one day while I was carving. She was looking at the finished horse and I said to her, 'A lot of hard work and time goes into carving a horse.' She answered, 'Yes, but look what you have when you are finished.' Coming from one so young, I have never forgotten her to this day. The carousels in North Bay were created by artists and carvers who all volunteered their time and effort for two unique



Leon Fennell carving above.

Photo by Ed Eng

CARVERS ON THE COVER: Clockwise from top: Roy Harris, Doug Arthur, Leon Fennell, Stan Nichols, Trudy Culhane, Dick Scott, Tony Mallett (recently deceased), and Franz Ohler. Other members of carving club, absent from the photo are; Claude Brunette, Moe Brunette, Chris Christenson, Bob Etches, Rod Johnston, Rodger Wickman, Murray Wickett. Deceased; Robert Beach, Harold Fennell, Terry Fleming and Moni Khowessah.

carousels."

In the early days, when the carvers were creating nine horses for The North Bay Heritage Carousel, they met almost daily with designer Edna Scott. They soon learned she was a woman with an iron will and a lady you couldn't say "no" to. She sweetened her requests with gifts of muffins and cookies. Trudy Culhane, a talented carver and force to be reckoned with, provided fresh coffee and kept



A model of the wolf with a loon saddle. The models were hand sculpted from polymer clay and painted with acrylic paints. They were designed and created by Edna Scott and are the models the carvers used to create the Winter Wonderland Carousel.

the men in line. Amid wise cracks and foolery, the camaraderie grew as the wood chips flew.

They taught themselves about carousel horses by taking apart and restoring an antique horse. Once it was all apart these inquiring minds quickly understood how the different components fit together and were soon convinced they could carve one from scratch. Starting with photographs of a vintage horse projected onto the wall, they did the math and adjusted it to the size needed for the carousel. They traced a pattern and cut it into sections for the body, legs, tail, neck and head. After a week long workshop with a professional horse carver, the real fun began.

The first horse carved by the club was done in the simple Fairground-style. The lumber was local basswood. Rather than follow tradition, the carvers opted to create a horse with the intricate "romance" style on both sides. This was more work but it gave additional opportunity to develop skills. Some members had only just learned to carve, others were old hands.

Roger Wickman had been carving for 15 years before joining the carousel crew. He was still working as a locomotive maintenance supervisor for the Ontario Northland Railway when he signed on to carve horses. Within three years he retired and threw himself full-force into the project, working on six of the nine horses carved locally. When the idea for the wildlife menagerie carousel came forward, Roger quickly put his efforts into single-handedly carving the moose. He also worked on the beaver, wolf, skunk, moose calf and cougar.

When asked what prompted him to continue to be so involved, Roger said that while the success of the first carousel was exciting, he was happy the second carousel would feature local wildlife. He was convinced the Winter Wonderland Carousel would be equally impressive. Through it all, Roger improved his carving skills and even

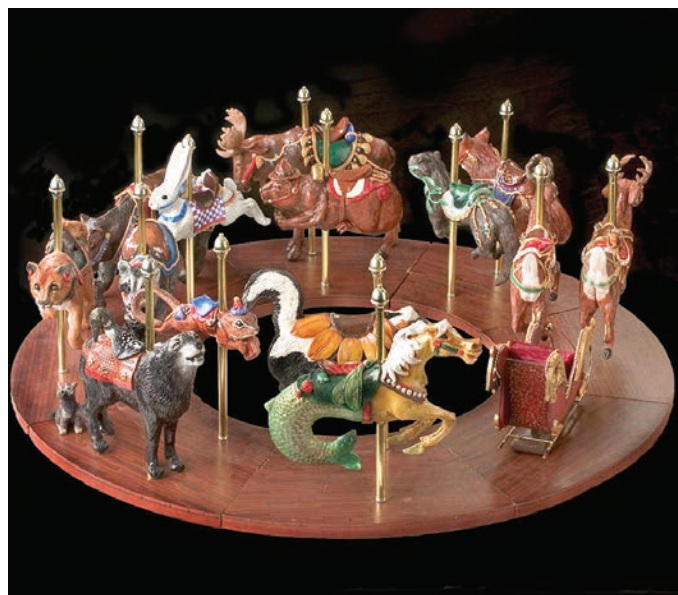
got a chance to learn some painting techniques. All in all, Roger says, it was a fantastic experience.

When Stan Nichols retired at the age of 65, he had spent 28 years serving as a pilot for the Royal Canadian Air Force and another 18 years flying in civil aviation. In 1988, he took a bird carving class at a local high school, where he met Leon and Roger. When he heard about the carousel he hadn't been carving for a while because of problems with his wrist. He went down to the stable and saw they needed help with one of the horses. He not only volunteered to carve a horse, but he and his late wife Rae also "adopted" it. He named the horse "Ad Astra," (to the stars) in honour of the motto of the R.C.A.F. "Per Ardua Ad Astra," (through adversity to the stars).

Stan gave his wrist a bit of a rest and then carved the bear cubs and wolf pups, which are used as props for the Winter Wonderland Carousel. He and partner Bob Beach then began carving the river otter. Sadly, Bob passed away before the otter was completed. Stan says they were a perfect carving team, one being right-handed, the other a leftie so they never got in each other's way. Since completing the otter, Stan has continued carving both with the carousel carvers and in his own private studio especially created for him at the senior's complex where he now resides.

Doug Arthur is a retired police officer who spent his career with the Ontario Provincial Police. He describes his carousel experience in his own words:

"In the fall of 1997, as a volunteer at the North Bay Heritage Railway, I wanted to see how the Carving Club was coming along with carving some of the horses for our newly acquired carousel. While at the carousel stable located in a local mall, I had several discussions with the people there concerning carving. They advised that the club was always looking for new members and welcomed me to join. I was retiring in a couple of months,



The miniature animals from which the full-size Winter Wonderland Carousel was carved.

Photo by Ed Eng



Painters working on the otter, Judy Shea (left) and Gail Pearce (right).

and thought that this would be an excellent past time. Well, what an adventure this has turned out to be. First the carvers had me sanding, a chore that they gave me with pleasure. Then I graduated to carving tassels and such for the horses. I then moved on to assist carving two of the horses, Sir Winsalot and River Junior.

There was talk of getting a second carousel and they inquired if I would be interested in carving some of the animals. There was no holding me back. I took on so many assignments that my wife commented that she saw less of me than when I was working. First I assisted a fellow carver with the beaver. Then I tackled carving a deer all by myself. Later I helped to paint the deer. From there it went to design work. I designed the carvings for Santa's sleigh and chair, and assisted in the carving as well. My last project for this carousel was assisting in carving the fox.

I wanted to keep busy so I volunteered to help with the assembly, maintenance, cleaning and operation of the two carousels, as well as the miniature train.

Do I still carve? You bet. I don't find too much time to carve at home. Presently I'm carving for the third carousel. When will it all end? Never, I hope."

The first nine horses prepared the teams for the bigger challenge of creating a carousel featuring animals from our northern woods. They carved a beaver, skunk, black bear, river otter, eastern cougar, lynx, snowshoe hare, two white tail deer, Santa's sleigh, raccoon, moose, moose calf, wolf, red fox and a hippacampus, which is half horse, half lake trout. Since the animals were all original, there were no photos to work from. The technical and artistic challenges were made easier by the scale model created by Edna Scott. The trick was to take a one-seventh scale model and make it life-size, and, in some cases bigger than life-size animal so it would be comfortable for a child or adult to sit on. Although not complete, the Winter Wonderland Carousel has been in operation for two summers. By the time it is moved to its permanent location, a marten and ermine will be added.



Pat Stamp's great niece, Avery Phillips, from Texas on the otter at the Winter Wonderland Carousel.

Mogens Christensen joined the North Bay Wood Carving Club in 1997. He had just retired after a 33-year-career in the Canadian military as a member of the Queen's Own Rifles. He credits Leon Fennell with being his motivator and mentor. From Leon he learned many carving skills and all about the different properties of wood. "Chris," as he is known to his friends, admits rather sheepishly that his first project was a flower, but his new-found talents were soon put to use when he joined the Carousel Carvers. When carving the horse Sir Winsalot, he became noted for his skill at carving horse tails.

"It was easy," he said, "I just got a string mop, twisted it up like a tail and copied it."

He also carved a baby raccoon for the Winter Wonderland Carousel. After carving for two afternoons a week for seven years, Chris has many good memories and made several good friends.

"Carving in a public place like the mall, we met people from across all over the world," says Chris.

Since the volunteers began the momentous task of creating the first carousel, several carvers and key players in creating the carousels have become ill and a few have passed away. They are greatly missed. Each loss has left a big hole in the team, but the community of North Bay is a better place because of them. They have carved themselves into carousel history and left a legacy for generations to enjoy. And, as if all that wasn't enough, the remaining carvers have made a start on a third carousel, one that will be unlike any carousel on earth. This one-of-a-kind carousel will really take you back in time, but that's another story.





North Bay Heritage Carousel
Photo by Ed Eng Photography

Harrison's Carvings Will Populate The Carousel Of Happiness

CARVER: Scott Harrison, Nederland, CO,



Scott wiping down the dragon boat, getting it ready for a local parade.

By Scott Harrison

Special to *The Carousel News & Trader*

I started carving after visiting a display of carved carousel figures in Oakland, CA, around 1982. I believe the Fraleys put it on. One animal in particular, a rabbit, impressed me the most. My family moved to the little mountain town of Nederland, CO, shortly thereafter. In 1985, with scrap lumber collected after building my house, I "carved" a rabbit and then a giraffe, using left-over oak flooring boards for its legs. A panda followed, and then I began using basswood.

I have never taken a class in carving but I could sure use one. I also plan to take a workshop at some point. I use a combination of hand and power tools to shape and carve each animal.

After carving the rabbit and giraffe in 1986, I bought an old Loeff frame and mechanism in American Fork, UT. It had been delivered to Saltair Park in Utah in 1910 as a four-row machine but was heavily damaged during its reign there and was a two-row machine when I purchased it. Fine, I said to myself, I can carve two rows worth of animals. So I continued carving with the goal of restoring the frame and setting up the carousel in our town. Twenty years later, I have just finished the set of 33 animals, three benches and 18 rounding board figures that will populate The Carousel of Happiness.

During this time I held a time-consuming job, which included constant deadlines and lots of travel. As a balance to that serious work, my carving offered me an escape. I consciously entered the shop each time with no pressure, no timetable, and the thoroughly enjoyable challenge of creating wooden animals.

I have carved only one horse, an Indian pony, and

the rest are different animals. I don't work from plans and as a result, with a few exceptions, the creatures I carve do not look like the old carousel animals. Before I start an animal I go to the library and research the animal, finding folk tales, songs, books, and photos of the animal. Then I draw up a side

profile of the animal, usually from a photo of the animal in the wild, and scale it to the finished size for the carousel using it for reference throughout the carving phase.

There is a stage with each animal when I often get up from watching TV at night, go out to the shop and just watch the animal sitting there on blocks. For me it is often more entertaining than television.

I sometimes call the collection of animals, "The Cracked Menagerie" because many of the animals have, over the years, developed hairline cracks which I have fixed.

We live at an altitude of 8,236-feet and even though I buy and store basswood at my place for at least one year before using it, there is always some further acclimatization to be done.

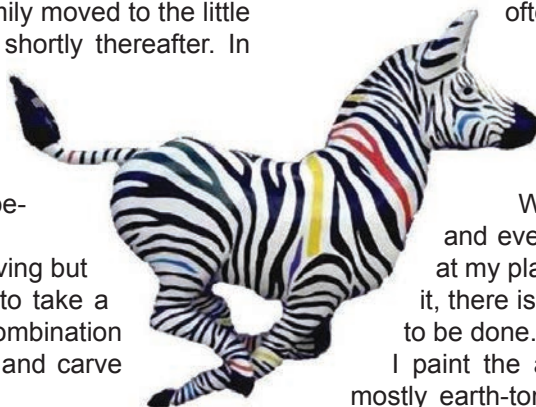
I paint the animals myself, using brushes and mostly earth-tone shades. Nothing fancy, although I do try to be fanciful in my choices. Some of the spots of the cheetah are different colors and the zebra has a few stripes of different colors. I take about three to five months to complete an animal, depending on my job schedule, and the animal.

I made the carousel into its own non-profit organization, with the profits going to folks in need in this mountain region. I have donated the carousel and a Wurlitzer 125 band organ to the organization. Now we are fundraising for the building. If you are interested in donating, you can contact me at scottharrison1@gmail.com or P.O. Box 1270, Nederland, CO 80466.

I like what I have carved, but I do not recognize them as masterpieces nor do I consider myself a master carver by any stretch of the imagination. My goal has been to carve friendly-looking animals to populate a carousel that will give folks a bit of happiness, thus the name, The Carousel of Happiness.



The gorilla rides with a person in a chair or wheelchair offering his hand to hold.



Southern Maryland Carousel Group Re-Creating the Carmel Carousel **Re-Carving the Great Marshall Hall Carousel in Southern Maryland**



By Robert Boyce
President, Southern Maryland Carousel Group

*Bob Hall (above) doing detail finishing. Below, this is where
Bob Boyce keeps it all together when he's not carving*

The Southern Maryland Carousel Group, Inc., was established in 2004 with a vision to construct and operate an Old-World-style carousel, a museum, and a learning center to be located at Laurel Springs Park in La Plata. The carousel is styled after the historic carousel that once operated in the Marshall Hall Amusement Park.

To date, the group has created six horses, a rooster and an inside row pony. We also bought two horses and a zebra.

Through a Charles County Arts Alliance Grant we are now carving six additional animals. Among those in the works are an outside row jumper and a Charles Carmel Sea Dragon similar to the one that was on the Marshall Hall Amusement Park Carousel. We are working to have the local Lions clubs of southern Maryland to adopt the





Bob Boyce carving a leg to a Carmel-style Sea Dragon to replicate the carving on the Marshall Hall Carousel.

lion that was also on the carousel at Marshall Hall.

The “Kids for the Carousel” program is beginning to gain momentum. There are five Charles County schools that are raising funds to have their mascots carved, painted and installed on the carousel. Their mascots are a tiger, a dolphin, a panther, a bulldog and a wolf.

We recently discovered 90 color pictures of all the buildings that existed at Marshall Hall Amusement Park. They were at Fort Washington Park Visitors Center and are owned by the National Park Service. They have been scanned to preserve them and will be used in our revised brochures. In addition, they will be used in a new brochure that provides the history of Marshall Hall. This is



Bill Pemberton doing detail finishing.

being accomplished through a grant from the Charles County Historic Trust.

Through a mini-grant from the Southern Maryland Historical Area Consortium, we are developing a DVD that will contain information about our project and the memories of local residents that worked or visited Marshall Hall Park.

Our Carousel Adoption Program is also beginning to gain momentum. We have four of our existing animals adopted and several other folks interested. Our local Junior Chamber of Commerce is adopting two chariots. One will be a swan and the other will be a Maryland blue



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A recreated Charles Carmel stander based on a picture of the original from the Marshall Hall Amusement Park Carousel. It has been named Baron Charles after Charles Calvert, who named our county Charles. It was painted by Gene McCandless, a local artist.



Above, Burkey Boggs works on the band saw. Below, Burkey glueing up a body.

crab. Both will be wheelchair accessible.

We are working with State representatives, county commissioners and local businesses to develop funding to build the facility, carousel base, organ and other amenities. The facility will house a Carousel & Woodcarving Museum. Additionally, a complete woodcarving center will be located in the facility. A fountain area for children



The zebra purchased from a local master carver, Nic Flagg, who help the group get started.

to play in is planned adjacent to the facility as well.

The Southern Maryland Wood Carvers Club was formed in 1996 to promote and to preserve the art of wood carving in the southern Maryland area. We currently have approximately 25 members.

If anyone is interested in helping with this project, contact: Bob Boyce, president, at 301-392-9620, email: boboyce@yahoo.com, or Burkey Boggs, vice president at

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The Carmel Carousel Was Sold Off After the Park was Razed in 1981

Carousel and Ferry Boat Memories from Maryland's Marshall Hall Amusement Park



The carousel building and carousel circa 1960-70.

Photo courtesy of the National Park Service

Marshall Hall in Charles County, MD, was once a quiet, privately owned estate across the Potomac River from Mount Vernon, the home of George Washington. Owned by the Marshall family, it remained in private hands until 1884. After that time, it was sold to new owners for commercial ventures. In 1889, the Mount Vernon and Marshall Hall Steamboat Co. purchased the complex of buildings and 377-acres. They developed the property as a pleasure resort with croquet greens, a pavilion, arcades, and jousting, the Maryland state sport.

The steamboat company offered cruises to both Mount Vernon and Marshall Hall. Eventually, Marshall Hall became a tourist attraction with the construction of a small, Victorian amusement park. As the park grew in the 1960s, many of the pre-Civil War structures were demolished.

A "Happyland" building, containing slot machines, was added, along with a snack bar. The modernized park in-

cluded a swimming pool, ice rink, roller coaster, Ferris wheel, Carmel carousel, shooting gallery, "kiddie" rides and arcades. Many other attractions eventually were added, including a fun house, haunted house, bumper cars, and a sky lift.

Little did anyone imagine that Marshall Hall Park would become such a popular attraction and southern Maryland landmark. Generations of amusement park workers and visitors fondly recall their days working and playing at the park.

Marshall Hall employees became like a family, each helping out the others with their duties during the busiest times, like Saturday nights when the boat would dock and the crowds would begin to stream into the park. An employee would always be sent to the dock for a "boat count." Sometimes the boat count would be as high as 2,300 people onboard, all anxious to spend a fun-filled evening at the amusement park. An announcement would go out over the loud speaker inform-





Above and right are 8mm video captures of the Marshall Hall carousel circa 1960. These are a bit fuzzy, but very few pictures of this machine that we know of exist. Below is a poster circa 1968. These images are courtesy of www.NorVApics.com, where you can find hundreds of vintage amusement park images and more.



ing the park workers of the count. They would scurry to prepare the food in the two foods courts and to get the ticket booths and the rides ready.

For many years the Wilson Line boats continued to deliver their happy cargo to Marshall Hall. Hundreds of other amusement seekers would arrive by car. The amusement park was a family place with picnics, crab feasts, and miniature golf. One very popular event was the fireworks display every Fourth of July.

MARSHALL HALL CARMEL CAROUSEL

One of the most delightful rides in the park was the old-time carousel. The carousel animals were carved by Charles Carmel (1865-1931). Carmel was one of the many carvers with factories in Brooklyn, NY, who carved Coney Island-style horses. Carmel carousel animals are highly decorated, and noticeable Carmel traits include elaborate "fish scale" blankets, gorgeous armored horses, and the lolling tongue on many of his horses. A carousel manufacturer, M. D. Borelli, built the carousel base and influenced the placement of jewels on Carmel's figures.

Many people treasure memories of the brightly painted and bejeweled horses and other carousel figures, the lights, the mirrors, and the music from the band organ. As one gentleman put it, "Who doesn't love a carousel?" Love was often the theme for the carousel. If a couple rode the carousel together, they were considered to be serious about each other. The carousel also featured a "brass ring" dispenser.

Another reason for the popularity of the carousel may have been its location in the park. It was one of the closest rides to the boat ramp, so it was the last one the public would see on their way out. The carousel also was the last ride to close down each night, around 11:00 p.m.

The once-popular carousel was the only attraction that remained when the amusement park facilities were razed in 1981, following the purchase of Marshall Hall by the Department of the Interior. Later, the carousel, too, was disassembled and its parts were scattered. Some of the horses and other animals were saved and are now privately owned by museums and carousel enthusiasts.

Purdy Also Enjoys Restoring the “Basket Case” Animals

CARVER: Ron Purdy from Orange, CA



By Ron Purdy
Orange, CA

I took my first carving class in 1993, shortly before retiring as a graphic artist from Hughes Aircraft. Over the next five years, I took three additional carving classes and a restoration class. Since then, I have carved several carousel animals. Among them, a three-quarter-size Muller-style goat, an Illions Supreme-style jumper, a Muller-style armored stander, a Dentzel-style Hypocampus and an ornate Parker-style wall hanging.

*Above, a Muller-style stander and an Illions-style jumper.
Below, a Muller-style goat.*



Over the past ten years, I have done an extensive number of restorations. Much of my restoration work has been done for Lourinda Bray of Running Horse Studio.

I especially enjoy restoring the “basket cases,” to bring them back to their original glory. This gives me a tremendous amount of satisfaction.

Ron can be reached at 649 Riverview Ave., Orange, CA 92865. (714) 637-8794. Email: rdjpurdy@dslextreme.com, or you can post a question or comment for him on our *Carver's Forum* at www.CarouselNews.com.



Seeking Funding to Complete the Carousel and Building Pottstown Carving Out a New Home And Occupants for PTC #9 Frame



Factory photo of PTC #9

Late last year, the Carousel at Pottstown tried to capture the interest, or a portion, at least, of the \$62 billion the Bill and Melinda Gates Foundation will distribute in the coming year.

"Sometimes it's necessary to be interesting in order to capture someone's attention," a carousel press release said.

In an unusual appeal, the Carousel at Pottstown, which is dedicated to renovating a home for a historic carousel donated to the borough, has requested only half a day's interest on the money now being managed by the Gates Foundation, an amount that was recently doubled by financier Warren Buffett.



In an Oct. 4 letter, the case was made by Jeff Richardson, vice president of finance for the carousel. He asked, "What can one day do? It can help remodel an old building to a new exciting use. It can provide a place for the whole community to gather and celebrate. It can help restore a town with a rich and glorious past. It can provide a home for a restored carousel. Most importantly, it can help to provide fun and laughter and hope."

Assuming a conservative six percent interest rate, Richardson calculated that the \$62 billion the foundation is now managing generates \$10,191,780 in interest per day, or



Newly carved animals for the Pottstown Carousel (above and below) by Ed Roth.

\$424,657.50 per hour.

According to the foundation, just 12 hours would provide the group with more than the \$3 million it needs to pay for the renovations to the former industrial building in which the carousel and accompanying community room would be accommodated.

“Across the country carousel projects have been successful cornerstones in the revitalization of traditional American downtowns,” the Carousel press release said.

Pottstown is Pennsylvania’s second largest borough and recently celebrated its 250th anniversary. It was founded by John Potts, one of America’s first entrepreneurs, “an 18th century Bill Gates, if you will,” said the release.

“We love this little town so much. We’ll do whatever it takes to bring it back to its former glory,” Richardson said.

The group has yet to receive a response from the Gates Foundation, but said it remains optimistic. “I think we’ll really grab their interest,” Richardson said with a wink.



A rendering of the proposed carousel building.

UPCOMING FUNDRAISER

The 3rd annual Cirque du Carousel Buffet and Casino Night will be held at the Brookside Country Club on Friday, March 9, 2007. The event will be in the Ballroom Casino from 7 to 11 pm.

Tickets are \$40 in advance and \$50 at the door. There will be a cash bar.

There will be plenty of food, fun and games, including blackjack, Texas Hold’em poker, a golf tournament, roulette, craps, a money wheel, horse races and ten thousand dollars in Cirque du Carousel Casino currency, as well as cash prizes and a silent auction based on casino winnings

For tickets or more information contact the Pottstown Carousel at P.O. Box 1097, Pottstown, PA 19464 or call 610-323-6099. To learn more about the carousel project, visit www.pottstowncarousel.com or call Jeff Richardson at 610-327-8711.

PTC #9 HISTORY

PTC #9 was installed at Euclid Beach in Cleveland, OH, factory-new in 1905. From there, the carousel moved to Laurel Springs in Hartford, CT. In 1925, the carousel was shipped back to the PTC factory in Germantown, PA, to be refurbished. At this time, many of the horses and animals were converted to jumpers.

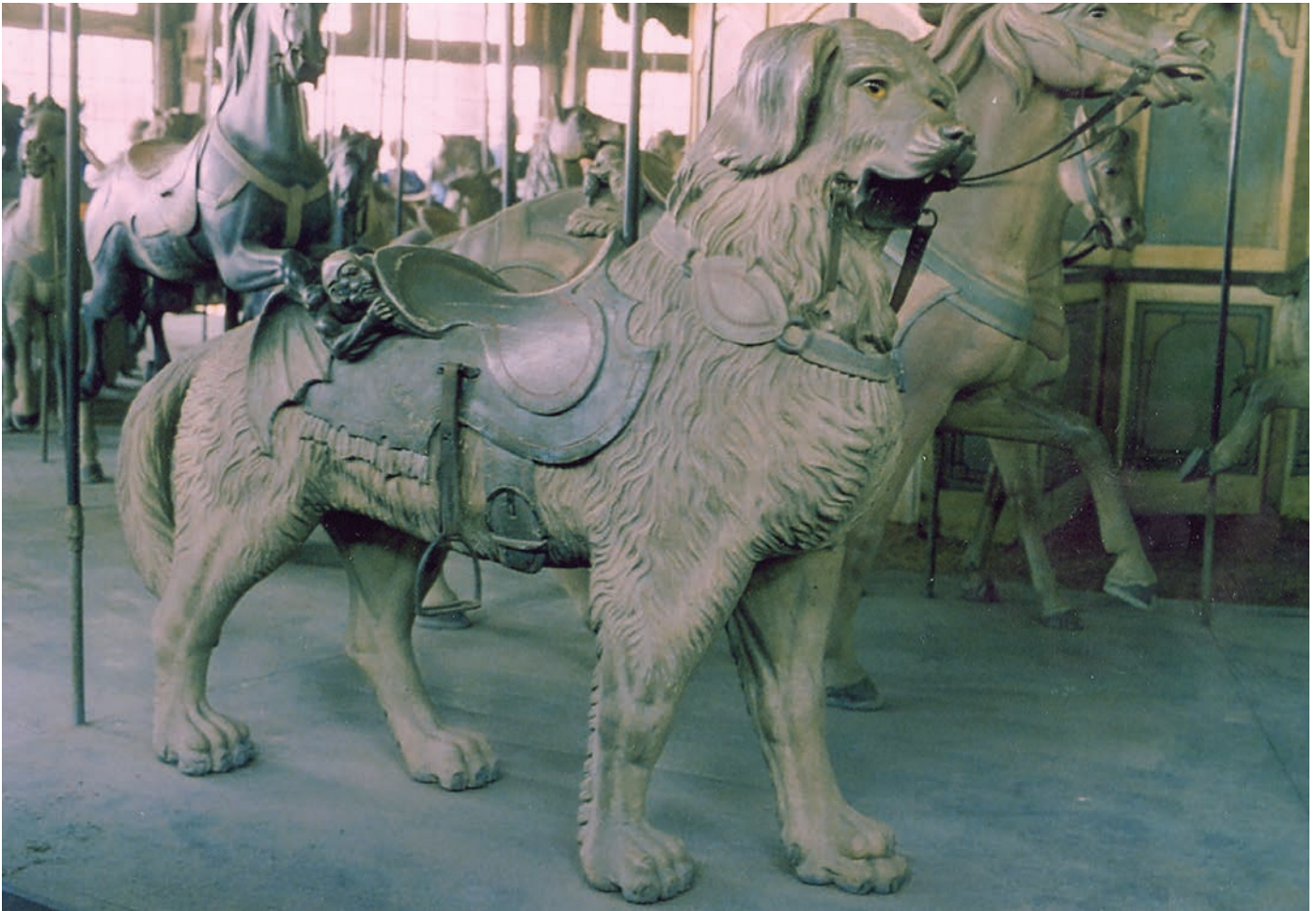
The carousel was installed in Pine Grove Park in 1926 as catalogue #79R with a new paint job. The menagerie carousel was led by a lion and a large St. Bernard. Other menagerie animals included zebras, deer, giraffes and a hypocampus.

It is also believed that there were a number of Dentzel horses on the carousel. In 1928, William Dentzel died causing his factory to fall under the gavel at public auction. PTC was the high bidder, purchasing Dentzel’s equipment, stock and orders. They also added some top personnel from the Dentzel factory.

The carousel was in place at the defunct trolley park until 1981 when it was purchased by the Fraleys and the animals were sold off.

Abandoned Deep in Rural PA for Years, Carousel was Still Magestic

The Pure Beauty of the Menagerie; Philadelphia Toboggan Company's #9



Although missing his lower jaw, this PTC St. Bernard not only stands proud but almost looks like he is alive.

Photos courtesy of Barbara Williams

“I know not very many merry-go-round people had ever seen PTC #9 until the NCA visited it during the 1980 convention. It was in rural Pennsylvania, which is really rural. The carousel had been sitting in the building, inoperable, for a long time. It was a deeply moving experience to see it in that setting. It was truly a step back in time.”

Barbara Williams





It's amazing that such a glorious machine could be left in such a state. Note the dirt floors surrounding the platform.



The NCA was fortunate to visit the 1905 PTC #9 in 1980. It would be gone soon after.





By Barbara Williams

Special to *The Carousel News & Trader*

Having lived in Southern California most of my life, I think of rural merry-go-rounds as being like Knott's Berry Farm's lakeside Dentzel that was across the street from the entrance to the park. The merry-go-round was in a pastoral setting, beside the parking lot for Knott's, a grassy area that accommodated thousands of cars.

Going to Pennsylvania for the NCA conference in 1980 was my first encounter with what rural America was really

like. We drove around visiting Merry-Go-Rounds at operating and defunct roadside parks in busses that barely fit on the narrow country roads, brushing against shrubbery as we whizzed along.

When we arrived at the site of PTC #9, I couldn't imagine a merry-go-round being situated so far away from the rest of the world. It was a fairly long walk up a dirt road, past vintage picnic tables, before we came to a path that cut off and went into the woods. There, nestled in the trees, was the grand carousel.

Photos courtesy of Barbara Williams



Once inside the building it was no longer seemed to be 1980, but a long time ago. PTC #9 sat in repose, covered with dust, spider webs draped between the animals' ears. The audience stood in awe of the magnificence of the animals and the patina of the original paint. Cameras clicked, conversations were hushed, with quiet footprints imprinted into the building's dirt floor as the onlookers viewed the found treasure.

The visit ended much too soon and there would be no opportunity for a return. The merry-go-round had been sold and shortly after the NCA's visit, the animals from PTC #9 were removed from the building and were re-sold individually.

After Carving Animals for the Family, Now He's Carving for Charity
CARVER: Ken Keim of Flourissant, MO



Ken's first carving, a Carmel-style stander for his son, Matt.

By Ken Keim
Flourissant, MO

I started carving carousel horses about four years ago in a class taught by Pili Dressel (*The Carousel News and Trader: March 2002*). My first horse carved was based on a horse carved by Charles Carmel and was carved for my son, Matthew, and his wife, Micki. It was chosen by them from the book *Painted Ponies* to adorn their new home.

My second horse carved was smaller and the trappings were designed by me. It is based on a circus horse and was given to my daughter Katie.

Since I have four children, the other two hinted that they would like to have a carousel horse also. When visiting the Kit Carson County Carousel in Burlington, CO, I fell in love with its armored lead horse. When I showed my second daughter photos we had taken of the carousel, she also fell in love with this majestic animal. So I



Ken's granddaughter on an armored horse, styled after the one on the Kit Carson Carousel.



These two carvings by Ken are his own design.

began carving my third horse, the armored beauty of the Kit Carson County Carousel. It took about a year to complete, but when it was done my granddaughter had grown enough to ride it. What a thrill to see your grandchildren riding a horse you carved.

One child left without a horse, and since I had never carved a jumper, I decided to give it a try. This horse is also a creation of mine, but I must admit, I borrowed some ideas from other horses. It's an Indian pony and carving the blanket was the most challenging part. Well, I'm 60 years old now and each of my children have a horse to remember me by and, hopefully, will pass it on to their



Ken with one of his grand children who is not quite ready to ride a horse.

children and so on.

Soon I will starting my fifth horse and I plan to donate it to a charity I volunteer for, Life Skills. They have an auction and maybe I can help others that haven't been as lucky as I have in life.

Kenneth Keim is a retired shop teacher living in Florissant, MO.

Ken can be reached at kkeim1@mindspring.com.

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More Than A Night at the Museum for Joe Leonard's Griffin and Pegasus

By Joe Leonard

Custom Woodcarving, Garrettsville, OH

I received a call in November of 2006 from the American Museum of Natural History in New York City. The call came from the senior developer in the Exhibition Department. He had been looking for items to display in an upcoming exhibit called *Mythic Creatures*. The exhibit is to cover the history and legends of mythology creatures.

Joel had been looking thru the *Painted Ponies* book by Bill Manns and Marianne Stevens and had seen a picture of a griffin that I had designed and carved many years ago for a collector in San Francisco.

Needless to say, I was thrilled and honored when they asked about having my griffin be a part of the exhibition, especially because this museum is one of, if not the most prestigious museum in the world.

A little side story about the griffin. I had originally designed and carved the griffin for a company in San Francisco and had fiberglass castings pulled for their hotel in Orlando near Downtown Disney, the Grosvenor Resort Hotel. The two resin castings are behind the hotel in two courtyards near the pool. The griffins stand 6 1/2-ft. tall by themselves and on the base that I designed, they stand 9 1/2-ft. tall. One of the griffins was damaged in the hurricanes two years ago, and when they went to repair it, they found my name plate inside the base. There was a representative from a school near Philadelphia who was vacationing at the hotel who was trying to find out who had created the griffins because their school mascot is a griffin. To make a long story short, I was contacted and we have since had a griffin cast in bronze for the school's mascot, which will be mounted in front of the school and be the main focal point of the Alumni Walk. The griffin weighs nearly 600 lbs.

I thought that if the museum liked the griffin they might also be interested in a 9 1/2-ft. long by 8 1/2-ft. tall armored pegasus I had designed and carved for a collector in the Cleveland area, also many years ago. The museum curators looked on my website, www.joeleonard.com, and decided they also would like to have the armored pegasus be a part of the exhibit.

I was and am doubly thrilled as I feel pegasus is the best individual carving I



Joe's pegasus (above) will join his griffin (below) at the American Museum of Natural History in New York City.



have created to date. I should mention that pegasus was painted beautifully by Jon and Linda Layton of Layton Studios. The owners of the pegasus have graciously agreed to lend it to the museum for the New York exhibit.

I was in New York in late January for the International Gift Show and had the opportunity to visit the museum and meet the powers that be. The museum has approximately one-and-one-half-million-square feet of exhibition space. Absolutely unbelievable. I also have to sincerely thank Bill Manns for including my work in the *Painted Ponies* book.

The exhibit opens to the public on May 26 of this year and will run through Jan. 6, 2008. It also travels to the Field Museum in Chicago, the Fernbank Museum in Atlanta, the Canadian Museum of Civilization in Ottawa and the Australian National Maritime Museum in Sidney.

I am also pleased to announce the beginning of a new series of cast resin carousel figures, which is going to be known as the Joe Leonard Collection.

The first two horses are in stock. They are the Muller Military Ghost Horse and an Indian Pony and are available online at www.CarouselStore.com. These horses are approx. 36 x 33-inches in size. They can be purchased as a hand-painted signed, numbered limited edition, or they can be purchased in primer so that they can be painted by the collector.

I tried to release this series a number of years ago but had casting problems. The problems have been resolved and we're rolling. Most of these horses and animals are going to be my own designs, while a few may be copies of some of the more famous antique figures.

I am also working on a flowered horse which is approximately 20-inches in size which will be available later this year. The plan is to create these horses and animals in two or three different sizes to try and accommodate the different collectors' tastes and facilities.

My plan is to create as many as 40 different figures for this collection.

More information can be found at www.joeleonard.com, or by contacting me at Custom Woodcarving, 12107 St. Rt. 88, Garrettsville, OH 44231. 330-527-2307



This Indian Pony will be part of the new Joe Leonard Collection and now is available online at The Carousel Store at www.CarouselStore.com.

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CARVERS: Sharon and Bruce Walker



By Sharon Walker
Shannock, RI

Scottie roughed out and ready for legs.

Who would have thought that 15 years ago my wish for a carousel horse would have bloomed into such a wonderful carving adventure. Now, Bruce and I are in our retirement years and still carving our dobbie horses, sometimes selling a few, but mostly just enjoying the experience of working together.

All of the carousel animals are my own designs, which are blocked and rough carved by my husband. Then I do the fine carving and painting. Since you last heard from us, we have decided to reduce the size of our carousel critters. It is getting harder for us to manhandle a full size horse up the cellar stairs from our carving shop. We believe our Sea Dragon, featured in a previous *Carousel News* will be our last full-size animal. Now we will concentrate on smaller carvings that will be more affordable and also easily transferred into rocking horses or rocking



Scottie completed and ready to rock.

menagerie animals, which I strive to design with a carousel animal look, but when mounted on the rocker, we find that unpoled works best as the pole seems to make a lot of children feel unbalanced, causing them to clutch at it. Our rockers are also designed not to tip over or to rock too far. One of our best loved rockers is our Carousel Dino.

Our latest critter is a rocking Scottie Dog. This little guy was done as a fund-raiser for our local Scottie rescue group. There was a raffle to raise funds to help find homes for unwanted and abused Scottie dogs. The group started selling raffle tickets with just our original design sketches and continued until completion using in-progress photos from us. It all worked well, and we were told that tickets were grabbed up by eager supporters. At the final drawing at the club's awards dinner, a lucky lady won the dog, and the rescue was able to finance some help for furry faces. In fact, it all went so well that I would suggest it for any one desiring a fun fund-raiser, who is also a carver.

I am also producing carousel cards that are reductions from my original paintings. I also do limited prints by order.

Generally, that's what Serendipity Art Works has been up to lately. Plans for the future are as follows:

Continuing our ongoing Endangered Species group of paintings, each featuring a carousel animal, and an endangered animal. These can also be done in limited prints, and are personally made, not jobbed out.

Bruce and I are planning several carvings...a panda, dragon, and an



Susan's handmade cards.



Scottie taking shape.



Rocking Dino is a always favotite with the kids.

Indian pony, all done as rockers. We are also in the research stage of plans for a rocking baby cradle done as a fantasy swan, similar to a carousel chariot.

Sharon Walker resides, and carves with her husband in Shannock, RI. If you have any questions or comments for Sharon or Bruce, you can post them on the *Carver's Forum* at www.CarouselNews.com or contact her at P. O. Box 64, Shannock, RI 02875.

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.

April 26-29, 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 Winnepesaukee, 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.

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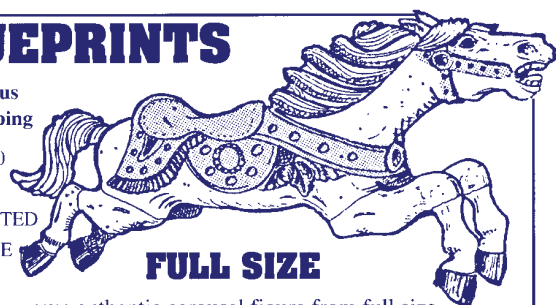
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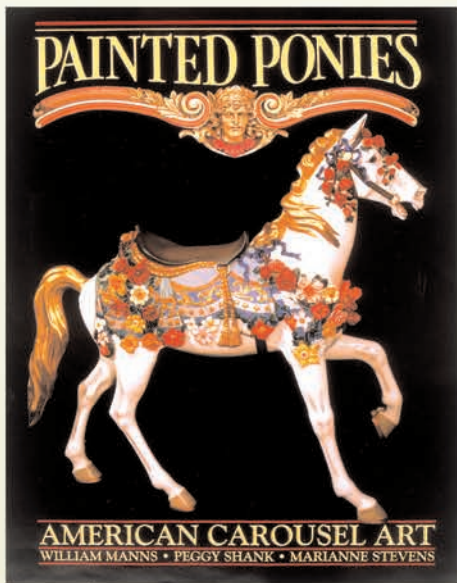
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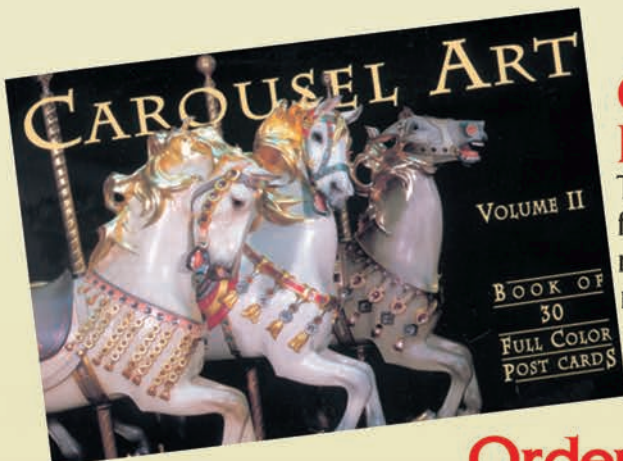
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