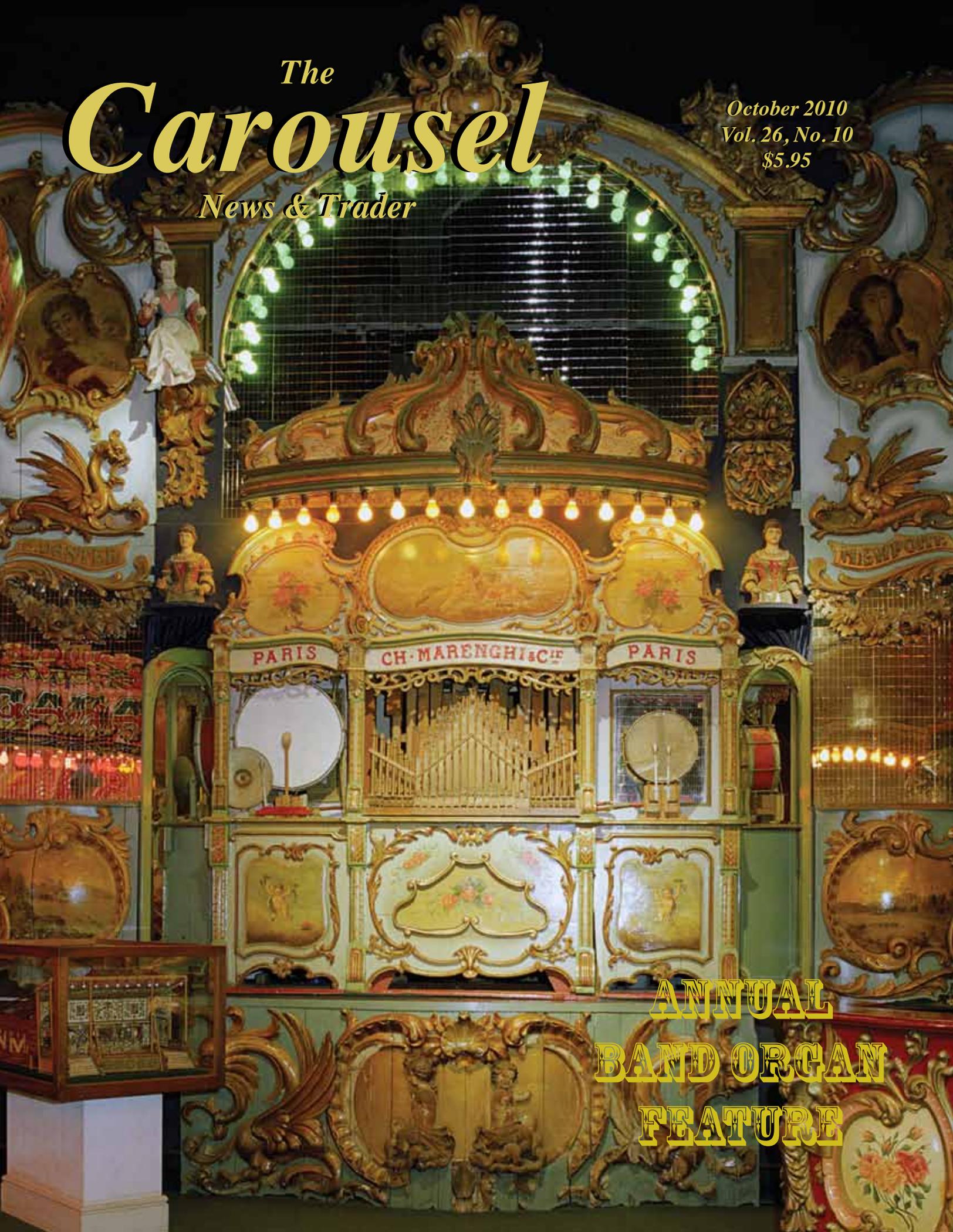


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News & Trader

October 2010
Vol. 26, No. 10
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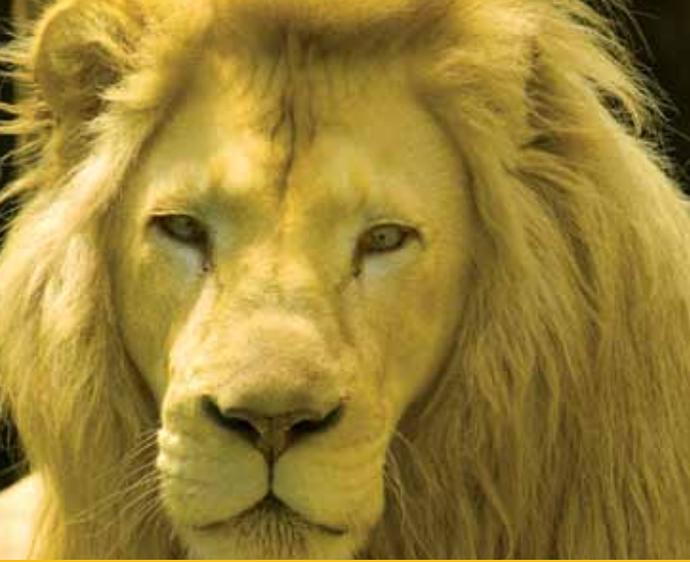
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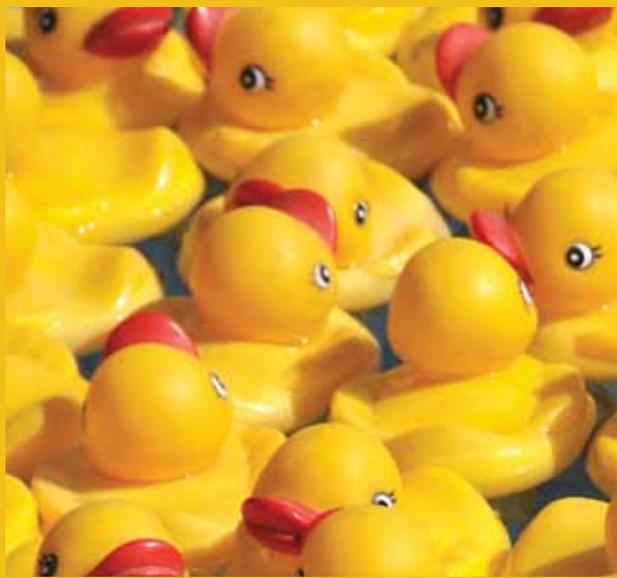
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ON THE COVER:



October, 2010
Vol. 26, No. 10

Early 1900s 49-Key Marengi, now owned by Richard Evans, shown here in 1996 in the fairground collection at Wookey Hole. Part of Brian Steptoe's new book, "Vintage Fairground Organs".

Photo by Brian Steptoe

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1900s PTC Carousel

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1900s Loeff Carousel

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1900s PTC Carousel

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1920s Dentzel Menagerie Carousel

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1920s Dentzel Carousel

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Carousel Calendar

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October 15-17, 2010

Weston, MO. All band organ enthusiasts are welcome to the Historic Weston Street Organ Muster. Come to historic Weston with or without an instrument. For information visit www.westonmuster.com, contact Gordie Davidson at (913) 683-3645 or www.streetorgangrinder.com.

Oct. 23 - 24, 2010

Vista, CA. *Antique Gas and Steam Museum.* A wonderful outdoor event with plenty of room for lots of organs. Antique parade with Model A's, fire engines, and portable organs. Friday night hot dog dinner. Sat. and Sun. breakfasts for organ owners. Museum located at 2040 N. Santa Fe Ave., Vista, CA. Contact Janet or Rod at (760) 941-1791, Motel: San Franciscan Inn, 955 S. Santa Fe Ave. (760) 724-9333. AMICA organ owner rate; \$59. Plenty of parking for trailers and trucks

Oct. 31, 2010

Long Beach, CA. Long Beach Halloween Spectacular rally. Contact Lloyd Osmundson at (714) 997-1355. You must be on the list to get in, so call or email mechmusik-4me@yahoo.com

May 21, 2011

Hanford, CA. Magnificent Pipes of Hanford. Antique carousel in town square. Historic theatre and church organs in town. Plenty of room for visiting organs. A fun event with a great food and a local homemade ice cream shop. For special hotel rates contact Dave Jones at visitHanford@att.net, or (559) 582-5024; (cell) 559-707-9983.

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September Issues

I would like to thank all of those who called or emailed with compliments on the 25th Anniversary Issue. It was a lot of work, and it means a lot to know that it is appreciated.

I expected quite a few more corrections. (No doubt there are more to come but here is what we have so far.)

NCA Founders, Founding and Charter Members

I had a few comments on my usage of "founding" and "charter members". It bothered some more than others, but I should state my intentions. In the photo with Judy, Barbara, Fred, Rol and Jo; they are clearly founders of the NCA and should have been listed that way. In the group photo with Fred and others on the same page, they were listed as charter members. That caption was taken out of the old issue. On the memoriam page, Fred, Bill Dentzel, Merrick Price, Jerry Betts and Charles Walker were listed as founding members. Fred and Bill are of course founders. It was my understanding that "founding" and/or "charter" members referred to folks who attended the first convention and were the first to join. If this reference is incorrect, I apologize, but it seems there should be some term for the folks who joined at the first convention, as without them, there may not be an organization.

Not Sure How We Missed the Happyland Dentzel

Absent from our Carousels Lost list was the **Happyland, MD, Dentzel** that went to auction in 1978. Thanks to Jack Rosenzweig for pointing this out and supplying an article on the auction. Jack acquired two "top knot" ponies from the ride. The article mentions that in lieu of the carousel being saved, Fred Fried was pleased that Bud Hurlbut acquired 20 of the horses, presumably to be used on one of his carousels.

Bushkill Dentzel Still in Storage

John Caruso pointed out that the **Bushkill Park PTC/Dentzel**, listed as D/A, 1991, was in fact sold intact. John noted that the machine also had Carmel, Muller and Long figures. It was operated by Mabel Long until she passed away. The carousel is presumed still in storage. (CNT 05-91)

Corrections and Clarifications From Gray Tuttle

Listed as D/A, 1973, **Goddard State Park** Looff was sold intact in the 1970s. The new owner restored it, but plans fell through and it was sold off in 1980. **Willowbrook State School** listed as 1980, should be 1977. **Rock Springs Park, WV**, should read 1974, rather than 1988. **Indian Trail Park, PA**, should read 1978 rather than 1983. **Ghost Town, PA**, should read 1979, rather than 1988. **Ghost Town and Rocky Glen** were the same park. Rocky Glen was the original name, Ghost Town the latter. In 1979, Gray bought PTC #14. It was taken apart at that time. The park then bought a Parker whose fate is described on pg. 32 in the Sept. issue.

Finally, Gray says that the PTC wolf on page 26 is from PTC #12. The other known wolf is in the Tuttle Collection and is from PTC #13. In Tobin Fraley's book, *Carousel Animal*, (pg. 47) the Tuttle's wolf is misidentified. Gray sent a number of pictures of lost carousels, including a shot of the wolf on the machine at Crystal Beach. Look for the photos and some more facts on these lost rides in a coming issue.

Carousels Lost; 1986 - PTC #39 should be PTC #34.

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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.

It was a great summer for many amusement parks. Most reported up swings in attendance. The Staycation worked well again this year for people wanting to stay close to home and support their local economy. Now that summer is over, it's time for the newest thing for parks and carousels – the **Scary-Go-Round** Halloween celebration.

What was once just a way to stay open for an extra weekend in the fall, has turned into a huge money maker for parks and carousels. If you need something to do in your neighborhood, and a fun and safe way to enjoy Halloween with the family, just check out your local carousel.

Carousel Theft, Sort Of...

This is a new one for me. Someone may be stealing the electricity from the carousel in **Pottstown**. Their normal



electric bill of seven to 11 dollars, (I want their electric company), jumped to almost \$300.

"We have one (electric bill) for \$7, and one for \$11, and then they shot up," said George Wausnock, president of the carousel's board of directors.

"June and July are the two big ones." Upon an investigation, they found extra wires in their electric panel looking like someone may have been tapped into their power. Since the wires were no longer hooked up, finding out who the person was may never be discovered.

Vintage Cars Help Carousel in IA

A car show, sponsored by Des Moines' **Rollin' Relics Car Club**, is a fundraiser for the hand-carved **Heritage Carousel** located in the city park. Tom Ladd, vice president of the club and an event organizer, said that this year more cars than ever, 184, rolled into the shady park from all over central Iowa where they were situated for admirers to enjoy. "This is our biggest event yet, with more cars and more people," he said. About 165 cars were shown last year. The club donates a portion of its proceeds from the Union Park event to the Heritage Carousel Foundation to help pay for maintenance, and to keep its rides reasonably priced. "We are the largest individual contributor to the carousel each year," said show chairman, Steve Klinkefus. He said last year the club donated about \$6,000.

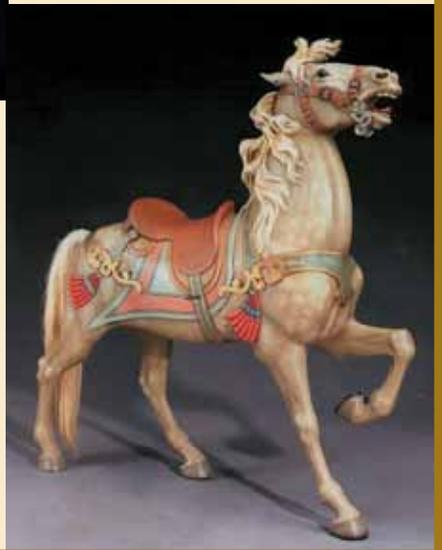
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Zippin Pippin Gets Moving

I was at **Bay Beach Amusement Park** in Green Bay the other day and the excitement is building. Bids are out for the installation of the **Zippin Pippin** roller coaster from Memphis. Detractors have questioned the judgment of Green Bay Mayor Schmitt for pursuing something as frivolous as a wooden roller coaster when the economy has hit its lowest point in more than eight decades. But the negativity has done little to derail the project. "I am confident that there is enough emotion behind the project and enough of a belief of the value of a strong Bay Beach for this community that the fundraising will happen and will exceed this \$600,000 goal that we've set," Schmitt said.

The fundraising drive just started and already \$255,000 in private donations has been raised toward the \$600,000 goal; \$250,000 came from just three sources – two individuals and one foundation – and \$5,000 from a variety of smaller contributions. The private donations are in addition to the \$2.4 million that the city is borrowing. The total \$3 million investment goes toward obtaining rights to the Zippin Pippin name and to build a replica.

Too bad they didn't take that \$3 million to the **Kiddieland** auction in Chicago last fall. They could have had a great PTC coaster and carousel with about \$2.5 million left over.

Santa's Village in Dundee (Chicago) Reopens

The **Azoosment Park** will bring a petting zoo to the park, along with the A Zoo to You's pony rides and exotic animal shows. The exotic animals include more than 100 species alone, including snakes, lizards, wallabies, kinkajous, African porcupines and, of course, reindeer.

"Nobody wanted to hang out with the stinky barn people," said Sierpien, of Marengo-based A Zoo to You, Inc.

When the Azoosment Park opens at Santa's Village, (on Route 25 south of Route 72), the animals will be the star attraction.

Too quick for a carousel this season, but it is in the plans to install a nice machine for next season. Sure would be a great place for the **Kiddieland PTC** from Chicago.

Carousel to Stay Open Longer with New Heating

The **Armitage-Herschell** carousel at the **Morris Merry-Go-Round Pavilion** in Republic, WA, received praise for its geothermal heating project as officials from the U.S. Department of Agriculture Rural Development presented a certificate of achievement representing a \$20,000 grant for the project. The new heating system, which includes loops of underground pipes to capture energy stored below the earth's surface, was installed earlier this year to reduce heating costs in the building which houses an antique carousel. Nancy Morris, for whom the facility is named, said it broke her heart last winter when the building was closed because of budget constraints. Children who wanted to have birthday parties at the carousel building during the cold winter months were disappointed because it was closed, she said. The new system, which was installed by Republic's All-Trade Construction, should save enough heating and cooling costs to allow the building to be open year-round, Morris said.

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Notes from Marianne...

By Marianne Stevens
Carousel Historian, Co-Author of "Painted Ponies."

Marianne Stevens poses on her prized Loeff carousel while at Shoreline Village in Long Beach, CA, in the 1990s.



I have always heard that D. C. Muller & Brother Carousel Works produced a total of about 14 carousels while they were in business. Not a lot in the grand scheme of things.

I decided that I would try to trace them down, working backward.

We know that there are still two in working condition. One at Cedar Point in Ohio, and one at Forest Park, in Queens, NY, currently not operating. Both are wonderful examples of Muller's work. The carousel at Cedar Point is supposedly the remnants of the famed carousel from Revere Beach, minus the outer row which was removed so it could be called the largest jumping carousel in the U.S. Then, what happened to the outer row?

One of the early Muller machines was the Pen-Mar Park machine located in Cascade, MD. This carousel was eventually sent to Alaska, but not before the hippocampus, butting goat, lion and deer were removed and put on another (Astroworld) carousel.

Another early Muller was at Williams Grove in Mechanic-



Rocky Springs carousel in original paint.



The Muller tiger from Williams Grove. Marianne Stevens photos, circa late 1970s to early 1980s, except as noted.

sburg, PA. This was a 3-row stationary carousel with a lion, tiger, deer, giraffes, and goats, as well as horses. It was dispersed in the 1970s. Then there were seven.

It's almost impossible to date these carousels in chronological order, so please allow me a little leeway here and allow me to proceed.

Next on my list is a carousel which operated at Arnold's Park in Iowa. These horses were a rougher breed and there were fewer menagerie figures. This carousel was also dispersed in the '70s. Then there were six.

There was a Muller carousel at Palisades Park in New Jersey which burned early in the last century. It was notable for having one of the few armored horses

carved by the factory on it. It is shown in several factory photos.

There is also a carousel which is shown in a postcard as being at Central Park in Allentown, PA. No further clue as to its disposition is known. Perhaps it is the source of some of



A beautiful Muller stander from Williams Grove.



A pair of prancing goats from Williams Grove.



Muller stander from the Rocky Springs carousel.

the "loose" horses found on mixed machines later on. We don't know.

An early, perhaps stationary Muller carousel known to have been dispersed around 1964, was the machine at Walbridge Park in Toledo, OH. At the time, the large lion was reported to have been sold for \$75.

I have often wondered myself how many lions from all carvers have been relieved of their trappings and given to Lions Clubs across the country. I know of several. Also, some lions which were purchased by lion tamers have had their trappings carved off to be used as advertising props. I guess that's a better fate than being used as firewood. Ugh!

Sometimes the owners of the carousels simply sold the wooden figures and replaced them with fiberglass, due to restoration expense. This happened in 1977 at Williams



Muller hippocampus from Astroworld.



Hippocampus from Conneaut Lake caked in park paint.

Grove in PA. There were several carousels that just had Muller horses on the outside row, such as Waldameer Park (Erie, OH), Rocky Springs Park (Chester, WV), and Pleasure Beach in CT, where my own military Muller came from.



Early Muller lion with the trappings removed, courtesy of the Rol & Jo Summit collection.



Conneaut Lake Muller restored.



Mexican Indian horse Muller beautifully restored, courtesy of the Filler Collection. Jean Bennett photo



Mexican Muller "blanket" horse above and a less elaborate Mexican Muller stander below.



Military Muller on the Astroworld carousel.

One of the last Muller machines to be parted out was the lovely Conneaut Lake machine in PA, although they did originally retain some of their figures. These figures were later found to have original paint under many layers of over-paint. These included the magnificent Indian pony and the wonderful hippocampus, which had a surprisingly mellow paint job as original. But this carousel also had a few military-style horses as well as an armored horse, a butting goat, a flower horse, a deer, a lion and a tiger, a galloping giraffe and a zebra among others. It was an especially outstanding group of figures after the park paint came off.

There was also a Muller machine owned by August Karst of Forest Park, Hanover, PA. He apparently used the outside row to put on a Dentzel carousel to create the Astro-world machine.

And let's not forget the machine that became known as the "Mexican Muller" which had operated at Chapultepec (grasshopper hill) Park in Mexico City before a drastic hurricane destroyed the frame. There were several outstanding pieces in that group including several "Military" horses, an Indian pony, butting goat, a "blanket horse" and a flower horse.

That's all the machines I can think of. Perhaps our readers can provide additional listings. Let's hope so. At any rate, that's 11.



Mexican Muller "flower" horse. Pam Hessey photo

LONG LOST CAROUSELS - PTC #63



Photos of PTC #63 at Willow Grove Park, PA, showing what would appear to be the original rounding boards in the older photo (above left) and the upgraded rounding boards in a later photo (right). Photos courtesy of PTC Archives



Figures from PTC #63 taken at Chain of Rocks Fun Fair Park in St. Louis, MO in the 1970s. The park and carousel were destroyed by fire in 1977. The horse above is in the top left archive picture, behind the support beam on the right.

This is the horse shown in the top left archive photo in the center, next to the girl. Photos courtesy of Marianne Stevens



This horse is shown in the top right archive photo on the right, between the support beams.

This is the horse on the left between the poles in the top right archive photo. The Chain of Rocks Amusement Park, later called Chain of Rocks Fun Fair Park, operated from 1927 to 1977. Chain of Rocks has a page on Facebook now. Check it out for great pictures and much more.

Riding With The Rabbit

By Richard Concepcion

Future of Rye Playland Park in Question?



This summer just past, another controversial motion was carried by the New York City government when the way was cleared to allow a major real estate developer to demolish an old hotel with a famous telephone number and replace it with an office tower that will rival the height of the iconic Empire State building just a couple of blocks away. Various arguments were presented for and against the new tower; those in opposition mainly protesting the drastic change to the Midtown Manhattan skyline that would be made, without even mentioning the hotel that would be lost which was originally built to complement a famous railroad station already long since demolished. But the decision that was made by those in power was justified by the all-too-common rationale nowadays:

“We cannot allow aesthetics to stand in the way of jobs and progress.”

Nobody wants to stand in the way of jobs. But what is progress? And if aesthetics can't be a consideration anymore, do we literally want things to “turn ugly” in the city?

At the same time this past summer, the county executive in Westchester, just north of New York City, had his administration issue a Request For Proposals from outside vendors regarding the future of the landmark Playland Park in their city of Rye. For too long, he maintains, this “only government-owned amusement park in the country” has not made money and been a drain on county resources that mainly entertained non-residents. Falling just short of permitting



Armored Carmel jumper on Rye Playland's grand carousel. Playland photos courtesy of John Caruso

housing to be built on the county land, the request adopts a “clean slate” openness to ideas, not excluding the options of reducing the amusement park to just the kiddieland or even closing it down completely. Nowhere does the RFP require any guarantee of the preservation of any historic elements of the amusement park, in particular its seven land marked rides (including a Mangels-Carmel carousel, a Mangels Whip, a Prior & Church-Illions Derby Racer, and the Dragon Coaster) that are irreplaceable to say the least. Rye Playland is the last completely enclosed historic amusement park left in the entire New York City region.

Nearly 40 years ago, Fred Trump (father of Donald Trump, one of whose companies recently took over running NYC's famous Central Park Carousel) celebrated the demise of Coney Island's legendary attraction, Steeplechase Park*, by inviting members of the press to throw rocks at the windows of the doomed Pavilion of Fun before he levelled it for apartments he eventually never got to build. (A minor-league baseball stadium stands there today.) Only now is Coney Island attempting to recover from that nearly-fatal blow, and even so, it will forever be smaller in size than it



Built in 1915, the 4-row Mangels/Carmel carousel at Playland first operated in Savin rock, CT.



There are three chariots on the Rye carousel, along with the elaborately decorated horses.



Rye Playland is the last completely enclosed historic amusement park in the New York City region.

was during its peak years almost a century ago, and the many famous attractions it has lost are gone forever.

The same year that Steeplechase Park closed, so did New York City's only major modern fully themed amusement park located in the Bronx, known as Freedomland USA**. It was designed by some of the same people who worked on Disneyland the previous decade, and was a fabulous celebration of American history. But, the park had its series of problems, as well as losing money, and closed in 1964 after only five seasons of operation. The site is now occupied by Bay Plaza Shopping Center.

Decades later, evidence would surface that Freedomland was in fact built to fail in the first place, as a means of getting that corner of The Bronx rezoned to allow construction of the massive apartment complex known as Co-op City.

Across the Hudson River in Bergen County, NJ, once stood Palisades Amusement Park*** which closed in 1971. As luxury apartment construction began devouring the cliffside overlooking Upper Manhattan, residents began complaining about the noise from the popular attraction so the



The classic Mangels Whip ride at Rye Playland is a historic landmark in itself.



One of just two operating derby machines in the U.S. The 1927 Prior & Church Racing Derby at Rye Playland sports millions carved horses.

solution was for the county government to rezone the land under Palisades Park for residential, too. This had the intended effect of forcing the property value of, and local taxes on, the park to rise dramatically, thus forcing its closure, sale and replacement with Winston Towers.

So again, what is progress? Does it have to mean tearing down public places of fun and laughter that everybody can enjoy because marketplace forces dictate it? Does it mean we can no longer afford to have aesthetically pleasing surroundings? We have to find a way that we can all move forward together without such a terrible and sad cost.

A famous Disney audio-animatronic attraction that was created for the 1964-65 New York Worlds Fair still entertains today at Walt Disney World. Known as the Carousel of Progress (somewhat of an ironic name in my context, isn't it?). It's a theater that rotates its audience around various scenes of a family's life as progress in daily living occurs throughout the 20th century. The show's catchy theme song goes "There's a great big beautiful tomorrow...just a dream away."

That's exactly how we would like the future to be...both Big *and* Beautiful.

NOTES:

*El Dorado (German) carousel, now in Toshimaen amusement park, Tokyo, Japan. Boardwalk carousel (former Stubmann later combined with Feltman--both Ilions--for NY Worlds Fair) now at Flushing Meadows Corona Park in NYC). Steeplechase went to Pirates World in Florida which eventually closed due to Disney World, was brought back to Coney Island in pieces which were stolen, only several horses survived the ordeal now in private collections (one on public display at the History Project).

**Dentzel carousel then went to Storyland USA, Lake George, NY. Owner Charlie Wood sold park to Premier, retired (and passed on), carousel broken up at sale, park is now Six Flags Great Escape.

***PTC #84 now at (CF) Canada's Wonderland, near Toronto, ONT, Canada.

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A Walk Through a Band Organ Restoration from Case to Pipes

Brian Thornton of Woodbury, TN, on Restoring a Wurlitzer 153



The completely restored Wurlitzer 153 ready for unveiling at the holiday open house.

By Brian Thornton

Short Mountain Music Works, Woodbury, TN

From www.mmdigest.com and www.shortmountainmusic.com

(From Brian's post to mmdigest.com)

Last December, I completed restoration of a Wurlitzer 153 band organ. We had an open house at my shop just a few days before Christmas. I had planned to put up a web page immediately afterward, but my mother became terminally ill after the New Year, which demanded my time and attention. Last month, I was able to put together the website, which takes the viewer through the restoration process.

Over the years I have done service and partial restoration work on quite a few band organs. This is my first extensive restoration, which involved making the cabinet, pressure pump, and a few other parts from scratch. I have also included video footage of the Christmas open house and some of my favorite songs in MP3 format.

Next, John Wrasse will be bringing a band organ I purchased from the Roenigk estate. It appears to be perhaps a Bruder that was converted by Wurlitzer to play Style 165 music rolls. The facade is also not original, nor does it fit the organ well.

The biggest challenge will be to design a new facade. I have been mulling over some ideas with painter and wood carver friends. I like the style of the 157 facade, and we are going for a theme of "Pan - The God of Mirth" or "Mid-Summer Nights Dream", with satyrs, nymphs, assorted dryads and other faerie motifs. My other dilemma is to go with something Disney-fied, or not so Disney-fied... Anyway, I find the possibilities exciting.

I also hope to arrange some music. For many years I have been playing bagpipes and vielle (hurdy-gurdy) and I have learned quite a lot of old peasant tunes from France and northern Italy that I think would sound great on a band organ.



With little effort the veneer popped loose on each corner, revealing broken frame joints.

ORGAN RESTORATION STORY FROM WEBSITE

Up until the time I gave an estimate on this instrument, I had serviced, tuned, rebuilt the player systems for a few band organs but, had never restored one from the ground up. On first look, this organ appeared to be in pretty fair shape. It had been repaired in the late fifties, had been in a collector's basement for many years, and still played a bit with an aid of an external suction box. The facade paint looked like it dated from the time it was last repaired, and was in good shape, (and more this side of tasteful than many others I have seen), so it was decided to keep it as is. It was decided however that the organ case, which was painted fire engine red, should be stripped and returned to it's original quarter-sawn oak finish.

1. Making a New Case

When the organ arrived at the shop, the first order of business was to gut the cabinet and begin stripping the paint off the outside. This revealed a couple of major problems. Many of these organs were not well treated when they belonged to the carnivals. They were banged up, rained on, and acquired numerous coats of paint as they were carted around. This one was no exception. As the red paint came off, the sad shape of the case was evident. Sections of the oak veneer had been replaced with mismatched maple and poplar and putty. Moisture had soaked into the core lumber



For the front and back frames I used solid poplar core splined together at the joints, then overlaid on the back sides with oak veneer.



Many of these organs were not well treated when they belonged to the carnivals. They were banged up, rained on, and acquired numerous coats of paint as they were carted around. Moisture had soaked

into the core lumber...When the top and bottom panels were removed, the case collapsed under its own weight.

causing warping, dry-rot, and ruining structural glue joints. Some of the screws that held the cabinet together had almost rusted away. When the top and bottom panels were removed, the case collapsed under its own weight.

The base on which the organ case fit could be saved, though it had its problems. It had been re-veneered and nicely finished, yet who ever did the work used contact cement to lay the veneer. Contact cement is not the best adhesive for this purpose; with age, it will give way. Since the thinning agent in lacquer is the same as in most contact cements, the process of finishing may loosen or bubble up the veneer. With little effort the veneer popped loose on each corner, revealing broken frame joints. The type of doweling used to assemble the cabinet can also be seen.

The original construction was not particularly substantial.

In fact it was sub-economy grade, even by today's standards. All key joints were assembled with 3/8" dowels, four at each corner. The joints were then veneered over. The structural integrity rested solely on the top and bottom panels that fastened to it. On projects such as this,



I endeavor to save as much of the original work as possible, but there comes a point where replacing major components is not only cosmetically desirable, but economical as well.

Originally, the core lumber in the side panels was a solid low-grade wormy oak. For the new panels, I have used 23/32" poplar core cabinet-grade plywood laminated over 3/16 Luan underlayment. This will make the 15/16" thickness of the old walls. For the exterior faces, I had quarter-sawn oak veneer laid up in a tiger pattern. The panels were then laid in a special press of my own design, using a urea-formaldehyde resin glue, a slow setting but very strong and rigid



The new pump.

waterproof adhesive which is mixed from a powder. The long setup time is good for applying to large surface areas with time enough to make sure that the veneer sheet is properly placed. After allowing the sides to cure for a couple of days, I trimmed the two sides to finish dimensions. For the front and back frames, I used solid poplar core splined together at the joints, then overlaid on the back sides with oak veneer. Before assembly the original side panels were used as templates for screw holes and other openings. Rabbet joints on the corners replaced dowels for greater strength and stability. When the case was fully assembled, the exterior faces of the case were veneered in the same manner as the original. After finish sanding it was off to the refinisher.

2. Making a New Pump

When the pressure pump was stripped of the ribbings and leather, it was obvious that the it also needed to be replaced. The outer bellows boards were made of solid poplar which was badly split, especially around the flap-valve holes. The center pieces which connected to the pump rods from the crank shaft were okay, so they got recycled. The reservoir board was badly warped and half the spreading braces were so rusted that they broke off where they fastened into the wood.

Rebuilding the Player Action

One of the major problems caused by the initial repair done 45+ years ago was in the replacement of the tubing that ran from the tracker bar switching chest to the player stack. Originally rubber, this was replaced with clear polyvinylchloride (aquarium tubing). As this material broke down, it released a heavy oily substance that flowed into and ruined most of the valve blocks. I had to replace nearly all of these. I also decided to make a new pouch cut-out board for switching tracker bars. This unit was soaked with oil from the spool frames and soaked with Neatsfoot oil to preserve the rotten leather gasketing. There were also stripped holes which already had screws that were two sizes larger than those used originally; an issue I had to deal with throughout this project.

To Plate or Not to Plate

The owner at first wanted all the hardware and gears nickel plated, including the bells. I know many collectors like everything nice and shiny like new, but between the harsh



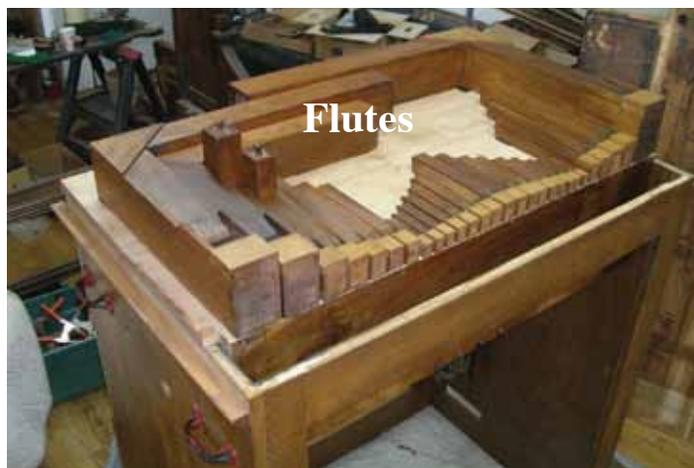
I prefer not to plate. I do the cleaning of gears and other structural and delicate parts myself and leave it at that.

chemicals used in the plating process, and the gorilla they have buffing the parts when they come out of the tanks, I prefer to do the cleaning of gears and other structural and delicate parts myself and leave it at that. I have heard a few band organs in which the bells have been re-plated. They look real pretty but sound clunky.

When I first started to work on the duplex roll mechanism, I was very intimidated by what appeared to be a Rube Goldberg nightmare of gears, levers and cams. I disassembled everything very carefully, took notes, and kept all the parts in order. Whoever designed this had it well thought out. All the cams and gears have taper pins, so it's hard to make a mistake positioning them. The only problem was a pot-metal sprocket which engaged the cam-shaft that switched one spool frame to the other. It had swelled up on its shaft ,causing the whole system to jam. Cleaned up and oiled it is truly a marvel to watch. Now THAT'S mechanical music!

Pipes

In spite of the wretched condition of the case, most of the pipes were very good with the exception being a set of 8' stopped flutes located underneath the organ. Many had broken glue joints or had cracked from the swelling of



Most of the pipes were in very good shape; the exception being a set of 8' stopped flutes located underneath the organ.

the stoppers. Most of the tuning stoppers were jammed in and knobs were all chewed up, making their removal for re-leathering difficult. Though the rest of the pipes were in good shape, they required a great deal of cleaning and voicing. I always wear hearing protection for this. These pipes are very loud and the prolonged exposure required for adjustment and tuning can take its toll.

This organ has nearly 150 pipes of which there are 3 basic voices: flute, string and trumpet. Certain sets of pipes called ranks are assigned to sections in which the organ is divided: bass, accompaniment, counter melody and melody. One characteristic of this organ is that it is not chromatic. All music is arranged in the key of C, so notes that are not common to this key are eliminated, thus saving space so the organ can be more compact. The lower the note, the bigger the pipe, so the more of those you can do without, the better. The 153 has only three bass notes: C - D - G. Sort of like a rock band where the lead guitarist only knows three chords. Before the mid-1920s, when pop music was simple and cheerful, the limitations of the scale was unnoticeable; but during the sophistication of the 1930s and '40s, certain songs had notes fudged to the point of being unrecognizable, yet its limitations are part of its charm. I'll take its brand of monotony to most of the stuff that passes for pop music today.

Open House

A few days before Christmas of '09, and a few days after the 153 was completed, a couple friends of mine helped me organize an open house party to celebrate the occasion. The affair was quite a success and a photographer from the



This organ has nearly 150 pipes of which there are 3 basic voices: flute, string and trumpet.

local *Cannon County Courier* showed up. The organ was featured prominently on the front page of the Christmas edition. Special thanks to Fred Brungard for setting up the decorations and the eats, and to Jeff, who shot some video and put together a featurette for *You Tube*. My only regret was not having any Christmas tunes to play.

Recordings

On my website there are 10 of my favorite recordings of this instrument. I did a recording session back in December when I had just finished the project (not with the best equipment). For this session, I had all stops pulled – full organ. The main criticism of the 153 is its monotonous sound. If you listened to this first session, you would probably agree. There are two manual stop knobs on the side of the organ; one shuts off the trumpets, the other shuts off a 2' celeste set of violins. The high overtones of this rank of pipes drown out the piccolo and 1' violin, so when these ranks are turned on by a signal from the roll, the register change is barely noticeable. I discovered that if I turned off the set of 2' violins, the organ had more character and sounded less monotonous, particularly if a tune had some nice arrangement work. Also, the trumpets have a stronger distinctive voice when the piccolos are off. Shortly before the organ was scheduled to be picked up, I did another recording session with slightly better equipment, with the organ at its new setting.

The only problem with this session was my mother's parrot, which came into my possession after she passed away. Smokey, who managed to keep quiet the first time, decided that the organ sounded so good, he just had to sing along. Even with a moving pad over the cage you will still hear an occasional whistle. Bless his heart – I love him to death.

Though you have now read the article on the restoration, you can still visit my website to see the video of the open house and hear the music.

<http://www.shortmountainmusic.com/projects/wrltzt153/>

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Enlarging the Photo of the Full Carousel Reveals Intricate Details

Looking Deeper Into the Sulzer's Harlem River Park Bopp Carousel



This postcard of a German carousel in Vancouver, Canada, shows similar rounding boards to those found on Sulzer's.

By Lourinda Bray

Special to The Carousel News & Trader

Usually, we say that a picture is worth a thousand words, but in the case of the Loeff Carousel from Sulzer's Harlem River Park taken around 1896, I believe words are needed as well. On close examination, it is apparent that this is a portrait of original paint, configuration and condition. The photograph is unusually clear and so very much can be learned about the application of paint to the animals, decorative painted patterns and surfaces, and the original placement of the animals. The comparison of this photograph with those of the final ones of the Carousel before its dispersal in 1978 makes a diary of hard work, relocation, and, in the end, neglect. This then, is a description of the glorious beginning of this truly beautiful Carousel.

I kept thinking, as I examined this wonderful photograph, that I was looking at a mechanism that spoke of Germany; which had me wondering if it had been imported by Loeff or even by Louis Bopp, a "Manufacturer of Carrouseles" (his own words), to house this collection of Loeff horses and menagerie figures dating from as early as 1875 (Mascot).

(See *CN&T Vol. 24, No. 12 for the restoration article and CN&T Vol. 25, No. 6 for the history article*).

However, further study has indicated that Louis Bopp was a maker of Carousel mechanisms in his own right, using horses from sources outside his shop in the same way Mangels used Illions figures on their mechanisms. Bopp was certainly influenced by European rides in the decorative elements of Sulzer's Carousel.

While there is some disagreement between me and the two other writers on this subject whether this carousel had 18 sections, thus carrying 56 animals and two chariots, or 20 sections, carrying 60 animals and two chariots, we can agree that this is a very big carousel indeed, with many unique decorative elements. In the near future, we will be presenting another article on Sulzer's Carousel, this time at its final location at Halfmoon Beach in Albany County, NY.

Starting with a close look at the frame, the rounding boards are similar in concept to the ones pictured in the postcard above of a German carousel in Vancouver. On Sulzer's, there are winged seahorse shapes cut fretwork style

Sea-horse shapes on the rim.





Another postcard of a German carousel shows the beaded panels behind the rounding boards.

facing one another with their long bodies forming the bulk of the top line and the arabesques of the tails giving shape to the lower edges. A heraldic shield shape lies between their muzzles. The join of the heads and necks are reinforced by a flat band of metal which ends in a curl at the back of the heads. The details appear to be painted on rather than carved, as the surface remains flat even as the rim curves. There are three lights on goose necks: one at the base of the shield shape and one in each tail end curve. The seams between the rounding boards are between the tails and under the large flags; and there are no shields covering them. On a side note, I have only been able to count 45 stars on the American flags. This would date the photograph as early as 1896, with the statehood of Utah. The large flags seem to be those of France, Germany and Italy, judging from the bands and gray scale hues. And from the freshness of the flags, I would think this picture was taken at the start of a new season, Memorial Day or 4th of July.

Behind the rounding boards of many German carousels hang panels of silk velvet with beaded, jewelled and embroidered designs; the lower edge of which is scalloped with a bead fringe. In the postcard above from another German carousel, the beads are plainly visible. The next example, below, shows another, more complete view of such panels. The beads were usually 1/4" in diameter and about 3/8" long, silvered when the glass is clear or colored – mostly



Close up view of a German beaded carousel panel.

amber - and unsilvered when opaque. The latter look like drawn candy or celery and have an icy look, rather than a reflective one. The example is 5' long, and 2 1/2' tall with a 4" fringe of looped beads. It weighs around 10 lbs., and at three such per section, I would estimate the entire weight to the frame (assuming the rounding boards are 10' long) must be around 360 lbs. on an 18 section carousel.

Marge Swenson, noted carousel historian and restorer, feels that these panels were made by German nuns as: "They didn't have anything else to do besides pray." In any case, they are typically seen on German carousels as well as a smattering of French ones. The area around Albany, NY, was mostly inhabited by German immigrants and people of German decent, so using a mechanism that harkened back to the old country would certainly have been attractive.

On Sulzer's, these silk velvet panels are embroidered only, rather than beaded as the motif is clearly visible on the reverse on the far side of the carousel. There are also some jewels sewn onto the work as well as a bead fringe along the bottom. The designs are of floral motifs which repeat regularly and symmetrically across the the fabric with large flowers in the large scallops and smaller clusters on the smaller scallops. Above all are stars scattered just under the rim. Not using beading would have lightened the weight of the panels considerably, which accounts for the seaming being around 4 rounding board sections long.



Close up of Sulzer's embroidered velvet panels.

Covering the upper section of the center are paintings; each with a frame with what looks to be carvings along the oval opening and leaf shapes toward the top and bottom. A "Greenman" face completes the top of the frame and curves complete the bottom. In actuality, these are masterfully done tromp l'oeuil paintings from what appears to be draped material above the frames to the last curlicue. I was completely fooled until I noticed that the frames are flat as they turn away going around the center structure. At the bottom of the frames are three lights on goose necks: one at each corner and one in the middle; all aiming slightly downward.

The paintings are depictions of "Blacks" in what were considered at the time to be humorous and stereotypical situations. From left, the first painting is a sign that has an enormous "5 cents" (symbol) and a smaller "A RIDE". Next to it is a girl child (referred to as a "Pickininy") eating a watermelon slice with a mule in the background. Next is a Black barber accidentally cutting his White client's throat during a shave. The 4th shows a Black waiter serving a



The Kolb family called this painting "A Short Cut".

White customer and pouring the coffee over him. The 5th shows a White farmer with a scythe accidentally catching a Black fellow (who is facing the other way) about his legs. According to the Kolb family, this painting was titled "A Short Cut". And the next painting states: "Henry Kolb, Prop" and "Louis Bopp, M.F.G.R. of Carrouseles".

We can not tell what is hidden behind the post, but the final panel which can be seen, is of a Black woman arranging the hair of a young Black boy wearing only white shorts and holding a rabbit by one rear leg. One can only imagine what images the rest of the paintings depicted.

At the bottom of the frames, at the center and where they join one another, hang glass ball ornaments called "Kugels". Unlike modern glass Christmas ball ornaments which are colored after they are silvered, Kugels were made of colored glass throughout, which were then silvered. There is a small flat cap at the top of these ornaments from which all Kugels hang and which can be seen on those on the frames.

While the Kolb family remembers the hangings still being present at Ford Park, Green Island, NY, only the rounding boards and paintings remained when the carousel moved to Crystal Lake Amusement Park in Averill Park and stayed until the ride was sold for use at Halfmoon Beach. But the photographs at Halfmoon show an entirely different situation. The rounding boards are now decorative pressed tin, like that used on ceilings, and the paintings and their tromp l'oeuil frames are gone as well. We can account for the hangings as they may have become too fragile to warrant another move. But how to account for the rounding boards and paintings?

The pavilion was also moved to the new location at Halfmoon and the stained glass windows are gone as well. I remember seeing such windows in antique stores in the 1960's in the South. So, I suspect that the decorative trim and windows were sold as "Folk Art" and were replaced with the generic tin rims and plywood inner panels as well as plexiglass for the windows.



The lily shaped lamp shades and painted patterns that decorate the centerpole bracing timbers.

Large timbers brace the centerpole diagonally, resting on the pavilion floor and passing under the paintings. Each of these massive timbers has a row of four lights facing outward that are surrounded by "lily" shaped shades. And amazingly, there is an elongated "S" design running on either side of the lamps from top to bottom of the exposed top surface of the beam. (See patterns at end.) This is light enough to have been gold paint and, indeed, the patterns dim as the painting's shadows falls on them as if reflectance was limited by a lack of light.

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Bopp/Looff Menagerie c. late-1890s
Sulzer's Harlem River Park, New York, NY
Photo courtesy of the Sand Lake Historical Society,
(Originally donated by Robert Kolb)



Closeup of the decorative patterns on the sweeps.

Each sweep has three approximately 4' long stenciled patterns applied with a light colored paint over the dark base coat. The design consists of arabesques and leaves surrounding a central daisy-like flower. There are single lights under every other sweep and 2 lights on the sweeps between. All the lights referred to are long, flat topped and clear.

In our original research, Fred Dahlinger stated that the band organ was of German manufacture, which fits in with my notion of a carousel that reminded riders of those seen in Germany.

According to Tim Trager, "Charles I. D. Loeff early on had a connection with the A. Ruth & Sohn Orgel Fabrik in Waldkirch, Germany. This organ looks very similar to a 63-key pinned cylinder operated organ sold by Ruth. The front panel appears to be modified with the addition of beveled glass mirrored panels. Also, electric lights have been added."

The top ornament, which is gilded, has curled wing shapes on either side of an eagle with outstretched wings standing on a pedestal. There are round finials on thin stems at the front corners of the cabinet and a row of lights running across the front above the pipe opening. Below the rank of treble pipes is a carved grill of arabesques, vines and leaves which is gilded as well. On either side of the cabinet are framed panels of beveled mirrors and there is also a beveled mirror behind the pipe rank. Aside from the gilded areas, the cabinet case is dark, suggesting dark wood or and ebonized surface.

What looks like a large blob above the left corner of the Band Organ is actually a finial on the cabinet corner with a Kugel hanging above and right, and then part of the center structure with another Kugel in front. It looks like there must have been a portion of the back wall that had taller panels of glass without the colored glass squares - perhaps doors. You can see that the horizontal line of wood which separated the clear panes below from the panes with colored glass above, end visually behind the post on the right and at the white blob over the Band Organ. So the white of the blob is light coming through clear glass - the possible door.

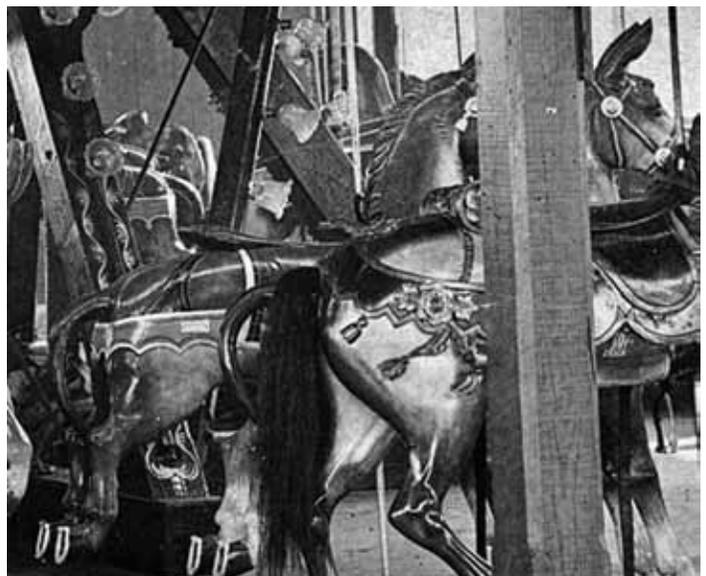
As a "Stationary Machine", the animals were organized into rows of three with the chariots each on a platform section taking up two rows, with a companion horse on the third row. The outer row of animals consists of standing and prancing horses, possibly a prancing goat and a lion (both not visible on this side), and a standing camel, giraffe, and elephant. On the second and third row aside from the horses are more camels, elephants and giraffes as well as jumping but stationary donkeys. One prancing goat is on the third row. Again, the lions must be on the other side as well as more goats. When the carousel was converted



According to Tim Trager, this organ looks very similar to a 63-key pinned cylinder operated organ sold by Ruth & Sohn.

to a "jumping" mechanism, every other section of 2nd and 3rd row horses was altered to accommodate the jumping action. The menagerie figures retained their standing or prancing poses, while the necessary ponies were made to jump. Further, the animals had to be shifted to allow the cranks room to work. So the inner animals were no longer in a row with their outside row companions, but placed to appear between the outer animals. For example, the inner giraffes and elephants were moved ahead, while the inner lions and goats dropped back. The outer drop rods that support the platform also support an animal using a sweep. The inner drop rods for the standing or prancing figures use the spreaders instead.

During the refurbishment/conversion of the carousel at PTC in 1908, something interesting seems to have taken place. The donkeys – of which there were originally three and possibly four – were removed. A pair of prancing Loeff



A pair of donkeys on the second and third row.

goats with more simple bodies and trappings seems to have replaced one set of donkeys. And I had a thought that maybe two of the donkeys were converted to ponies by the simple expedient of cutting off the wooden tails and adding hair tails instead. Looking at the picture of the donkeys, (below left), we can see that they already have carved horse shoes and small ears for a donkey, and would indeed make nice short maned ponies. There are areas we can not see in either this photograph or the last ones taken at Halfmoon beach, so maybe they are tucked into that unknown space. Also, two teddy bears (circa 1905) were added before and behind one of the chariots. So, it stands to reason that two outer row animals were removed to make room – I would think horses, as the outer row goat and lion were on the carousel at Halfmoon.

In the center of the photograph is a large standing horse with tassels hanging from the breast collar and butt strap. This configuration of trappings also has jewels set into leaf and bead composition bezels made of plaster, wood dust and glue. Others I have seen like this horse also have a cluster of five jewels on the center of the breast collar also surrounded by leaf and bead bezels. I believe this is the "favorite horse" that the owner's grandson, Robert Kolb, named "5 Star" at Crystal Lake Park in Averill Park, NY. Edward Kolb was the owner at Crystal Lake.

To find the giraffes, look at the left hand side and you can see two tall necks with ears that stick out. The outer giraffe is out of the picture's edge.



Two of the three giraffes.

The elephants are more difficult to find, but the rear of one of them is just visible on the opposite side and under the chin of the near side prancer left of center. You can just see the head and a bit of the neck of the horse behind an elephant before the Band Organ hides the rest of the horse. Visible are the double layers of scalloped trappings on the 3rd row elephant.

The donkeys are just to the right of center on the 2nd and 3rd rows and are easily found by their "naked" tails. You can see the rear legs are in a jumping position and the hooves are shod. You can see both tails, but only the

head of one and the neck of the other. Notice how short the ears are: almost more like a horse than a donkey - or possibly a zebra? In the "Looff Photo Memoires" published by Marge Swenson, is a photograph of Looff's first carousel. There are several zebra tucked in among the other animals that also have shoes, short ears and manes. The only thing zebra about them are the stripes. So, I'm wondering if the donkeys, which are very early, were originally painted as zebras. Beyond these two donkeys, on the other side of the center structure is another donkey. So there may have been a companion or 4th donkey.

The one visible goat is just behind the two near donkeys. You can see its face more than anything else. These goats are quite early, yet carved with well defined fur, and have a similar checked blanket to Mascot's.



One of the prancing goats.

If there are two donkeys and one goat on this near side, perhaps there are two goats and one donkey on the other side: just a thought.

You can make out the camels on the right side of the photograph by looking for their legs and splayed feet on the platform. They are going away from you, so once you locate their rounded feet, you'll be able to follow the legs up to the rear of the outside camel and see his thin, bare tail. The other two camels' feet can be seen between the legs of the horses.



The rear of the visible camel on the right, and on the bottom left of the photo, the foot of another camel.

The lions are not visible in this picture and must be on the opposite side with the rest of the goats and donkey(s). If the camels are opposite the elephants, maybe the lions are opposite the giraffes. Again, the teddy bears are not visible, but we believe they were added at a later date.

The animals seem to be freshly painted or varnished, which is such a treat to see. We have to remember that at the time these horses were painted, streets were still unpaved. People used live horses to pull wagons and haul loads and the only white horses used pulled milk wagons. Only the upper classes could afford groomsmen to keep their horses clean. So the working folk used horses that wouldn't show the dust and mud as much – like browns, tans and roans. Carousel artists, it seems, liked to paint the horses in those "hard to keep clean" colors: black, dapple grays, white, chestnut, palomino, and the most exotic of all, paints or pintos. Bays with white socks or stockings were popular as well.

Using a gray scale I generated while I was working on my Masters Degree, I've tried to extrapolate what the body colors might be. On the left can be seen a black with a white blaze on his face. Behind is a dark pinto with a white muzzle, chest and legs with dark ankles on the front legs. Behind is another pinto – I would think a chestnut this time - with a white muzzle and neck.

On the next section going right, is a very light dapple gray with a slightly darker mane and even darker tail. Then another chestnut pinto and the the goat with its white cheeks, beard and front legs from the knees down.

Behind the post comes a chestnut or possibly a medium gray prancer with a very dark mane and tail. The two donkeys are 2nd and 3rd in that row.

Then, before the camels is a dark stander - but lighter in color than the first horse - so, I would say a dark bay with a black mane and tail. Then a bright bay – closer to a chestnut in color - with one white stocking visible. Mascot is next. He is still a red bay, but now he has some white stockings. You can see his flower shaped lower section of mane.

While looking at the photographs of the animals as they appeared at Halfmoon, I saw a large prancer who looked very familiar. As it turned out, it was in my studio/museum.



Averill (front) at Halfmoon Beach.



Averill restored at Running Horse Studio.

Such a happy coincidence has allowed me to know her history (I have named her Averill after one of the later parks at which the carousel ran) as well as Mascot's. I decided to repaint her for this article using my gray scale to figure out the right values of colors which I was seeing on the other horses. I have included her photo from Halfmoon along with her "back to factory" picture.

Mascot also had a brother on this carousel. He can not be seen in the Sulzer's photograph, but he shows in the Halfmoon photos. I must assume he is on the other side and out of sight. From the front, his nostrils have a slightly more downward angle and the ears are angled differently as well. Mascot is on the second row at Halfmoon and two rows behind the elephants. His brother is on the third row behind the more simply formed goats. On a side note, the camels heads look very similar to Mascot's and his brother's head. Perhaps they were carved by the same hand?

It looks like all the saddles are very dark and I would think black, which was the saddle color Looff preferred. Mascot started out with a raw sienna saddle, but in this photograph it is as dark as the rest. The value of his trappings is the same as before, so I think he still has his blue blanket and alizarine carmine straps, but the yellow ocre edges have now been gilded.

Indeed, there is lots of metal leaf on all the horses and the donkeys as well as the camels. I think it is safe to assume the rest of the menagerie figures sported some leaf as well on their trappings. Looking at the trappings, all the light looking bands as well as the tassels, bezels and secondary



Close up showing the tinted bezel and tassels.

carvings are leafed. As the trappings make turns around the bodies, there is the sheen and reflectiveness of metal leaf. From the various values – ie. degrees of hue – I would say that both yellow and white gold or aluminum leaf were used. Further, the leaf was tinted as it came out from under an upper layer of trapping. There was also tinting on the tassels and composition bezels as well as the the secondary carvings, such as animals heads, etc., to bring out the details.

Most of the very early pieces, like Mascot, have brass bezels surrounding their jewels. Even the donkeys have them and the 3rd row one has a tassel on the bridle as well. Leaves, if such were made, were not in use here. It is known that Looff did not use brass bezels, but that the ride owners added them. Most German horses had many forms and shapes of brass bezels around the jewels as well as tassels, so perhaps this was another reminder of the old country. We also know that some of the earliest jewels had figures impressed into the back of the glass prior to silvering. The top surface of these was flat, not domed, so they were not bridle rosettes. Mascot's has a pony head and neck with reins. The outer row camel, elephant and lion also have figural jewels as well as faceted jewels, all set in simple brass bezels. The photos that show this are from Halfmoon. We can just about call some of the designs a side view of a man's head in profile, but I think they were probably the same pony head as Mascot's with the rein making the back of the head and the mane forming the nose, mouth and chin: speculation for sure.

All the outer row horses are later animals. They have the large composition leaf and bead bezels in various designs, enclosing high domed, faceted, colored glass jewels and others, like those on 5 Star, enclosing Looff starburst jewels.

Several of the horses are in unusual poses. At the left, the black horse is just about to step onto his left hoof - a strolling look. And the far right stander has more forward motion than the light gray at the center (5 Star). The same style horses are also on the opposite side as can be seen in the Halfmoon photos, but with the leg positions reversed.

There are two double seated chariots; both having the same design. Griffins, mythical beasts with eagle heads and necks and lions' bodies, perch on the top line of the forward section. A cluster of leaves, fronds and vines cascade from

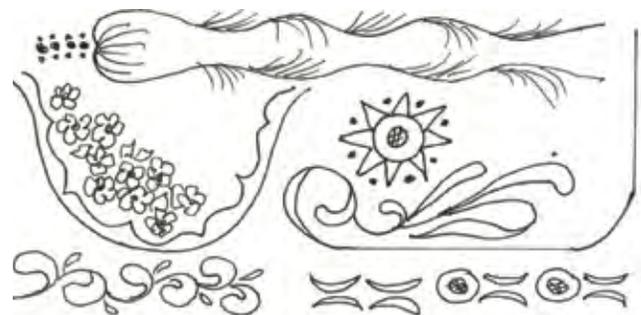


One of the two double seated chariots.

their beaks and swirls down and over the top of the wheels, whose spokes are tulip shaped. The tail also swirls down the inner edge of the chariot and then curls back around itself, ending in a tuft of hair. A carved drapery forms the entry opening where one would step over.

The second half is very difficult to read as in all of our photos, it is slanting away from us. What can be seen looks like more leaves, fronds and vines gathered into clusters and swirling down over the top of the second wheel. A large tube or horn shape, with a band around the middle, runs next to the edge at the seat opening, out of which flows more drapery - or gathers the drapery up. The chariots look to have been gilded and tinted and indeed, the remains of a red tint can be seen on the chariots at Halfmoon.

The horses and even the donkeys have shiny silver shoes, which were carved into the hoof wall; with the exception of Mascot and no doubt his brother, who have silvered cast iron shoes.



Examples of decorative patterns found on the carousel.

As a final touch before the varnish was applied, beside painting the veining, over painted patterns were added to the trappings. These consist of striping as well as decorative shapes similar to those used on the centerpole supports as well as flowers, curlicues and symbols. There are also patterns of curls and "S" curves on certain parts of the saddle, such as the skirt. I have included some of the patterns in the examples above.

It is interesting to note that the horses were not organized across the rows by color. That is to say, there isn't a row of blacks or a row of dapple grays, for example. The overall look is of body colors dispersed throughout the ride with the unifying aspect of the black saddles. Also, going against popular belief that horses should be left with white bellies, chests and inner legs, only the pintos show this here. The other colors of horses have their entire bodies painted. It is also to be noted that all the animals have a shiny coat of varnish on them, which makes the perceived colors sing - at least in my mind: a lesson to all of us who restore back to original.

I hope everyone who has taken the time to read all of this will find the same joy I did in becoming immersed in this truly wonderful photograph. I can almost feel it in my hands and wish it were so. I would like to thank Bill Benjamin and Barbara Williams, my fellow collaborators on the Halfmoon Project, for allowing me to have all the fun of peering, poking around the corners of this photograph and writing its description.

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“VINTAGE FAIRGROUND ORGANS”



VINTAGE FAIRGROUND ORGANS

By Brian Steptoe

48 pages, 8 1/4" x 8 1/4". Softback.

ISBN 9780952311263

Price including airmail shipping to U.S. - \$18.00

(PayPal available), Visit www.jumperbooks.com.

This book by English author Brian Steptoe, published by Jumper Books in October 2010, is a personal selection of color photographs of the ornate facades of fairground organs dating from the 1890s, by the major makers including Bruder and Ruth from Walkirch in Germany, Gavioli, Marengi and Gaudin from France and Hooghuyts from Belgium.

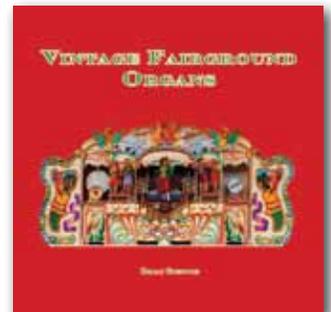
A number of the photographs are of organs still in use on the vintage fairground rides they were originally intended for and others are shown in preservation. A short history acts as an introduction and extended captions give more information on many of the organs featured. A total of 28 organs are featured, many as two-page spreads.

Jeff Shackell's Gavioli (above)

87-key Gavioli, built in 1896, this was most well-known as the organ on the William Beach Switchback ride. Owned by Jeffrey Shackell. Photographed at the Banbury Steam Rally in June 2004.

Book Cover (below right)

Features the 89-key Marengi, ex-Irvins gallopers. Built in 1909 and thought to have been first used with a Pat Collins show, it was acquired by William Irvin in about 1914 and travelled with the Irvin family gallopers. The organ was separated from the gallopers in the late 1990s. It was acquired by Graham Atkinson and major restoration carried out by Judith Howard and David Burville. Photographed at the Great Dorset Steam Fair in August 2008.

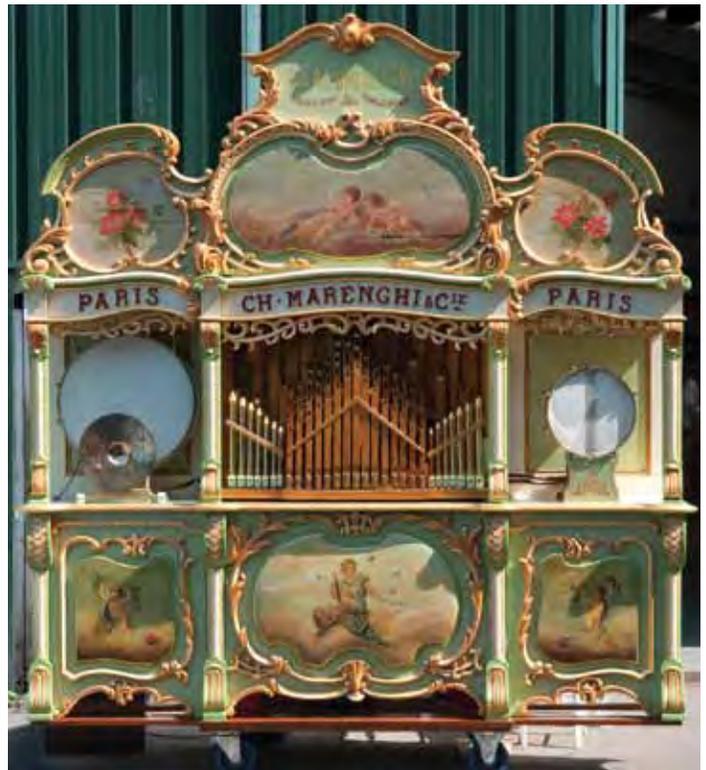




De Efteling salon organ (above)

87-key Gavioli organ on the salon carousel at De Efteling Park, near Tilburg in Holland. This organ was built in 1895 and was used on showman Piet Janvier's cakewalk before going to De Efteling in 1945.

Photographed at De Efteling, June 2000, at the launch of the Year of the Carousel events at the park.



Organ and front at Wookey Hole (magazine cover) and Ex Wookey Marenghi (above)

49 key Marenghi, now owned by Richard Evans but previously included in the fairground collection at Wookey Hole. The organ was built between 1902 and 1910. Its full history is not known, but it is thought to have been used as a street organ in Holland. It came into the UK in the 1950s, imported by Bill Barlow. It was then owned for a short time by a Tom Fisher, who sold it to Tussauds for use in their London waxworks, then going to the Tussauds collection at Wookey Hole.

Restoration under Richard Evans' ownership was carried out by Tim Blyth. The facade is very original and the restoration of this by Vicky Postlethwaite was carried out sympathetically with the original, which appeared to never having been stripped and repainted. Its first public showing after restoration was in March 2003.



Goff Ratcliff's Marenghi (above)

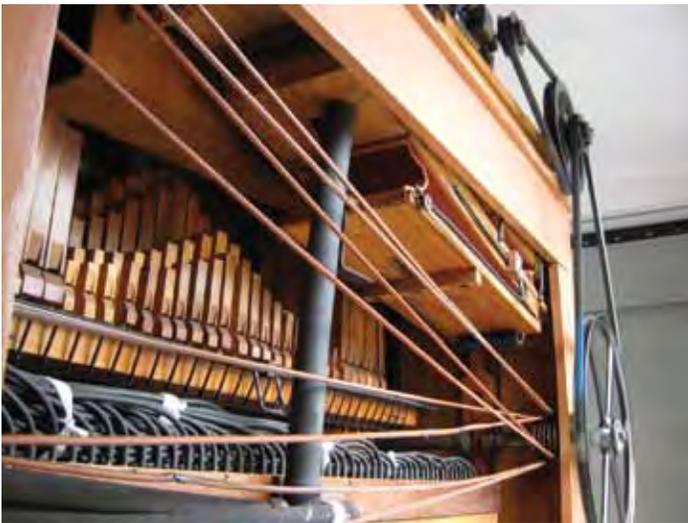
89 key Gavioli with a Marenghi front, owned by Goff Radcliffe. Built in 1904, imported to the UK in the 1960s by Bill Barlow, when the Marenghi front was added. Later sold to Arthur Prinsen in Belgium and acquired by Goff Radcliffe in the 1970s. Photographed at the Hollycombe Collection fair and organ event, July 2008.

Hans Schafer's Ruth (top right)

96 keyless Ruth owned by Hans Schäfer. Built by Ruth in 1904 as an 89 keyless model 36, altered to a 96 keyless model 98 by Voigt.

Photographed at the vintage fair at Crange, Germany, June 2006, during NCA tour visit.

Knoebels Grove Band Organ Rally



The business end of Tom Billy's Model 33, A. Ruth & Sohn organ.

By Tim Wagner

The COAA held a band organ rally at Knoebels Amusement Resort, Elysburg, PA, on June 12-13, 2010. 135 members gathered from 17 states, Puerto Rico, Canada and the Netherlands, bringing 45 organs to the park. Including Knoebels' own 10 band organs, that brought the total number of organs in the park that weekend to 55. As always, Knoebels was a most gracious host, and for two days the park was filled with more than its share of "The Happiest Music on Earth".



Kevin & Lindy Sheehan's hand-cranked, Elbert Puer Dutch Street Organ, "The Squirrel".



Norm Gibson proudly displays his hand-built "Scotsman" organ. Photos courtesy of Tim Wagner



Rally organizer Tim Wagner.



Nine-year old Ian Fraser treats a concert audience with his 19th century Celestina organette.



Ed Ditto cranks his beautiful new 20-note Raffin.



Maxine Ritthaler enjoys Kurt's antique Wilhelm Bruder Barrel organ.



Harold Wade entertains with a delightful 31-note Raffin organ.



Brothers Ron and Dick Knoebel, with sons Trevor and Rick, accept COAA's Preservation Award. Photos courtesy of Tim Wagner (center)



The colorful 98-key Pell-Yorburg organ backs builder and carver Bob Yorburg.



COAA Band members concertizing with Dave Wasson's hand-built 98-key concert organ.



Knobeles Orgelmeister, Dave Wynn, demonstrating a Limonaire organ.



Burl Updyke tickles the Tangley.



Tom Billy amazes crowds with his Coney Island Ruth organ.



John Ashworth tends a North Tonawanda brass trumpet organ.



John G. Ravert, Sr., colorfully displays two Wurlitzer organs.



Andy Bogert enjoys grinding duty on mom and dad's 31-note Raffin delight.

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Dick Knoebel and Dave Wynn host a session featuring the Knoebels organ collection. Photos courtesy of Tim Wagner



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MERRY-GO-ROUND MUSEUM'S 20TH



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Leroy and Betty Schumacher's delightful Wurlitzer 146 band organ.



Pete and Jill Hallock's Bruder organ.

SANDUSKY, OH – As part of their 20th birthday celebration, the Merry-Go-Round Museum (and downtown Sandusky) welcomed the Carousel Organ Association of America's July, 2010 band organ rally. Dozens of organs and hundreds of attendees took part in the rally/party.

The organs ranged from century-old antiques to newly built machines, all filling the mid-summer air with the "Happiest Music on Earth".

And a happy weekend it was for the museum, officially founded in July, 1990, the result of a gathering to celebrate the release of the USPS' commemorative carousel stamps. Since then, the museum has grown into a center of fun and learning for kids of all ages.

The museum is open year-round and hosts an operating carousel as well as its numerous exhibits and displays.

Visit www.merrygoroundmuseum.org for information on the MGR Museum. Visit www.coaa.us for information on the Carousel Organ Association of America.



Terry and Joan Haughwout's model 79 Wilhelm Bruder organ.



Eddie and Bernice Evarts happily travel with their new Stinson organ.



Howard Kast plays Marty Anderson's 26-note John Smith universal organ.



MaryJane Anderson enjoys her debut season with a Castlewood organ.



Wally Venable (center) delights in sharing his home-built John Smith organ.

Carousel Modelers and Miniature Association

The Carousel Modelers and Miniatures Association (CMMA) has been reorganized. The CMMA was founded in 1986 for the purpose of bringing together modelers, miniaturists and woodcarvers interested in building operating miniature carousels.



CMMA membership includes the quarterly publication, *Horse Tales*, a membership directory and the hobby's greatest fellowship. The 2009 convention was held at the Herschell Carrousel Factory Museum.

The CMMA is now accepting 2010 memberships. Past CMMA members will be contacted with membership information. Membership dues are \$20 per year. Checks or money orders should be made out to the CMMA and sent to the CMMA secretary-treasurer.

If you are interested in carousel models, miniatures or woodcarving, please contact the CMMA for additional information. All inquiries or questions should be sent to Patrick Wentzel, CMMA secretary-treasurer, 2310 Highland Ave., Parkersburg, WV 26101-2920 or call (304) 428-3544, or email pwentzel@patrickwentzel.com.

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Mike Grant has two organs set up in his trailer as well as his extensive library of organ rolls on display.



Cliff and Sharon Black ride the MGR Museum carousel.

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CAROUSEL BOOK REVIEW

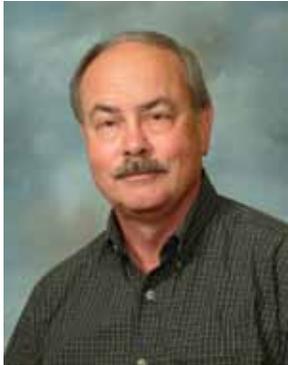
“TREASURES FROM THE GOLDEN AGE”

- WEST COAST CAROUSELS

By Lourinda Bray

Special to *The Carousel News & Trader*,

Treasures from the Golden Age, West Coast Carousels, by Eric C. Pahlke, is one of several books on carousels being published this year.



Eric, (shown left), is a photographer/writer based in San Diego, CA, who has already published a book on Victorian houses, which is a tribute to the beauty and diversity of Victorian architecture with a concise history of the early house owners.

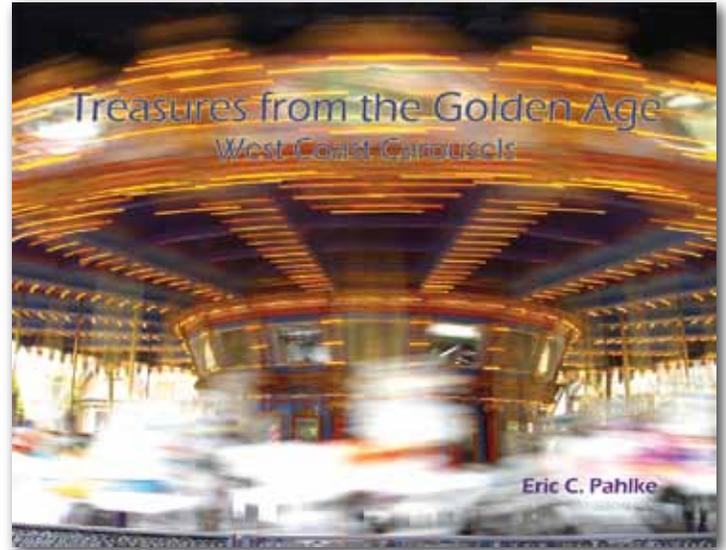
Thanks to his wife, Barbara's, love of carousels, Eric has written and provided the photographs for this first of what will

become a series of books on our favorite subject. He has divided the U.S. into a series of vertical bands, where he identifies and photographs as many merry-go-rounds as possible. For this book, he photographed over 30 carousels before he decided to narrow the scope of the project. He and Barbara travel in their motor home, which allows her to get her fill of rides along the way.

The information in “Treasures” has been carefully and diligently researched by Eric, who was as concerned that the book be historically accurate, as he was that the photographs told the story. Understanding that when words go into print they become engraved in stone, he asked historian, Brian Morgan, for confirmation of his facts and added me as proof reader and thorn in the side.

Thanks to Eric's sense of aesthetics and composition and the wonders of the digital camera, the images are well composed, crisp and have amazing color. Even under poor lighting conditions, Eric has been able to take great pictures, even adding his favorite “motion studies” here and there. One such is on the cover, which I feel does indeed capture the magic and movement of the carousel. Each chapter starts with the history of the carousel in question, including its other locations, as well as that of the manufacturer. As other carousels by the same maker are discussed, further bits of history are added as well. So that by the end of the book, the reader has acquired information without actually being aware of it.

In the preface, Eric writes: “Treasures from the Golden Age, West Coast Carousels is my tribute to the artistry of the



classic, hand-carved wood carousel in America. Different people define the “Golden Age of the Carousel” with different years, but for my purposes, I've settled on the fifty years

between the 1880s and the 1920s. I've also limited my scope to the carousels along the West Coast, as an effort like this for the entire country would fill volumes.” This, therefore, leaves out rides built after 1927, which includes half and half Allan Herschells as well as all metal animals by Arrow Development, Ewart, Allan Herschell, etc. He does include examples of fiberglass replica carousels as well as newly carved and/or community carved ones. Plus, there is a final chapter on three museum collections.

A locator map at the front will help you plan your own carousel odyssey. It reminds me of one I made 30 years ago, visiting the H-S in Monterey (now gone), the Loeff at Santa Cruz, the H-S at Golden Gate and Tilden Parks, and the Dentzel at Fleishhacker Zoo.

Eric's thrust for the book is not to just show a bunch of pretty pictures, but to further “inspire people to take an interest in classic carousels.” “Let our first priority be to save our operating carousels, for they best display the full artistic and functional beauty of this uniquely American artform. If an owner can no longer afford to run their carousel, let's work to save the hand carvings and paintings from the scrap heap. Future generations deserve nothing less.

Call me biased, but I think a copy of this nicely done book belongs on every carousel enthusiast's book shelf.

Treasures of the Golden Age, West Coast Carousels can be purchased for \$29.95 (approx. \$35 with shipping, etc.). Email the author at epahlke@san.rr.com or epahlke71@gmail.com, or call (858) 869-5304



Dentzel Tiger at the SF Zoo.

NCA Founders and Carousel Historians, Rol and Jo Summit Host **The Illions Kin Special Reunion**



Descendants of carousel legend, M.C. Illions, gather at the Summit's home in Southern California, August 29, 2010.

By Rol Summit

Special to The Carousel News & Trader

Descendants of master-carver, Marcus Charles Illions enjoyed another family reunion on Sunday, August 29. The traditional event, hosted by “adopted family” Jo and Rol Summit, Rolling Hills, CA, was the fourth in the series dating back to 1973. Present were four generations of the family tree ranging in age from Frances Illions Salens (86), daughter of Rudy Illions (granddaughter of Marcus Charles) and her two daughters, to Aysia Pease (10), granddaughter of Frances’ sister, the late Ruth Illions Pease, who was represented by her husband, Walter, and their three children and grandchildren. Three of the four children of Joe, Rudy’s son, (deceased), came together, along with their children and grandchildren.

Another branch of the family, whose patriarch Harris “Harry” Illions printed the Carousell Works catalogs, was represented by Sharon Illions, widow of Dr. Ron Illions (ninth of the twelve siblings), their children and grandchildren, and David Illions, son of Harris’ eldest son, Leonard. David supplied the chosen “street names” of his father (Lennie) and siblings in the family portrait on display.



M. C. Illions descendants' reunion at the Summit's home in 1979. Shown here, but sadly missing from the most recent gathering above are Esther, with cane; Ruth, behind her in a white sweater; Bette and Barney, Margaret and Joe, far right; and Dr. Ron, top center.

In the midst of Coney Island style snacks and libations, lively conversations and historic archives, one of the highlights of the afternoon was the screening of a professional videotape which had been commissioned by



Rudy Illions (left), grandson Phil, brother Barney and son Joe in 1973.



Gayle Salens, who flew in from Texas, Jo Summit (center), and Walter Pease, August, 2010.



Frances and Jack Salens, Esther and Rudy Illions in 1973.

Dr. Ron to commemorate the reunion of January 10, 1990. Shrieks of delight pealed forth from mature adults and their own children when they saw themselves as children some twenty years before.

Raucous revelry alternated with hushed reverence as fondly remembered ancestors were revived on the screen.



Illions family histories line the hallway during that last reunion. The Harris Illions family portrait is upper right. And, no, the horse is not an Illions; it's a Muller.

The afternoon came to a reluctant close with an updated group portrait. All agreed that the occasion was much too precious to happen so rarely. Maybe five years for next time!



Mike, Ruth and Walter Pease with Barney Illions (foreground) in 1979



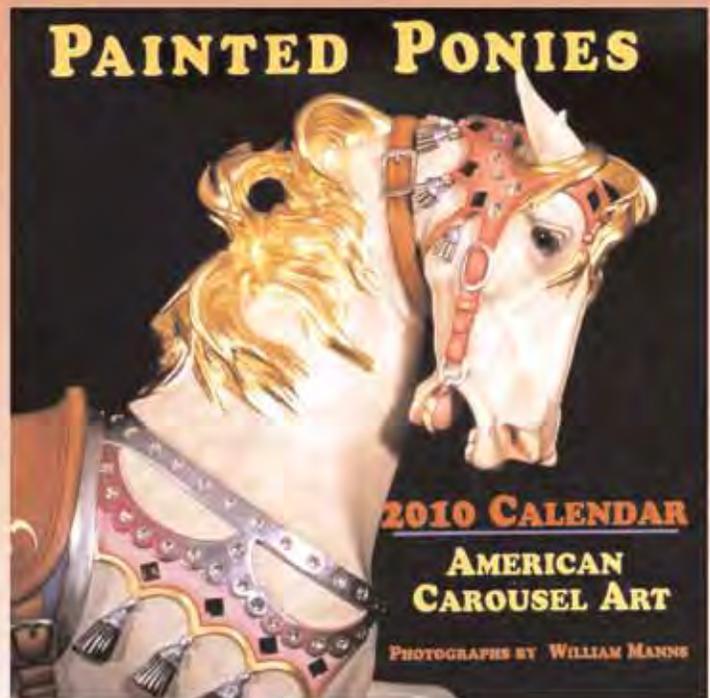
Carol Pease in the foreground as the Illions clan gathers before heading home, August, 2010.

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