



The
Carousel

News & Trader

January 2010
Vol. 26, No. 1
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Butchart Gardens in Victoria, BC**

**A Look Back at Frederick Dolle,
"The Carousel King"**

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The Silver Beach Carousel in MI**

Christmas Carousels in Germany



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ON THE COVER



January, 2010
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The Royal Canadian Mounty Horse among the menagerie on the new hand-carved carousel at Butchart Gardens in Victoria, Canada.

Photo courtesy of Butchart Gardens

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Letters to the Editor

Dear Roland

My colleague, Chris Mack, at the San Francisco Rec & Park Department, just forwarded me Eric Pahlke's email on his West Coast Carousels project.

I'm trying to get the word about a business opportunity we have here in Golden Gate Park in San Francisco. We have released an RFP seeking an operator for the Carousel and adjacent Food Kiosk and I'm looking to spread the word about the opportunity to as many people in the carousel world as I can.

So please help me out and send it on to others you know who might be interested.

The RFP can also be downloaded on our agency's website (http://www.sfgov.org/site/recpark_index.asp) at the bottom left.

– Lev Kushner, Property Management,
SF Recreation and Park Department, (415) 831-2771

Dear Carousel News,

I was wondering if any knows of what might have happened to the "Illion's" That used to be at the Seattle Center at Fun Park ?

– Elaine Groth, elainekunze@aol.com

Hi Roland,

I would like to congratulate you on a truly wonderful December CNT! The pictures and descriptions of the conference activities are just terrific! They exude warmth, fun, sentiment and are informative.

I love the pictures with people identified and talked about. It's a really endearing issue. I don't know if you knew it, but you really had your heart in it!

– Barbara Williams

Roland,

I really enjoyed (am enjoying) your section on the NCA Convention in Pennsylvania in the December issue. Very nicely done.

Thank you,
– Brian and Elinor Morgan

FROM THE EDITOR:

My apologies. In my third winter as editor of *The Carousel News & Trader*, I am again reminded why the previous publisher put out a double issue in the winter months. It starts with the NCA Convention in the fall, then IAAPA the week before Thanksgiving and then into the holiday weekends of Christmas and New Years. The Post Office gets swamped and printers take long weekends, making it difficult to get the issues out in a timely fashion. Due to these and other circumstances including a battle with the flu and a computer crash, the December and January issue have shipped out late. We appreciate your patience and hope you appreciate getting your full 12 issues each year.

– Roland Hopkins

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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 very busy late fall/early winter. After installing my new carousel at **Butchart Gardens** in Victoria, BC, Canada, I was off to the IAAPA Expo in Las Vegas, then I flew to the Kiddieland auction, then flew to the grand opening of the carousel at Butchart Gardens (Dec. 2) and then flew back to Chicago to remove the Kiddieland carousel (which needed to be off the grounds by the first of the year).

I then flew back east, driving all over New England and New York making insurance inspections on carousels. I was lucky and got out right before the big winter storm, and got home just in time for Christmas.

It was bitter sweet for me going back to Chicago to remove PTC # 72. It was sweet to spend time with friends and family having grown up there, but bitter seeing **Kiddieland** only a shell of what it was and soon to be gone forever.

The trip did remind me of why I moved to California when we worked outside with a 1 degree temperature and a -25 wind chill. It's a good thing that my crew all grew up in the cold, I'm not sure if my California employees would have liked working in that weather. I do have to thank my brother-in-law, Dennis, for bringing over a his semi-truck to make the job go faster.

The historic carousel is now in storage and we are working on either keeping it in Chicago or bringing it back to Waterbury, CT, where it was operated for a number of years



The classic, historic 1950 PTC "out and back" roller coaster going "out" of Kiddieland forever. The coaster is slated to be "back" up and running next season in Illinois.



The Kiddieland carousel, PTC #72 coming down.

before moving to Kiddieland in 1947. Believe it or not, the original Waterbury carousel building is still there, in excellent shape, and ready for a carousel ASAP.

We'll keep you up to date when we find a new home for PTC #72.

Mother leads boycott of mall over carousel removal

A local mom who wants parents to ride the **South Coast Plaza** carousel instead of visiting **Fashion Island** said the recent one-day boycott would be an informal affair.

Keree James, a mother of two, is organizing the boycott to protest the Irvine Company's plans to do away with a carousel at Fashion Island.

James called for parents to ride the carousel at South Coast Plaza at any time of day during the recent protest. There were no planned demonstrations or speeches during the one-day event, she said.

An online petition James has started to save the carousel had gathered almost 950 signatures as of two days before the boycott. The petition to save the carousel can be accessed at www.ipetitions.com/petition/savethecarousel/index.html. The Carousel Carnivale, as it is known, has been at Fashion Island since 2003.

The Irvine Co. announced plans to remove the ride late in 2009 as part of ongoing renovations at the 42-year-old shopping center. The two-year project includes adding Italian-inspired fountains and 150,000 square feet of additional retail space, as well as old-world-style streetlights and paving stones.

The carousel would be dismantled to make way for 4,000 square feet of extra retail space, additional seating and a new fountain in Pacific Court at Fashion Island.

Irvine Co. officials say renovation plans are underway, and that it's likely too late to save the carousel. The company has not announced when the ride will be dismantled.

Funds for carousel are being collected

The **Battenkill Carousel Resurrection Project** in NY is looking for people to contribute to the carousel, either by adopting a horse, financial sponsorship or with a new idea.

So far, more than half of the horses on the carousel have been “adopted” by good people with passion and artistic flair.

“We would be delighted to talk with anyone who is interested and/or has an idea for the carousel.”

For more information, call Naomi Marsh at 518-677-5665.

Sawyer’s Creek sold to Hannibal, MO, Couple

A Hannibal couple has decided to keep Sawyer’s Creek afloat.

John and Judy Kenison bought the amusement park complex Wednesday afternoon at a public auction by Norton Auctioneers for \$330,000.

The park has been closed this past year, and has since been in the hands of Ralls County State Bank.

On a cold winter day, the Kenisons invested into their community again to keep the tourist attraction from sinking.

In a matter of minutes, the 20,000 square foot property was sold to the Kenisons as is.

“I guess I have mixed emotions. We feel we bought it right. Now the idea is to turn it around in some way to be profitable because it hasn’t been for the last couple of buyers,” says John Kenison.

Kenison says there will be some changes in the way things are operated once Sawyer’s Creek reopens.

“I can’t tell you exactly what we’re going to do at this time. I’ve got some kids that will probably be involved to some extent. I definitely want to have a discussion with them before I go too much farther,” says Kenison.

Kenison did say his plans include keeping Sawyer’s Creek as an amusement park. He says that’s what it was built to be. He also likes the location and the proximity of the Mark Twain Cave to draw in the tourists. And he hopes locals will come out too.

Apollo to Buy Amusement Park Operator Cedar Fair

“This transaction allows Cedar Fair unitholders to realize significant value from their investment in our company over recent trading levels,” said lead director, Michael Kwiat-



Much of the original paint adorns the PTC #72 carousel.

kowski, in a statement. “Apollo has a strong track record of growing businesses, and its desire to add Cedar Fair to its portfolio serves as a testament to our solid business model and the talent of our people.”

The Sandusky, Ohio-based Cedar Fair owns and operates 11 amusement parks, seven water parks, and five hotels. Its properties include Cedar Point in Ohio, Canada’s Wonderland near Toronto, Dorney Park in Pennsylvania and California’s Knott’s Berry Farm and Great America.

The deal has been unanimously approved by Cedar’s board of directors and is expected to close by the start of the 2010 second quarter. It is contingent upon holders of two-thirds of the company’s shares supporting the transaction and regulatory clearance. Under the terms of the merger agreement, Cedar Fair may solicit alternative bids for 40 days.

So far we’re told management and operations will remain the same with no park closures.

I hope everyone had a great holiday season.

– Dan



The historic PTC #72 inner housing, sans platform and horses, now in storage awaiting a new home.



The original carousel building, the home of PTC #72 in Waterbury, CT, in the 1930s and ‘40s still stands and is carousel ready and in excellent condition although it has not seen a carousel since 1947. Maybe it will see one again soon.

THE MYSTERY OF THE ISLAND PARK LOOFF

SAVE OUR WOODEN CAROUSELS

Notes from Marianne...

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

*Marianne Stevens poses on her
prized Looff carousel at Shore-
line Village in Long Beach, CA
in the 1990s.*



Several years ago, I received a letter from John Pierce, the retired Police Chief of Portsmouth, RI. He grew up riding a carousel he called The Island Park Carousel, and wanted to share his memories with me. He had written a book about Portsmouth and its history.

I first saw this carousel, now known by a different name, in 1973. You could tell that it had been a beautiful machine when it was new. Years of neglect, exposure to the weather, and the indifference of park maintenance had all but shrouded the beauty under many layers of park paint, and hasty repairs done with nails and duct tape. Yet somewhere under there, the soul of this carousel was crying out to be free.

I inquired whether the machine might be for sale. No, the owner said, I'm going to fiberglass them all; these wooden

figures are too much trouble.

I saw this Charles Looff machine twice after that, and its appearance saddened me. The owner claimed that he put side curtains on every night, and removed the animals to indoor storage when the season was over. But, the appearance of the figures indicated otherwise.

In 1976, I was in New York City, when a friend called me and said the owner had sold all the wooden figures to a ride broker in Virginia, and had purchased metal horses to use on the frame. He wanted to buy the group, but he needed a partner. This carousel was a mixture of two distinct styles.

The stationary figures were from 1885; very early. These consisted of horses, as well as giraffes, goats, a camel, and a setter-type dog.

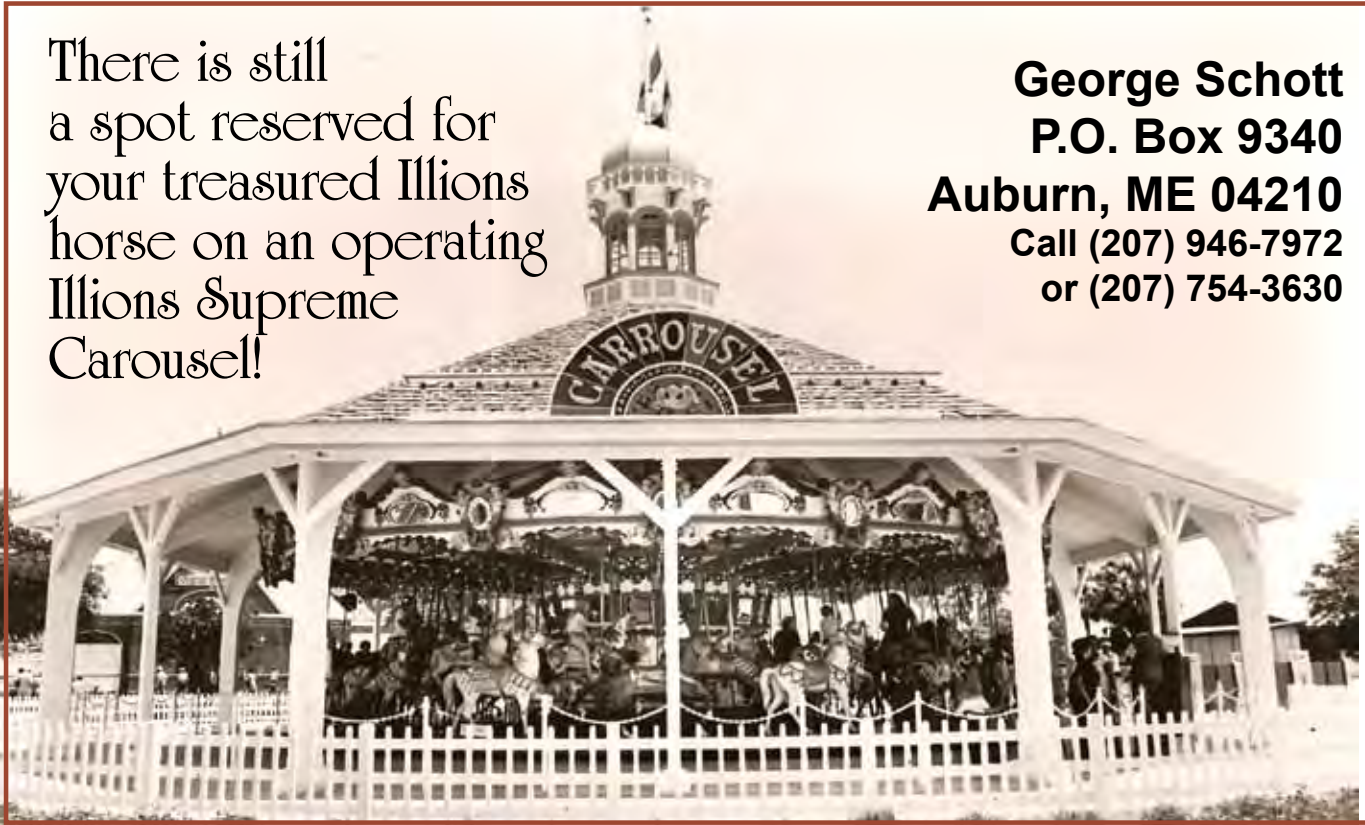
The jumping horses were much later – about 1906. Many of these had elaborately carved trappings with cherub faces and wings, fruit, feathers, gamebirds, rampant lions and more. I had often wondered where this carousel had come from, as the later figures seemed much too fancy for a small machine.

Chief Pierce provided me with the answers. He was raised in Portsmouth, RI, and grew up riding this carousel. It was the second Looff carousel there, being so close to the Looff factory at Riverside.

The first carousel installed at Island Park was a stationary menagerie two-row machine which was placed in a building

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The "Game Birds" Loeff. This beautiful figure is featured in "Painted Ponies".

Photo courtesy of Marianne Stevens

near the ocean in 1898 by the Barker family. In 1905, the Barkers purchased another Loeff carousel.

It was set up on the South side of the street, and they cannibalized the earlier one. Some of the large outside row stationary figures were retained for the new machine, as well as the giraffes, goats and camels, but most of the rest were sold to barber shops and variety stores. At this point, the figures retained their original paint, according to Chief Pierce.

The great hurricane of 1938 wiped out the entire park, except for the merry-go-round. Thus, Island Park, founded in 1897, closed in 1938.

During the 1930s, the Roosevelt administration developed a program to put people to work during the Depression. It was called the Works Project Administration, or the WPA. Many artists were employed painting murals in Court Houses and Civic Centers at that time. For reasons unknown to me, the Island Park carousel was chosen to represent the development of the American carousel industry, and some of the outstanding carvings were incorporated into "The Index of American Design", a book which covers a broad spectrum of American arts and crafts, using mainly paintings and drawings, instead of photographs.

Among the animals used were the outer row giraffe, a goat, a setter-type dog, a roached mane jumper and the gambirds jumper shown on p.119 of "Painted Ponies", with the tucked head, martingale with feathers, and a pair of gamebirds hanging from the cantle, and a pair of small panthers.

In 1940, the carousel was moved to the newly reopened Riverside Park in Springfield, MA, and operated there until 1943, when it was placed in storage due to war time restrictions. In the spring of 1946, it was installed at Ocean Beach

Park, in New London, CT.

The carousel had always been operated inside a building until it went to Ocean Beach, one block from the Atlantic Ocean, I am probably correct in assuming that the animals were then in excellent condition.

How tragic that in the ensuing years, it had so little care that the older animals were almost unsalvageable. I restored one of the crook-necked giraffes myself and it was a nightmare. The wood was so punky that I had to use a wood stabilizer on it, and much had to be re-carved. The later figures had mainly joint problems, and/or abuse. The beautiful gamebirds horse had a lateral split an inch wide down the entire romance side. Anyone who works with wood, especially old and abused wood, will tell you that the worst thing that you can do is try and close it quickly. That only makes the backside pop open.

We placed 4 band clamps around the horse's body, and turned them a half a turn once a week for six months. That did the job, and it has never cracked. If you try and fill a split that large, it throws the carving off, and makes it look odd.

Four of the Island Park's horses were repaired and put back to work on a large Loeff carousel, currently operated at Yerba Buena Gardens, in downtown San Francisco. The styles blend perfectly. The rest went to collectors, who don't mind time or expense that it will take to bring these marvelous pieces of wooden sculpture back to almost new condition.

I think that this is one case where the animals were saved when their owner sold them.

*Happy New Year,
Marianne*

SCENES FROM IAAPA, 2009



One of our many good friends from the Santa Cruz Beach Boardwalk, Donaven Staab stops by to say, "hello".



George Frantzis of Quassy Amusement Park with a century old E. Joy Morris on loan for our display from the John and Cathy Daniel collection. The figure may just be from the Quassy carousel.



Above and below, the guys from Belmont Park in San Diego, CA, made us promise we would print their pictures in the magazine. We had so much fun gabbing, I never got all of their names down, but they know who they are.



The crew from Trimpers Rides in Maryland stopped by to talk about new gears for their 100-year-old carousel.



Connections and information is what IAAPA is all about.

Carousel Calendar

BAND ORGAN RALLYS

January 31, 2010

HANFORD, CA – Organ Rally. Visit four amazingly rare church organs and the Fox Theatre organ. Expecting numerous visiting band organs and crank organs as well. Catered lunch with admission and carousel rides. For more information, contact Dave Jones at (559) 582-5024.

NEW CAROUSELS TO VISIT

December 1 - Present

VICTORIA, BC, CANADA – New hand-carved, custom-built carousel at the world-renowned Butchart Gardens. The 30 basswood-carved animals on the Rose Carousel were crafted by Brass Ring Entertainment of Sun Valley, CA. The traditional horses are joined by bears, ostriches, giraffes and even replicas of Butchart's owner's two dogs. The Children's Pavilion housing the carousel has a dome with a full-fronted glass façade and a roof planted with native plant species. The pavilion also has an event room for such things as children's birthday parties which have already become quite popular following the grand opening of the Rose Carousel on December 1st. The Butchart Gardens is open daily year-round and welcomes close to one million visitors from around the world each year. It is a designated National Historic Site. The Children's Pavilion and Rose Carousel are open daily. For information, visit www.butchartgardens.com or call (250) 652-5256.

January 2 - Present

SILVER BEACH, MI – The new Silver Beach Carousel is now up and running with tigers, a hippocampus, a panda, and a clown fish among the 48 unique carousel figures, hand-carved and hand-painted by Carousel Works. Carousel Winter Hours, (Starting Saturday, January 2), Thurs. 10 a.m. - 5 p.m.; Fri. 10 a.m. - 5 p.m.; Sat 10 a.m. - 5 p.m. The Silver Beach Carousel is also available for reservation for weddings, parties, and field trips (a great learning treat that also involves a visit to the Curious Kids' Discovery Zone). For more information, visit, www.Silverbeachcarousel.com and www.Curioukidsmuseum.org.



Dave Norton on a visit to the CNT booth at IAAPA in Las Vegas. As you know, the PTC #72 carousel was saved intact. Dan is now working very hard to find a new permanent home for the historic merry-go-round.



Our friend Gary Neil stopped by. He operates one of the only two historic carousels in Vermont. His is in Quechee Gorge Village, just outside of Woodstock, VT. If you have never been there, this is among one of the prettiest, quaint, yet breathtaking places to visit in the country. For the other historic carousel in Vermont, you would travel north from Quechee to the Shelburne Museum. You can get there quickly on I-95, or take the old highway, Route 100 for the scenic tour. Think Route 66 meets Vermont.



This replica Dentzel lion on loan from the John and Cathy Danial collection guarded our booth all week.

Come along for the ride!



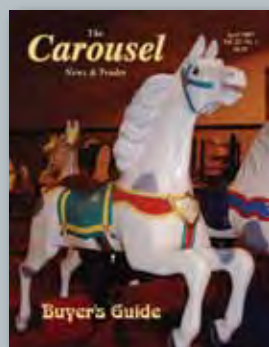
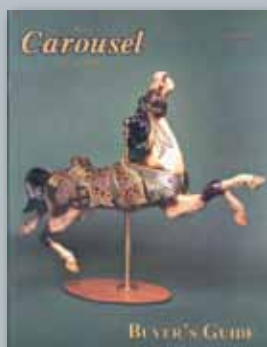
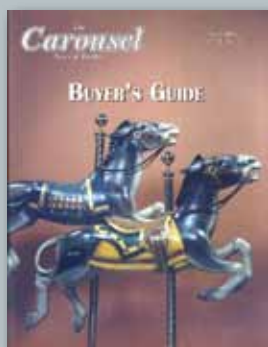
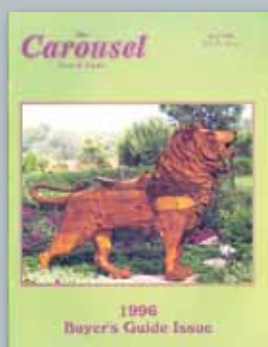
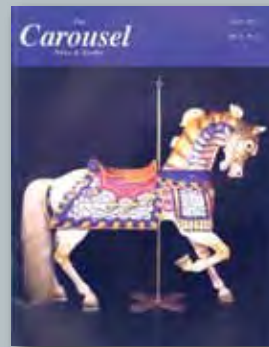
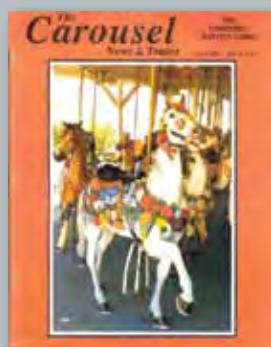
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Brother-in-Law of Charles I. D. Looff, Dolle Left His Mark on Many Carousels

Mr. Frederick Dolle: A Look at a “Carousel King” in his Heyday



Silver Beach Carousel rounding board. Ray Simmons, Charles Looff's great-grandson, donated the unrestored rounding board to the Silver Beach Carousel Society for their museum, where it is now displayed. Photograph provided by Ray Simmons

By William Benjamin, Ph.D.,
and Barbara Williams

Special to *The Carousel News & Trader*

Each reader, for a different reason, may know the name Frederick Dolle. Some may know of him as the brother-in-law of Charles Looff, others as the manufacturer of a specific park carousel. The most extensive description of him in carousel history books, a total of eight lines, can be found in Frederick Fried's "Pictorial History of the Carousel". During the course of researching turn-of-the-century newspaper archives for information about Henry Kolb's carousel at Sulzer's Park, (see our previous article in *The Carousel News and Trader*, June 2009), we occasionally came upon mention of Frederick Dolle and felt that there must be much more to his role in the early carousel trade than generally appreciated. This, indeed, proved to be the case.



View of the lion on the carousel at Luna Park, Sydney, Australia.
Photo courtesy of Bonhams and Butterfields.



Postcard highlighting the salt water swimming pool at Coney Island.

Tracing Dolle's Carousel Manufacturing History

It hasn't been possible to determine how, or precisely when, Frederick Dolle became involved in amusement parks and the manufacture of carousels. It is interesting to speculate that his brother-in-law Charles Loeff was an influence. However, we have found no evidence of professional connections between Dolle and Loeff. The earliest mention of Dolle in relation to an amusement business was found in the July 3, 1906 edition of *The New York Times* in an article entitled "Little Coney" A Nuisance" "Vice Chancellor Pitney plainly expressed the opinion in Jersey City yesterday afternoon that the pleasure resort known as "Little Coney Island" ought to be closed not only Sundays but weekdays, as a nuisance." Dolle operated a merry-go-round and a saloon business there.

A number of "For Sale" advertisements by Dolle, representing a series of ventures, in issues of New York's *The Evening Telegram* between 1907 and 1910 illustrate the extent of his evolving business and include the sale of a thirty-two foot stationary carousel, a small Ferris wheel, a skating rink track with an organ and three hundred pairs of Union Hardware skates. Dolle also advertised a Razzle Dazzle, a Gee Whizz, direct current motors, various gas and steam engines, a Frati orchestrion and organs for skating rinks and amusement parlors. In these advertisements, Dolle's businesses were referred to as F. Dolle's Carrousel Works (1907), Dolle's Carousel Works (1909), Dolle's Carrouseles (1910).

Dolle's role in the manufacture of carousels is best detailed in a letter from M.D. Borrelli to Frederick Fried, dated May 23, 1963 (the Borrelli letter) that was obtained from the Frederick and Mary Fried Folk Art Archives, Archives Center, National Museum of American History, Smithsonian. Borrelli, who subsequently became a business partner with Dolle, relates that he immigrated to the United States in 1907 at the age of 13 and became a "ring boy" for Dolle at his carousel at Little Coney Island. Shortly thereafter,



Dolle band organ façade of a 46-key Gavioli organ. The top cornice piece of the lionfish man is not original to the organ. Photograph courtesy of the Montana Heritage Commission, Virginia City and Nevada City Collections, Virginia City, Montana.

he became involved in the manufacture of carousels with Dolle and indicates that they would build three to four carousels per year during the winters when the parks were closed. "We manufactured everything on the construction of the Carousel except the Horses, they were carved by a man named Charles Carmel..." wrote Borrelli. (Previously, Borrelli has been most known for installing profusions of jewels on certain carousels.)

Dolle even placed his name on the facades for band organs as seen in the photograph of a late 19th or early 20th century organ manufactured by Gavioli et Cie, Paris, that used an early version of the cardboard-played key frame system. Charles Bovey purchased this organ in the 1950's from the B.A.B. Organ Company shop, located in Brooklyn. The site at which this organ was originally placed is not known.



Close up view of the man identified as Vincent Borrelli from the Park Island carousel.

Frederick Dolle's Family History

Frederick Dolle (1858-1912) came from a family with six children. His father Henry, a shoemaker, was born in Hanover, Germany and his mother Anna (nee Schneider) was born in Baden, Germany. His oldest sister Anna married Charles Loeff in 1874. His other siblings were Henry, Rudolph, Lena and Emma. U.S. census records from 1880, 1900 and 1910 show Frederick's occupations to be a "cigar marker," "retired," and "proprietor carousels," respectively. Frederick married Elizabeth (Lizzie was used in census records) in 1885. Frederick and Elizabeth had no children.

Dolle Carousels and Amusement Parks

We have been able to identify six parks that were either owned by Dolle or had carousels owned by him. Each of these parks is described in chronological order of the placement of the carousels (provided in heading parentheses), to our best determination.



Post card of the Dolle carousel at Clason Point. Postmarked 1913. Barbara Williams collection

Little Coney Island/Dolle's Pleasure Grounds, North Bergen, New Jersey (circa 1906)

As previously mentioned, there were problems at Dolle's Little Coney that led to the filing of an injunction in 1906. The newspaper coverage is the first evidence we have found concerning his involvement in a carousel or amusement business. This site appears to have had a history of "ill repute". In *The New York Times*, June 24, 1906, the headline read, "North Bergen Resorts will be Raided Today" A 2:00 PM raid was scheduled for the "Little Coney Island" section of North Bergen, New Jersey. The main issues were the sale of intoxicating liquors to young girls and boys on Sundays and weekdays; minors being admitted to indecent moving picture shows on Sundays and improper dances being held on Sundays.

Despite the "non-family oriented" activities that took place at the park, Dolle continued to manage Little Coney Island. An advertisement in the April 24, 1908 issue of *The New York Clipper* states, "The Dolle Brothers of Union Hill will manage Little Coney Island this Summer. Four additional acres have been purchased to enlarge the grounds." It isn't known if one or both of Frederick Dolle's brothers were involved in managing the park with him although both were found to be involved in the amusement business. Rudolph Dolle owned and managed a carousel in Ocean City,

Maryland beginning in about 1910. According to Rudolph Dolle, Jr. in a letter to Fred Fried dated March 17, 1987, (Frederick Fried Archive, Smithsonian) Fred's older brother Henry's death certificate from 1917 has "amusement devices" as the occupation listed. It is likely that Dolle renamed the North Bergen Park as Dolle's Pleasure Grounds for the 1909 season. In a June 5, 1909 *The New York Clipper* advertisement Dolle says, "Money has been spent in a lavish manner, and everything about the grounds is new and of the most improved and up-to-date designs.

Fairyland Park at Clason Point, Bronx, Westchester County, New York (1910)

In his letter to Fred Fried, M.D. Borrelli indicates that Dolle managed a carousel in Fairyland Park in Westchester County, NY. Fairyland Park was located in the Clason Point section of the Bronx. This section of the Bronx also hosted Clason Point Park, often referred to as "The Coney Island of the Bronx". Both parks appear to have fronted Clason Point Road, renamed to Soundview Avenue in 1916, and were likely in competition for amusement park patrons. Clason Point Park was a large recreation area with rides, entertainment, baseball fields, picnic grounds and a huge saltwater swimming pool filled with water from the East River. The latter was often called "The Inkwell" in reference to the nature



Dolle carousel originally from Fairyland Park, Clason Point, Bronx, New York. Postcard shows the carousel at Wildwood circa 1950s.

Barbara Williams collection

of the water from the river. Clason Point Park is also well known as the site of Philadelphia Toboggan Company #14.

A number of advertisements for the leasing or sale of amusement devices in Fairyland Park were found in local newspapers published between 1910 and 1915. Indeed, one such advertisement in the March 18, 1910 edition of *The New York Times*, listing plans filed for new structures in the Bronx, describes a 75 x 75 foot one-story frame carousel house built for \$4,000, on Clason Point Road. A similar announcement regarding the same site was published in *The New York Tribune* on the same date and indicates that the new carousel house was leased to Fred Dolle of Hudson Heights. According to Borrelli, the Dolle carousel at Fairyland Park was subsequently sold to the Ragamosa Brothers and moved to Savin Rock, Connecticut. It was then moved to Casino Arcade Park and Playland at Wildwood-by-the-Sea, New Jersey. Fred Dahlinger indicates that the lights of the band organ at Wildwood define it to be a Wurlitzer 153 facade.

Documentation places a Dolle carousel at Fairyland Park at Clason Point, New York. However, the Dolle carousel shown in the earlier photograph indicates its location at "Clason Point Park". This could be explained by Dolle having two carousels at Clason Point; one in Fairyland Park and one in Clason Point Park, or the caption in the postcard was more generally referring to the greater Clason Point Park area.

In the postcard photograph, (on page 15), the lady on the image seated on the stander horse and the man standing to her left may be the same individuals that are in the Park Island photograph, (shown on page 14).

The man is identified as Vincent Borelli in the cropped close-up. This family connection, the apparent ages of the individuals, and their positioning in the photo leads us to hypothesize that the man and woman standing on the platform in the center might be Frederick Dolle and his wife Elizabeth. Standing to her left could be M.D. Borrelli and then his wife, seated on the sea monster. Future research will

hopefully uncover additional photographs that may confirm the identification of these individuals.

Silver Beach, St. Joseph, Michigan (1910)

An excellent summary of the history of the Dolle Carousel at Silver Beach is provided at the Silver Beach carousel website. This history is corroborated in the Borrelli letter that also provides additional information.

The carousel was sold to Silver Beach owners Louis Wallace and Logan Drake in 1910. Interestingly, according to Borrelli, the carousel was initially to be placed in Columbia Park, New Jersey, but due to a "mix-up with the management" it wasn't located there.

Fred Dolle and M.D. Borrelli operated the carousel at Silver Beach until Dolle's death in 1912. Mrs. Dolle, who partnered with Borrelli after her husband's passing, continued to operate the carousel until the Silver Beach Amusement Company bought it from them in 1930. During this latter period, in about 1920, the carousel was modified to include jumpers. Sixteen jumpers replaced 16 inner-row standers.



Postcard showing view of Silver Beach. Carousel building is shown at the bottom center of the picture.

Barbara Williams collection



Silver Beach Carousel

***Photograph from the
Frederick and Mary
Fried Folk Art Archives,
Archives Center,
National Museum of
American History,
Smithsonian***

In 1924, Borrelli and his wife further updated the carousel by adding their characteristic jewels to the figures. According to Marianne Stevens (*Carousel News & Trader*, January, 1996), some outside row standers had up to 400

jewels on their romance side. The carousel continued to be operated by the Silver Beach Amusement Company until 1971. Marianne Stevens purchased the carousel in 1973.

The now Three Rivers carousel is a Tri-City community project benefitting Pasco, Kennewick and Richmond in Washington state, ([http:// www.threeriverscarousel.com](http://www.threeriverscarousel.com)).

The original Silver Beach carousel had one band organ. It subsequently was fitted with two additional instruments. One is shown in the accompanying photograph, a modified de Kleist with Dolle's name on it. There was a second smaller de Kleist and the third was a Style 188 North Tonawanda Musical Instrument Works organ from 1911, serial number 877 converted to the Wurlitzer duplex tracker system (information from Fred Dahlinger; *Mechanical Music Digest Archives*; and G. W. MacKinnon's Fall 1972 catalog).



***One of the
outside-row
Silver Beach
jeweled
horses, (left),
and the
original Dolle
Silver Beach
band organ
(right).***



**Photographs from the Frederick and Mary Fried Folk Art Archives,
Archives Center, National Museum of American History, Smithsonian**



Postcard (above left), showing the Hippodrome stage and the earlier carousel building in the back right circa 1910. Photograph of Dolle carousel building (above right). Reprinted with permission of George Farrall

Dolle's Park located at Rexford, New York (circa 1911)

The amusement park located at Rexford, New York was known by several different names over the years. It was built by the Lloyd Walsh Amusement Company with an initial \$110,000 investment and opened in the summer of 1906 under the name Luna Park. A selling point for the park was the area's cool breezes that provided relief from stifling summer heat in the big cities. Early advertisements in local newspapers beginning in 1906 mention the presence of 20 attractions including a merry-go-round.

Dolle purchased the park in either late 1910 or early 1911. George Farrall, who, with his wife Edith, has a residence on the former site of the park, published a book entitled *The Amusement Park at Rexford* in the early 1980s that contains extensive documentation of the history of the park as well as over 100 period photographs and diagrams.

Lou Lansing, who worked at the park from 1912 to 1917, provided a first-hand account of his park experiences to Mr. Farrall. He indicated that Dolle replaced the vaudeville hippodrome stage at the center of the park with his own carousel in 1911.

Lansing worked at the carousel beginning the following year. Postcard photographs from 1910 show the hippodrome stage and the building that likely housed the former carousel.

An advertisement from the July 11, 1911 issue of the *Schenectady Gazette* for Dolle's Park includes "THE GIANT

CAROUSEL", likely referring to Dolle's newly placed carousel. A photograph of the Dolle carousel building is also shown. Unfortunately, Dolle is reported to have lost ownership of the park to creditors in 1912. The park continued to use the name Dolle's Park until 1916 after which it was known as New Rexford Park and Colonnade Park until it closed in 1933.

An article in the April 3, 1935 issue of the *Evening Recorder*, Amsterdam, New York, entitled "Rexford Park Taken Over by Wrecking Crew" describes the carousel. "The merry-go-round, for example, was a thing of beauty in those days and boasted two fine organs which bravely blared out such old favorites as "Put on Your Old Grey Bonnet" and "Little Annie Rooney" ". The article further suggests that the carousel may have been destroyed intact "... and shortly the roller coaster, the carousel and the whip will feel the blow of the sledge and the bite of the crow bar".

George Farrall states "We have found many pieces of broken window glass along the foundation lines of the former carousel building in colors of maroon, orange, yellow, green, blue and purple. In addition, there were pieces of otherwise clear glass with frosted geometric patterns as well as some molded clear glass."

"On a summer's night, the gentle breezes which blow in from the river through the lofty pines in the old Rexford Park area often create strange far-off sounds...as though in the distance, if



An advertisement for Dolle's Park in the July 11, 1911 issue of the "Schenectady Gazette" (above), and an enlargement of the description of the carousel (below), kindly provided by Kathy Van Flue of the Schenectady County Public Library.



***Dolle's Park Island
Amusements Carousel,
Lake Orion, Michigan.***

Photo circa 1915.
Reprinted with permission from
Images of America – Lake Orion
by James E. Ingram and Lori Grove.

one listens real hard, can be heard the downward rush of a roller coaster, shrieks of excitement, the laughter of a happy crowd.” From *The Park on the Palisades* by Larry Hart, from Schenectady's Golden Era 1880-1930. *Old Dorp Books, Scotia, New York. 1974*



Park Island Amusement Park, Lake Orion, Michigan (circa 1911)

The book *Images of America – Lake Orion* by James E. Ingram and Lori Grove, Arcadia Publishing, 2006, provides an extensive history of Lake Orion and features its former amusement park on Park Island. According to Ingram and Grove, resort developer John Winter bought Park Island and established an amusement center there in 1911. Park Island drew summer-folk by the thousands who arrived by train at Lake Orion's Main Landing where passenger boats transported them to the Island to fill the cottages for summers of leisure, fishing and fun. According to the Borrelli letter, Dolle owned and operated a carousel at the park at the time of his death in 1912; thus, his carousel was likely placed there in either 1911 or 1912. A photograph of the carousel dating to about 1915 from the Lake Orion book is shown. The caption from the book indicates that the man standing in the center of the carousel is Vincent Borelli, perhaps a relative of M.D. Borrelli. According to Ingram and Grove, Vincent would allow “only Italian opera music to be played for the carousel's operation”.

Virginia Beach, Virginia (ca. 1912)

Virginia Beach was a well-known area for tourists at the turn-of-the-century. According to Borrelli, Virginia Beach was the site of the second carousel owned and operated by Dolle at the time of his death. We have not been able to determine the location of this carousel.

Other Carousels Constructed by Dolle

Before compiling information about Frederick Dolle for this article, there was only a vague time frame for the period during which he manufactured carousels. We now know it began circa 1906 and ended with his death in 1912. In the Borrelli letter it is said that three or four carousels were made by the Dolle/Borrelli partnership during the off-seasons. If that was the case, between 1906 and 1912, a maximum of between twenty-one and twenty-eight carousels would have been constructed. In addition to the six identified above, the Borrelli letter mentions a carousel being built that was shipped to Manila, Philippines. This carousel is shown in the accompanying photograph.

A carousel with Carmel figures at Luna Park, Sydney, Australia has generally been thought to be the Carmel that was at Manila in the Philippines. Given the part of the world in which they were located, this conclusion seemed logical. However, Fred Dahlinger cautioned us against

At the Park Island landing, passengers disembarked beneath its arches for “amusements and dancing”. The building above the landing on the right housed the carousel.

Reprinted with permission from
Images of America – Lake Orion
by James E. Ingram and Lori Grove. Available from the publisher online at www.arcadiapublishing.com.





A Dolle manufactured carousel located in Manila, Philippines circa 1916.

John Caruso collection

making such an assumption. We examined the available photographs in more detail and found distinct differences between the two suggesting they are likely different carousels.

The manes of the sea monsters on the two carousels are not the same. This is a feature that apparently differs on Carmel sea monsters. (An additional sea monster can be seen on page 166 in *Painted Ponies*). While the details of the chariot on the Manila carousel are not evident in the photograph, the basic shape is. The shape does not match that of the chariots on the Sydney carousel. Enough can be seen of the second chariot in the picture with the lion at Sydney to indicate both are alike. At Sydney, the central housing mirror frames have lights. Above the large mirrors, there are small rectangular mirrors with single light bulbs above and below. The Manila carousel does not have that feature and the mirror frames do not have any lights. There is an overhang of what looks to be scenery panels at Manila. The Sydney carousel does not have this.

There are ten light bulbs between the rim panels at Sydney. At Manila, there are only six. The rim panels at Manila are like those at Clason Point and Park Island. At Sydney, the rim panels are very different and are even different from one another in the photograph with the lion. It is not difficult to imagine that they could be replacements. The poles' spiraling at Sydney is the European style. It's hard to tell if the spiraling at Manila is the same or what is seen on American-made carousels.

There is confirmation in the Borrelli letter of one of Fred Dolle's carousels going to Manila. There is no mention of a carousel going to Australia. Early Australian census data by Parker Anderson, National Carousel Association's *Merry Go Roundup*, Volume 3 #3, dates the Sydney carousel to 1910. If this is accurate, it falls within the period when Dolle was making carousels. With the exception of the rim panels and lighted central housing mirror frames, the features of the Sydney carousel seem to be consistent with the other Dolle carousels featured in this article. For that reason, we

have chosen to include it, without proof-positive that it is a Dolle carousel.

Some of the figures from the Sydney carousel were sold from the Freels collection at an auction hosted by Bonhams and Butterfields in 1998. The park locations of additional Dolle-manufactured carousels beyond those described have not been determined.

Features of Dolle Carousels

What might be considered to be some of the "trademark characteristics" of Dolle's carousels?

Borrelli stated in his letter to Fried that Dolle's carousels had animals carved by Charles Carmel. There are classic Carmel horses on all six carousels pictured here.

The Manila and Clason Point Dolle's had Carmel sea monsters. There was a Carmel lion on the Sydney carousel and a lion on the Park Island carousel. However, these two lions are distinctly different. The Sydney Carmel lion has a forward-flowing mane and exposed shoulders. The belly is flat, the body quite thin at that point. The Park Island lion has a protruding belly, a mane with a different texture that extends amply over the shoulders and has more defined muscles. Marianne Stevens is of the opinion that the Park Island lion might be a Loeff figure. Carmel lions can be seen in *Painted Ponies*, page 172 and in *The Art of the Carousel*, page 166. Loeff lions similar to Park Island's are seen on page 72 in *Painted Ponies* and on page 114 in *The Art of the Carousel*. The goat on the Wildwood carousel is an E. Joy Morris, according to Marianne Stevens.

Of the Dolle carousels seen here, the original rims are without decorative bas-relief artwork. Clason Point's and Park Island's rims originally had borderless painted scenery. It's difficult to determine if the Sydney carousel's scenery is original. Manila's, Clason Point's and Park Island's rim panels are very similarly shaped. The protruding panel heads at Park Island and Clason Point look to be different from one another. The Wildwood and Silver Beach Dolle rims were modified at some point.



View of the carousel at Luna Park, Sydney, Australia. Photo courtesy of Bonhams and Butterfields

The sweeps at Park Island and Clason Point have decorative scrollwork. Silver Beach's sweeps have fluorescent lighting, a modern change. It is not known if the Silver Beach, Manila and Sydney carousels originally had scrollwork on the sweeps. Wildwood's sweeps are unable to be seen in the accompanying photograph.

The type of lighting along the bottom edge of the rims is the same in all of the photographs. There are ten light bulbs per section on the Sydney, Clason Point, Silver Beach and Wildwood Dolle's. Park Island's has eleven, Manila's has six.

The central housing that can be seen on the Dolle carousels pictured here looks to be the same or very similar. The lower sections have bold, straight frames with large mirrors. Above are scenery paintings in the same types of frames. Silver Beach's upper frames have decorative lower edges. The only ornamentation on the frames at Clason Point and Park Island is the jewellery done by Borrelli. At Park Island and

Clason Point, decorative panels can be seen in the area above the central housing scenery panels.

The Borrelli letter indicates that the use of Carmel animals was consistent, but it is not known if all of Dolle's carousels had all of the original features seen the photographs shown in this article.



Close-up of the Dolle merry-go-round at Manila.

A.50 - Philippine Carnival, Main entrance, Manila, Philippines.



The entrance to the amusement park in Manila where Dolle's carousel was installed. Barbara Williams collection

“The Carousel King”

Frederick Dolle died on November 2, 1912. His obituaries were found in the November 6, 1912 issue of *The New York Times* and the November 23, 1912 issue of *The New York Clipper*. A composite of these obituaries is as follows:

Frederick Dolle of Union Hill, New Jersey, who was known as the “Carousel King” because of his connection

with carousels at amusement parks in many large cities, died after short a illness at Virginia Beach, Virginia.

After Dolle's death, M.D. Borrelli continued to be a business partner with Dolle's wife Elizabeth to operate and manage the Lake Orion, Silver Beach, and Virginia Beach carousels.

According to Borrelli, the partnership continued until Elizabeth's death in 1935 at which time he purchased a controlling interest in the business. Thus, Frederick Dolle's impact on the carousel industry continued on through Elizabeth Dolle and M.D. Borrelli for many years after his death.

Contributors:

1. Archives Center, National Museum of American History, Smithsonian. Assistance with Frederick and Mary Fried Folk Art Archive documents.

2. Ray Simmons. Photograph of the Silver Beach carousel rounding board.

3. John Caruso. Postcard image of the Dolle Manila, Philippines carousel.

4. Bonhams and Butterfields. Permission to use photographic images of the Sydney carousel.

5. George and Edith Farrall for information about Dolle's Park at Rexford and permission to use photographic images from George Farrall's book *The Amusement Park at Rexford*.

6. Kathy Van Flue of the Schenectady County Public Library for the image of the advertisement from the *Schenectady Gazette* dated July 11, 1911.

7. Lori Grove for editorial assistance concerning Park Island Amusement Park.

8. Arcadia Publishing for digital images of Park Island and permission for their use in this article. Available from the publisher online at www.arcadiapublishing.com or by calling 888-313-2665.

9. Fred Dahlinger for information about the Dolle band organs.

10. Marianne Stevens for identification of carousel figures.

11. Montana Heritage Commission for permission to use the image of the Gavioli organ with the Dolle façade.

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The Custom, Hand-Carved Carousel Opened to the Public on Dec. 1, 2009

The New Addition to The Gardens; The Rose Carousel at Butchart



Niched into the hillside, the Rose Carousel building at Butchart has a living roof. Designed by Terry Williams and Adam Fawkes of Hughes Condon Marler, it may well be the most innovative and distinct carousel building on the planet.

By Laurel Akam

Special to The Carousel News & Trader

VICTORIA, BC – The Butchart Gardens officially opened The Rose Carousel and Children’s Pavilion on Dec. 1, 2009 and turned on the lights for the Magic of Christmas. The event was attended by civic and tourism industry leaders along with hundreds of interested visitors to The Gardens.

The Rose Carousel, hand-crafted by Brass Ring Entertainment of Sun Valley, CA, is the only carousel on Vancouver Island. The menagerie includes thirty animals ranging from bears, to horses, to ostriches, to zebras, and mirrors the world from which The Gardens draws its visitors. The designs of each figure were chosen by Robin Clarke, Butchart’s owner and great-granddaughter of Jennie Butchart, in consultation with Brass Ring and world famous carousel artist, Rosa Patton. Each figure was hand-carved in the century-old traditional method from basswood and took many months to complete. There are also two chariots able to accommodate disabled persons.



The hand-carved figures on the Rose Carousel, as well as their trappings, were carefully chosen by Butchart owner, Robin Clarke with the assistance of carousel builder, Dan Horenberger, and carousel artist, Rosa Patton.





The Butchart Gardens Rose Carousel
Brentwood Bay, Victoria, BC • Canada
Photo courtesy of Butchart Gardens
2009 Brass Ring Entertainment Carousel



Meerkats on the trappings of the giraffe join the rest of the menagerie of figures at Butchart. "Meerkats. I love them, and I am a big fan of Meerkat Manor," says Robin Clarke about her choice for this beautiful design.

In her address on opening day, Butcharts' owner, Robin Clarke, said "I want to thank Dan Horenberger of Brass Ring Entertainment without whom none of this would have happened, as well as carousel artist, Rosa Patton, and the carvers of this beautiful carousel. The incredibly talented architects Terry Williams and Adam Fawkes of Hughes Condon Marler; George Zeeman, Wayne Farey, Bob Nemecek and everyone at Campbell Construction, along with everyone who worked on this magnificent building. Last, but in no way least, my family and staff for their support throughout this amazing process."

As part of the opening ceremony, Anne-Marie Espley, 8, of Langford, BC, chosen from the gathered crowd, threw the switch which simultaneously lit up the rider-filled carousel and the Christmas lights throughout the area. A line-up of visitors eager to be amongst the first to enjoy the carousel quickly filled the new pavilion.

The Rose Carousel is housed within the 7,534 square foot Children's Pavilion, which has a dome with a 75 foot clear span, a full-fronted glass façade and a roof planted



There is a story and a heart felt inspiration for every carving and every trappings on this carousel thanks to Robin. This is a close shot of the Indian Pony featured in the center. Note Robin's dog is just behind.

with native plant species. The pavilion also has an event room for such things as children's birthday parties, weddings and corporate gatherings.

The Butchart Gardens was created in 1904 by Jennie Butchart out of her husband's worked-out limestone quarry site, and welcomes close to one million visitors from around the world each year. It is a designated a National Historic Site. The 22 hectare (55 acre) year round gardens are located 20 km (13 miles) north of the city of Victoria, British Columbia, on the Saanich Peninsula.

Butchart History

The location of the limestone at the side of Tod Inlet became of interest to a group of businessmen in Ontario in the early 1900s who had already had great success in the Portland Cement industry and were looking for a suitable source of rock on the west coast. In 1902, Robert Pim Butchart, (who was the first Canadian to manufacture Portland Cement successfully), was sent to Vancouver Island to look at the feasibility of building a cement factory there. Among many prospective uses, there was a need for large quantities of cement to be used in the replacement of the Ca-



Camel with panda and ostrich behind.



Of the beautiful brass horse which welcomes you to the carousel, Robin says, "The sculptor is Nathan Scott, who lives near the Gardens. I named the horse after my mother, "Annabelle", a pet name my father called her. She loved horses, and I think would have been pleased. The detail on the saddle blanket is of a fireworks scene in remembrance of my brother Christopher."

nadian Pacific Railway's bridges west of the Rocky Mountains. Until then, cement had been brought from England by sea, around Cape Horn. On Butchart's recommendation, the quarry and the surrounding land was purchased, and in 1904 construction began. The first cement from the Vancouver Portland Cement Company was shipped out from the wharf at Tod Inlet in 1905. By this time, R.P. and his wife, Jennie, had moved from their home in Owen Sound, Ontario with their two daughters. The family took up residence in a farmhouse near the new factory. Jennie soon began to beautify the surroundings of their new home by planting a rose bush and some sweet pea seeds. It did not take many seasons before Mrs Butchart's garden was a popular and welcoming place to visit.

From this simple beginning Jennie Butchart's garden started to grow. At first, it was just some roses and sweet peas close by the residence which later expanded to a Japanese Garden on the slope down to the sea. As the limestone deposit was used up, a spectacular Sunken Garden was laid out on the site. Soon visitors were traveling from around the globe to Victoria to enjoy the world-class Butchart Gardens attraction. In 1939 the Butcharts handed their garden to a grandson, Ian Ross, who in time added his own stamp to the 135 acre estate. First, he introduced symphony concerts on a stage set on the rolling lawn behind

the family home. Then, a vast system of underground wiring was installed to permit night-lighting throughout the gardens. Later an intricate fountain, which is illuminated after dark, was created by the owner to celebrate the 60th anniversary of the Butchart Gardens. A permanent stage was then constructed to allow musical shows each evening during the summer. Ian's wife, Ann Lee, enthusiastically produced the



Robin's dog Bella recently died of cancer, but lives on forever now, on the carousel.



Orca. *“For the West Coast, you have to have an Orca, it has become a big favorite of the children.” says Robin.*

stage shows with her husband. Their children, Christopher and Robin, directed and performed in the Sunset Shows as they were called. Christopher added a series of magnificent firework shows to the entertainment calendar. The stage entertainment and fireworks still continue each July and August.

The Butchart Gardens is still in the family and Robin, great-granddaughter of Jennie and Robert, is now the owner of the company. Continuing the tradition of adding to the wonder and beauty of these gardens, Robin has brought the innovation of a spectacular Children’s Pavilion with its Rose Carousel. This project was close to Robin’s heart and she insists that she is a “child at heart” and a great enthusiast of the classic carousel with its menagerie of animals.

“My great grandfather provided the setting, and my great grandmother placed into it this jewel that is the now the Butchart Gardens,” says Robin Clarke.

“Through the years, all of the family have added facets of their own. My father put in the night lighting, the Ross fountain, and really turned it into a word famous destination,



The fireman’s horse guards the panda, ostrich and reindeer surrounding it.



The lion with its unique trappings showing two spider monkeys hand-in-hand, representative of the family spirit that created, and that still is, Butchart Gardens. In the same row, a rabbit and one of two pigs on the carousel. *“My husband and I raised pigs for 10 years, they are my favorite animals bar none.” says Robin.*

while retaining the spirit of hospitality and welcome so famous in Jennie’s time. My mother added stage shows, and my brother, Christopher, gave it the spectacular fireworks we have in the summer. When Christopher died tragically in 2000, I took over. I began to think long and hard about what I could add to match their contributions to the gardens. In my childhood I had a passion for carousels, and, thought other children might find the same passion if they had a beautiful hand carved wooden carousel to ride. If it hadn’t been for Dan, we wouldn’t have this wonderful carousel. He went far out of his way to make sure we got the best, and I can never thank him enough. Working with him, and also Rosa Patton, the artist, was such a pleasure. I got to talk bears, horses, frogs, and pigs with Rosa throughout last year. I even have my two dogs on the carousel. What could be more fun? Without Dan, Rosa, the immensely talented carvers, my staff and family, I would never have achieved my legacy to these wonderful Gardens.”

The Rose Carousel Building

“Architects Terry Williams and Adam Fawkes of Hughes Condon Marler designed this wonderful building,” says Robin. “I have known Terry for many years and knew he would give me something special and he really did. The Butchart Gardens evolved from forested land to a cement plant to a garden, and Terry reflected that heritage in this new building. From the gorgeous wooden dome, supported by the textured concrete walls, capped by a living green roof, he captured every nuance from the past into this world class structure. Built by a local contractor, Campbell Construction, with help from many talented tradesmen and women, it is an outstanding addition to The Gardens and a poetic protector for my spectacular carousel.”

The Bronze Horse

“The sculptor is Nathan Scott, who lives near the Gardens,” says Robin. “I named the horse after my mother, “Annabelle”, a pet name my father called her as she loved horses, and I think they would have been pleased. The



The carousel frame takes shape at Butchart Gardens during installation. “This carousel will be around long after you and I are gone. Though I was not there for installation, I did help load every inch of that steel into the semi. No doubt that a century from now, children will be enjoying rides on The Butchart Gardens Rose Carousel.” – Roland Hopkins.



A White Tail deer dressed up to keep the Christmas spirit alive all year long with the family dog on the saddle, a cat with a catch, and a frog join the menagerie.

detail on the saddle blanket is of a fireworks scene in remembrance of my brother Christopher.”

The Butchart Gardens is open daily, year-round and welcomes close to one million visitors from around the world each year. It is a designated a National Historic Site. The Children’s Pavilion and Rose Carousel are now also open daily. The 55 acre year-round gardens are located 13 miles north of the city of Victoria, British Columbia, on the Saanich Peninsula Inlet.

For information, visit www.butchartgardens.com.

Building a Very Special Carousel

By Dan Horenberger

One of the things most people don’t understand about doing a carousel project is the time it can take. It’s not unusual for it to take several years. For every one that comes forth there are hundreds that don’t.

Butchart Gardens was one that took several years to unfold. Call after call, information sent back and forth and more calls for years. Robin Clarke did her homework. She called every manufacturer and asked the questions important to her. This was going to be a piece of her legacy left to The Gardens her family built. It had to be just what she wanted.

I was the fortunate winner of the bid. What was of ultimate importance was the quality of the animals and the frame. She opted for a steel gear drive, just like original carousels, so it would last forever and had the willingness to make the specialized animals The Gardens needed to make their carousel unique to them.

For this project I had the best design help I could ever ask for. Rosa Patton, (Rosa Ragan), took the lead for the layout and design of the animals and colors. Rosa worked one-on-one with Robin on every piece for the carousel. What started out in the contract as just the outside row turned into every animal on the carousel. Robin’s enthusiasm was infectious. Everyone involved with the project wanted to make sure this was a special ride built for Robin and generations to come.



The custom, hand-carved figures carefully laid out awaiting their new home.

Rosa worked with Robin on every piece; putting a little something special about The Gardens, and/or the family in every animal. From making carousel dogs fashioned after Robin's own personal dogs, to fish indigenous to the area in the bear's mouth, this carousel has it all. Rosa would make line drawings to start showing the basic concept. The next step was adding the special something for The Gardens.

All of this led to one-of-a-kind animals like the Royal Canadian Mounted Police horse, the Clydesdale fire department horse, the giraffe with meerkats, a bear with honey bees, lion with spider monkeys, panda bears with bamboo shoots, a special American Indian horse, and the list goes on and on. The one piece that gets the most attention is the Orca whale. I personally got to see the whales running while on the ferry going from the USA to Canada. People wait in line to get a chance to ride the whale on the carousel.

None of the animals could have been possible without the carvers from Carousel Magic. They made the dream come to life. The hardest challenge is making one of a kind animals easy to ride. Working on the geometry to allow the animal look correct but also make it rideable is a fight between the designers and carvers. Robin, Rosa and the carvers all worked together to make sure this was a special machine and a joy to ride any of the animals.



Scott, Steve and Dan getting the center pole just right.



Although the fork lift is assisting in this shot, anyone who knows Dan would not be surprised to see him lift that piece of steel up over his head and hand it to Scott. – RH

While building the frame we also wanted to make the carousel as Canadian as possible. We used special ordered Canadian steel and wood in the manufacturing. The gears were still our certified US steel 4140 forgings. Then we cut the teeth and match-hardened them to the pinions. All of the tubular steel was Canadian steel. Working with it was like night and day compared to the Asian steel we normally get in Los Angeles. We also used specially ordered Canadian flooring for the platform. Normally we get regular flooring and have about 20% waste. This material was less than 5% waste. The quality from the Canadian suppliers was amazing.

During the entire project there was constant communication and meetings. There were several trips to Canada to make sure the building was perfect. The Gardens staff developed one of the greatest buildings ever conceived for a carousel. It's a living green building. The building was fashioned into an existing hillside. The foliage grows from the hill right onto the building's roof. The building is one with the hillside. Since the background of the whole Gardens was from the use of concrete, plain concrete walls were used in the back of the carousel room. Taking from old theater days, underground concrete tunnels were built into the hillside with



The rest of the supports for the center pole go up.



The Butchart Rose Carousel taking shape, one custom-carved figure mounted at a time.

air turbines. This brings cool air into the room without using air conditioning.

The Gardens is watered with 100% run off irrigation. Another use of this water will be the heating of the building. Way beyond me, but some engineer has figured out how to take existing water and pull heat energy from the water to heat buildings. I'm now working on a building in Connecticut that is using the same technology. There are also computer controlled upper vent windows that open and close automatically as the temperature changes inside the building.

All of this may make the carousel at Butchart Gardens the greenest and greatest carousel building in the world.

One great thing about most carousels is their history. From being there for years it gives them that special something for the people that ride them. New carousels just don't have that.

This carousel has a reverse history. The Butchart Gardens has the history that generations have enjoyed. This carousel was designed with that history in mind. Robin and her staff did what normally can't be done. By knowing what was historic in the area and designing an amazing building, this carousel has instant history. It just feels like the carousel has been there since day one.

This isn't just a carousel stuck in a park, a zoo, or a garden, or any location for a quick way to make an income. It is part of the flow of Butchart Gardens. It just fits like it's sup-

posed to be there and could have been there for a century. The carousel animals and colors flow just as the colors of The Garden does from season to season.

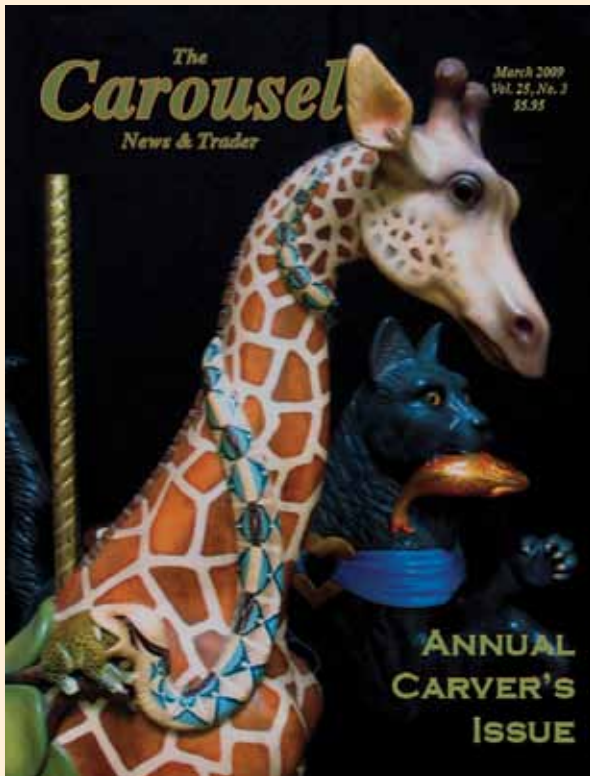
Normally I don't write about the carousels I work on. I've been very fortunate to have worked on some of the very best machines over the last 30 some years. This carousel was made very special by the owner and everyone I had a chance to work with on the project.



Happy Holidays to all for years to come, from the new carousel at Butchart Gardens.



Children of all ages enjoy a ride on the carousel on opening day. "The sweet peas and roses on the rounding boards are for my great grandmother, Jennie Butchart, who was given a red rose bush and a handful of sweet pea seeds, by a friend who was skeptical about them flourishing where Jennie lived. The rest is history." according to Robin. Do yourself a favor and plan a trip to Victoria, British Columbia. A beautiful new carousel in an amazing building, a century-old gardens, and a lot of friendly smiles await your visit. Visit www.butchartgardens.com to see their yearly activities.



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The Newly-Carved Carousel Opened on Jan. 2 With A Grand Opening in the Spring

New Silver Beach Carousel Using Photographs to Tell Area History



The Silver Beach Carousel Society broke from tradition when designing the rounding boards for its new carousel. Members opted to use a montage of computer-colored historic photographs to turn its carousel into a whirling history museum.

By Patrice Emmerson

Special to The Carousel News & Trader

ST. JOSEPH, MI. – Benjamin and Mary Purnell gaze pensively from one of the rounding boards that will soon grace the new Silver Beach carousel in St. Joseph, MI. In 1903 the couple founded The House of David, a Christian religious colony in Benton Harbor, MI, that drew thousands of tourists for decades to play in its pre-Disneyland amusement park and to watch its baseball team players with their signature long hair and beards. Those facets of the colony are also clearly depicted on the rounding board, not as painted scenes, but as a unique montage of computer-colored historic photographs that preserve those moments in time.

“We have installed 36 carousels that we either created or restored,” said Kate Blakley, marketing, The Carousel Works in Mansfield, OH.



Historic photo of Coast Guard members adorns the rounding board shown above.

“Each is unique to its community. To my knowledge this carousel is the first to use photographs to create its rounding board scenes. Typically our artists use reference photos when painting the rounding board scenes, but on these boards the actual photos bring the community’s history realistically to life.”

Bringing the community’s past to life was important to the Silver Beach Carousel Society (SBCS) members. “Our area has a very rich history,” said Daryl Schlender, noted local historian and author of *Silver Sands and Golden Memories*, a review of Silver Beach Amusement Park from 1892-1971. “Our schools don’t have the time and resources to teach all of our local history to students. So the SBCS saw the carousel as an entertaining way to engage students and adults from around the country with our past. It’s more than a magical ride, it’s a journey into our history.”



The Silver Beach Carousel opened on Jan. 2, 2010. Photo courtesy of Jennifer Mayo Studios, www.jmstudios.com.

Identifying what history to share was the task of the SBCS committee. Among the members are Al and Dagne Schoenbach, longtime carousel figure collectors, and Schlender. They were charged with capturing more than three centuries of stories on 18 rounding boards. The committee determined that one board would tell the history of the territory. Another would capture the history of the century-old lighthouse. A third would capture scenes from Silver Beach Amusement Park. Another would paint the story of

The House of David and so forth.

The committee enlisted the help of graphic artists Beth Mandarino and Elisa Broihier at Perry Ballard Incorporated (PBI), St. Joseph, to design the first board, "The House of David." When the committee members saw the dramatic realism of the photographs in the montage they wondered if the board could be printed instead of painted. PBI worked with The Carousel Works and Kal-Blue Reprographics in





The Liberty Theatre in St. Joseph, MI.

Kalamazoo, MI, to produce a long-lasting print that could be trimmed and mounted to fit the rounding board frame.

"The decision to use photographs really opened possibilities to what we could show on the boards," said Suz Schalon, SBCS president. "Fortunately, Daryl Schlender has a remarkable personal collection of photographs and



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NCA 2010 Convention "Carousels of Discovery"

The 2010 NCA Convention will be headquartered at the Ramada Hotel located at the Spokane International Airport in Spokane Washington. We are calling the 2010 Convention: "Carousels of Discovery" as we will cross the path the Corp of Northwest 200 years ago.

The convention will begin with a pre-convention Tech. Day on Tues., Sept. 21 and will be hosted by the Spokane Host Carousel. Information will be provided on the operation, training, restoration and preservation of an antique carousel.

Day two, Wednesday, Sept. 22nd, will begin with a pre-convention bus trip to the Tri-Cities, (Kennewick, Richland and Pasco), WA, to view the restored classic wooden 1910 Dolle-Carmel-Borrelli Three Rivers Carousel, including 36 jumping horses, 8 standers, a newly carved cougar and husky and 4 classic chariots. The carousel was originally operated at St Joseph, MI.

Day two will end with the convention kick-off dinner at the 1909 Loeff Carousel in Spokane's Riverfront Park.

Day three, Thurs., Sept. 23rd, will begin with a bus trip to Missoula Montana. Along the way we will pass through the Silver Valley of North Idaho. We will visit "A Carousel for Missoula" a 1995 community carved 3-row carousel with a 1994 Stinson Band Organ and antique frame. We will have lunch in Missoula. Our day will continue on to the state capital of Montana, Helena. We will overnight at the new Great Northern Hotel with the 2001 Great Northern Towne Center Carousel and Carvings mechanism. The carousel features 12 Jumping horses and 16 Menagerie hand carved by Ed Roth and painted by Bette Largent. The carousel is located immediately out the front door of our hotel. We will enjoy dinner and educational presentations in the hotel and then visit the carousel and enjoy ice cream treats.

Day four, Fri., Sept. 24th, will begin with a short bus ride to Boulder, Montana and the Jefferson County Fair and Rodeo grounds and a visit to their Circa 1950s Brill hand-cast aluminum carousel.

Our day will continue with another short bus ride to the Butte Mall, the current location of the Spirit of Columbia Gardens community carved carousel currently on display. We will continue on to Missoula for lunch. On our way back to Spokane we will visit the Silverwood Theme Park in North Idaho and their 1954 Alan Herschell carousel featuring 32 classic metal jumping horses. Our visit will include dinner and presentation on the history of Silverwood and their carousel. We will return to Spokane and the Ramada after dinner.

Day five, Sat., Sept. 25th, will begin with a bus ride to Grand Coulee Dam on the Columbia River. Grand Coulee Dam is the largest hydro electric complex in the Western Hemisphere. We will continue on to Republic, Washington and the Ferry County Fair Carousel, a circa 1895-1900 Amitage-Herschell 2-row carousel featuring 24 hand-carved wooden jumpers. Our visit will include lunch in their new Art and Nancy Morris Carousel Building and other activities.

Our day will end back at the Ramada with the annual banquet and preservation fund auction.

Our final day, Sunday, September 26th will include breakfast at the hotel and the annual National Carousel Association membership general meeting. Our "Carousels of Discovery" journey will then be complete.

For information and updates, visit www.nca-usa.org.

- Don Largent



knows where other historic prints are available. His input has been invaluable in this project. Other long-time community residents and the local Heritage Center shared a number of prints that they have preserved through the years. This combination of public and private collections offered us access to the widest possible selection of photos to create the most memorable montages.”

Schlender said showcasing the historical photographs on the carousel is a novel and exciting way to teach and preserve local history. He is writing descriptions of each rounding board and publishing them in a handout so visitors can read about the events and people that are represented in the photographs. There will also be a curriculum guide available for teachers conducting field trips to the Silver



Silver Beach rounding board in place on the carousel.

BeachSM carousel and its partner, the Discovery Zone by Curious Kids’ Museum.

Schalon advises other carousel committees that are considering using photographs instead of paintings to look at the quality and breadth of the photos available to them. She also recommends working with professional graphic designers to do the design and colorization. Although Schalon says the decision to use photographs was not cheap, the results are so outstanding that SBCS has been able to attract sponsors to help underwrite the costs.

Besides the realism of the photographs, creating the design using computer techniques has editing advantages, too. “The committee is able to visualize how the rounding board will look,” said Beth Mandarin. “If they want to replace a photograph or change the color, we can make the edits before it goes to print. To make those changes on a traditional board would require the artist to repaint it.”

Blakley said that the SBCS rounding boards are one example of the different styles of rounding boards. The Carousel Works has been asked to do. Artists are now painting animals in their natural habitats, designing boards with large animal faces and using brighter paint colors. “We did a carousel for the Kansas City Royals that integrated children in scenes playing with the team’s professional ball players,” she said. “Our artists love the variety they’re now seeing in their work.”

But for the Silver Beach Carousel Society the satisfaction runs much deeper. A part of the community’s past will soon have a prominent new place in the present.

Carousel Winter Hours, (Starting Saturday, January 2); Thurs 10 a.m. - 5 p.m., Fri 10 a.m. - 5 p.m., Sat 10 a.m. - 5 p.m., Mon through Wed: closed.

For information, visit www.Silverbeachcarousel.com and www.Curioukidsmuseum.org.

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Germany Is Still an Important Center for Carousel Building and Display

A Celebration of Christmas Karousels In Munich, Germany



A beautiful historic portable kiddie carousel in Munich.

By Jim Weaver

Special to The Carousel News & Trader

Many of the finest animal carvers and carousel builders of the late 19th and early 20th centuries were immigrants to the United States from Germany. Like toy making, Germany was a leader in building Karousels (in Germany they spell it with a K). Even today carousels are very popular here and can be found at many family oriented events (fairs, markets, parks, etc.). Many of the units are portable and are rented for a specific event or travel about the city or region to various events as a concession.

Each December, Christmas Markets are held throughout



The Munich Market Plaza lit up for the holidays.



Jim Weaver photos



This great old kiddie Karousel dates to 1895.

Germany, Austria, and Switzerland. Nationwide, Germany has more than 2,400 such markets with at least a dozen in Munich alone. These are primarily outdoor street markets (public thoroughfares are often closed to accommodate them) that feature Christmas decorations and other holiday related items, crafts, clothing, and more. Also, there is plenty of beer, mulled wine (a spiced wine served hot) and street food (things you can eat while standing) which serves to create a party atmosphere. Most are open daily from noon to about 10:00 PM. They are popular family events and visited by people of all ages.

Many of the Christmas Markets feature children's carousels (no adult riders). These small portable units feature from six to a dozen animals, traditional music (recorded), and turn more slowly than we are accustomed to for a carousel. Many of the carousels have carved wooden animals, some of which may date from the late 19th century. Horses are not as common as on American carousels and the animals here are generally stationary. This may be because they are intended for small children and safety is an issue. Some carousels use the word DAMPF (which means steam in German) as part of their name. This indicates they may have been steam powered originally. However, everything is electric powered today.

Since the carousels are portable, they are often constructed on a base that has wheels and can be towed behind a car or truck. For protection from inclement weather



Menagerie figures on the outer row of the kiddie Karousel.



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A Karousel in the Snow Market.

and to provide security while not in use, they have removable canvas covers. Most units also have a ticket booth that also serves as a control booth for the carousel operator.

Many of the Christmas Markets have themes related to the merchandise they feature such as nativity scenes, decorative ornaments, or holiday foods. During the four weeks of Advent Season leading to Christmas a German family may visit four or five different markets. Young adults often visit the markets after work to meet friends and stay on for several hours. December here is fairly cold and after an hour or so the warm mulled wine is very welcomed.

Some of the markets feature other children's rides, such as the Teddy Bear ride at the Royal Palace (courtyard) market in Munich.

As in America, the children's carousels are popular attractions and ridership is good. Event promoters consider



The Teddy Bear ride at the Royal Palace in Munich.

carousels a good means to attract young families and to give the event a colorful, festive atmosphere.

For information on the Christmas festivals, visit www.cometogermany.com/ENU/culture_and_events/christmas_markets, and www.muenchen.de/Rathaus/tourist_office/veranst/christkind/88127.

Carousel Modelers and Miniature Association Reorganizes for 2009

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. Plans are also underway for a 2009 convention.

The CMMA is now accepting 2009 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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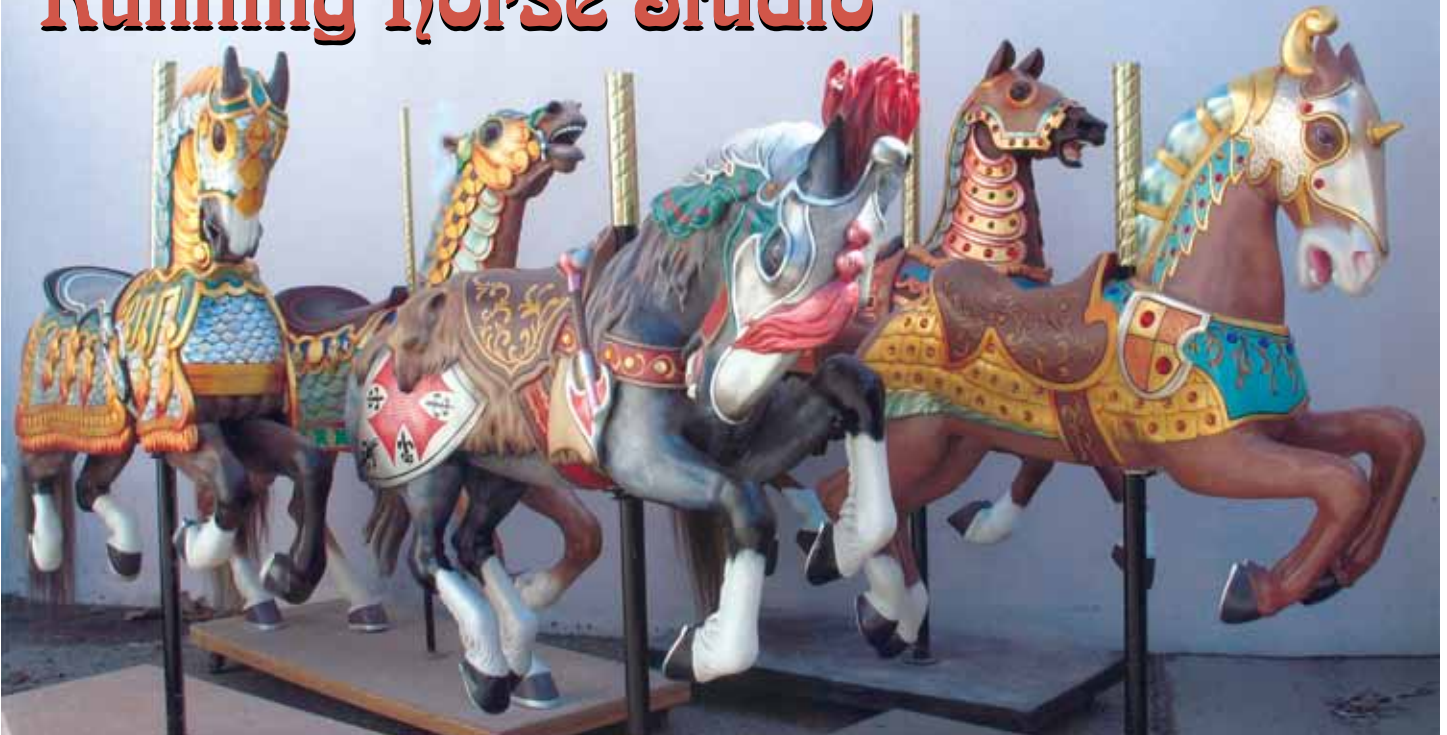
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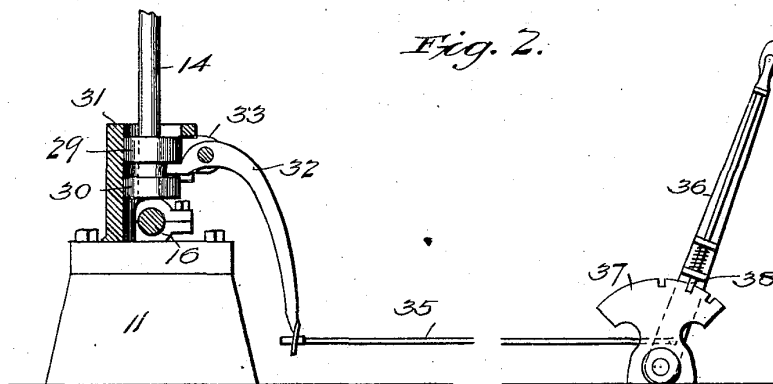
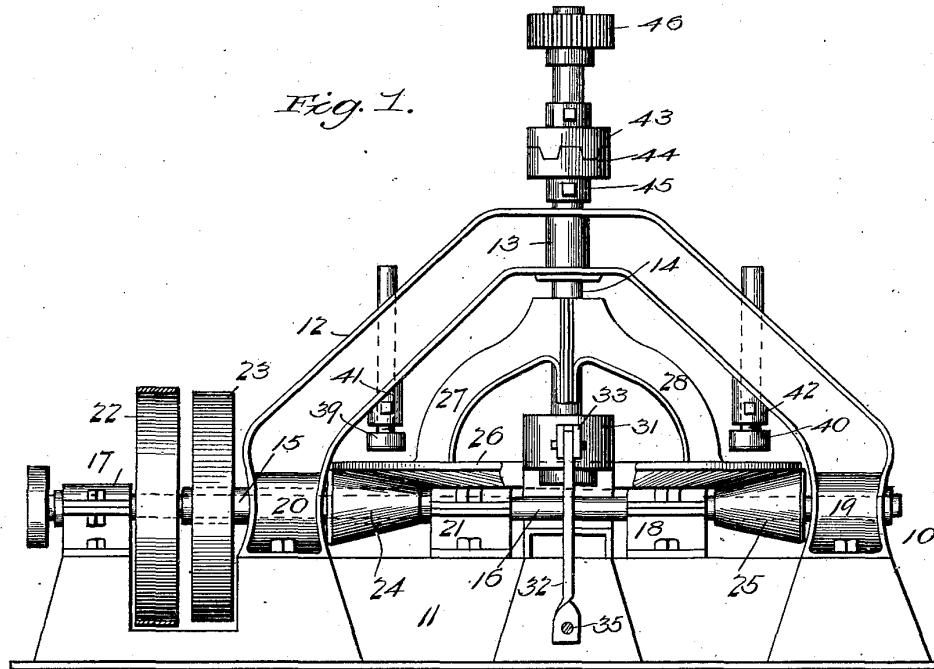


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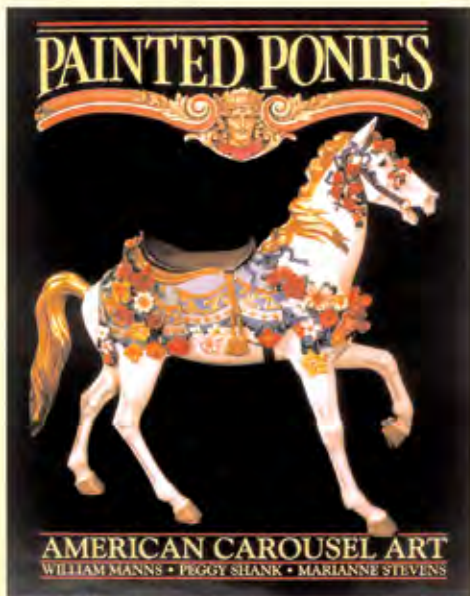
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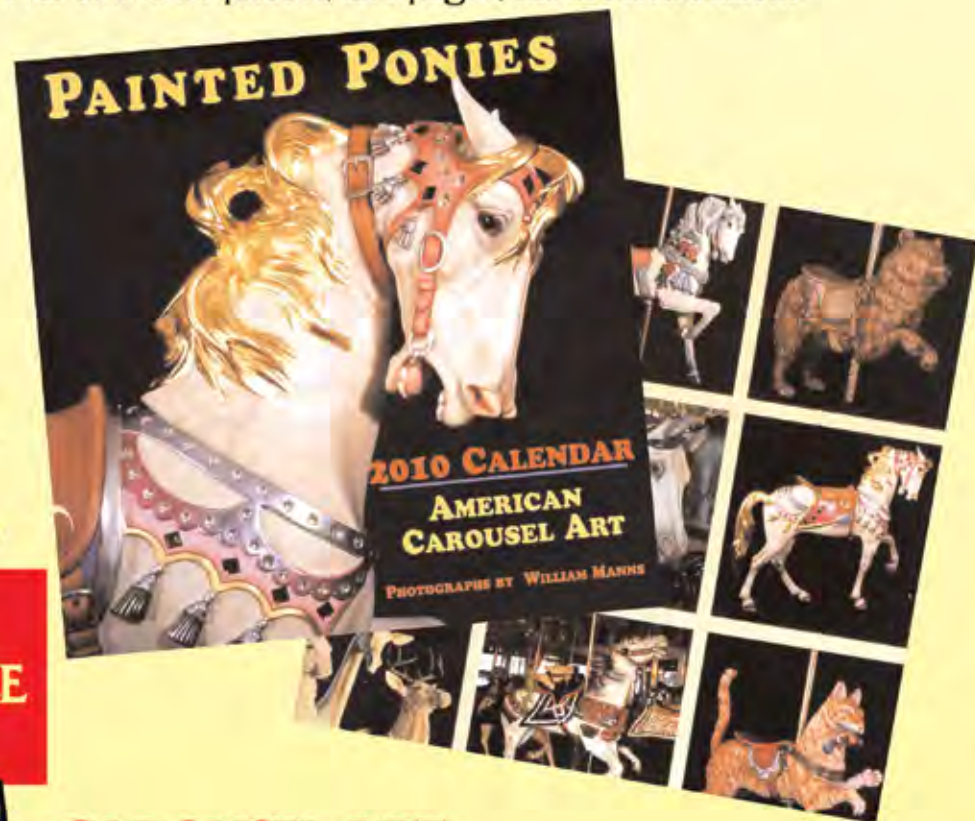
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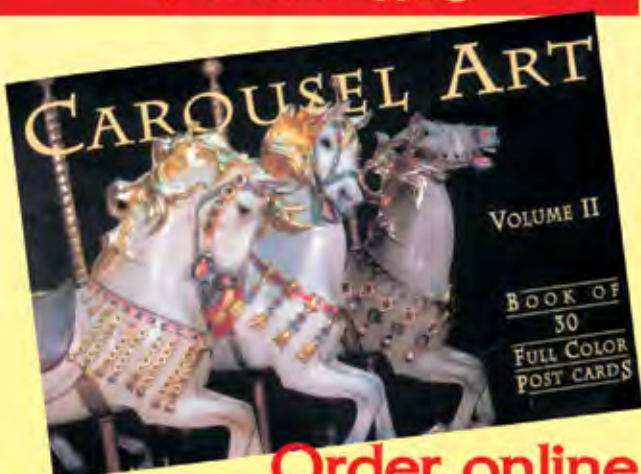
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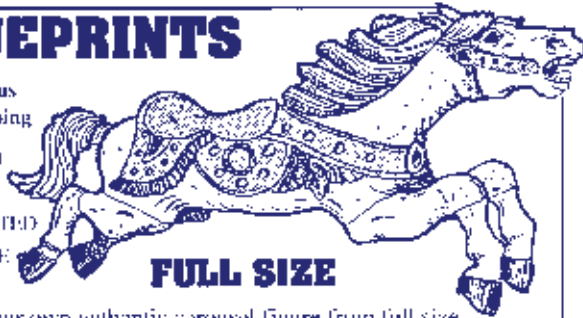
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