



The
Carousel

News & Trader

May 2012
Vol. 28, No. 05
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***The Off Season Keeps the
Vineyard Carousel Spinning***

***Tracking the Mysterious and
Unique PTC #13 Menagerie***

***Rebuilding a Life in Joplin
For Snider's Merry Go Art***

Readers Remembering Walter

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1900s PTC Carousel

Rare 4-row unrestored carousel great for community project. Priced to sell. Restoration available.

1920s Dentzel Carousel

Another huge 4-row machine, just like Disneyland’s Carousel, with 78 replacement animals.

1900s Loeff Menagerie Carousel

Huge 4-row menagerie carousel. Has been in storage for years, awaiting restoration.

1900s Dentzel Menagerie Carousel

All original animals. Currently up and operating looking for new home.

1900s PTC Carousel

A huge 4-row with all original animals. Restored and ready to operate.

1920s Dentzel Menagerie Carousel

All original animals. Deluxe trim. Currently in storage. Videos of it operating at its last location.

1895 Loeff Carousel. Last operated at Asbury Park

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1927 Dentzel frame from Rock Springs, WV

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ON THE COVER:



May, 2012
Vol. 28, No. 5

**The Flying Horses
1876 Dare on Martha's
Vineyard is the oldest
platform carousel in
the USA, and it even
has two ring machines.
The historic ride has
been on Oak Bluffs
since 1884.**

Roland Hopkins photo

Inside this issue:



*Unraveling the
Mystery and History
of Bruno's Ride -
The 1906 PTC #13
menagerie 17*

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Remembering Tom Layton



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W W W . A N T I Q U E C A R O U S E L S . C O M

From Dan's Desk

Message from the publisher,
Dan Horenberger



Collections of Stuff...

Recently, we had two great collections of stuff get sold. One was the greatest sale of all time – the other a total waste. Although it's true that we never really own anything – we are just caretakers for the next person, we do have the choice of what will happen to our things when it's time to move on.

The **Milhous Brothers Collection** sold by **RM Auctions** was covered by us at the magazine. There was great advertising, way in advance of the sale. Lots of word of mouth. The buzz of the sale was everywhere. Tons of internet coverage, radio, TV. They spent the time to assemble detailed coverage of the sale, with as much attention to the detail as there was in the things they collected. The result was world record prices.

More important, the pieces found great new homes. This well organized, well executed sale reached out to a new group of collectors, many whom had no idea about the items we like. Without a doubt the most successful sale ever. The whole sale has been a huge boost to the collecting hobby.

The other collection was that of **Bud Hurlbut**. Most of you have heard of Bud. The inventor of the Log Ride at **Knott's**

Berry Farm, and the owner of every amusement ride at Knott's before it was sold. Bud was one of the greatest showmen of all time – close to 100 years of amusement park history. We covered his passing in the magazine.

Unfortunately, Bud didn't plan what was going to happen to his things. Everything he had was sold, but only a handful of people ever heard about the sale. I shouldn't be complaining. I helped where I could, and even benefited from the sale of some of the items, but Bud was a good friend. There was never any advertising – just a few quick contacts by the estate, and all the good stuff was gone. What was left was sold at an "estate sale", but it was really more like a garage sale, with buyers buying things they had no idea who owned it or what it was, and buying at a huge discount. No offense to the estate sales people, I'm sure they knew all about selling household items like pots and pans, but they knew nothing of original amusement park collectibles – including original drawings of Knott's and the rides Bud built. At the end of the sale, piles of the drawings were just laying around if you wanted one. A big pile was left over, and now it is all gone. Some drawings are on Ebay today for close to \$4,000 apiece! Thousands of items just passed along. Almost none of them going to people who could or would cherish them for the valuable pieces they are. Even worse... all gone at prices well under market value.

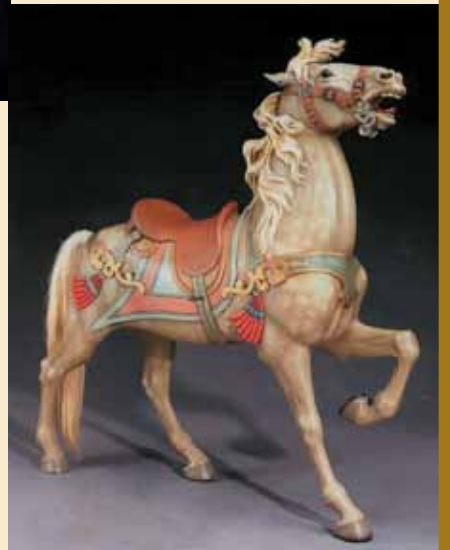
The sad thing is Bud had a prior sale in 1990. Until the Milhous sale considered by many as the sale of the Century. Fantastic carousel pieces sold at the pinnacle of carousel collecting. It was great amusement park collectibles, well promoted and advertised by **Dave Norton** of **Norton Auc-**



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tioners. Most of the items sold for top dollar for the time. Many prices still current to today's value over 20 years later. One of the strongest auctions ever. All because of planning, timing and professional promotion. Too bad history couldn't have been repeated.



The Milhous Collection Auction tent Boca Raton, FL. Lots of planning and marketing made the auction a huge success with record prices.

Also, today many auction houses rely on their reputation only to make a great sale. Those days are long gone. You need to have a company that thinks ahead, plans and times the auction correctly. With today's social media, time is your best friend. The longer you can plan ahead the more buzz a sale gets on the internet. Finding new customers that no mailing list has.

By planning and using a professional sales force, the Milhous sale was something we will be talking about forever. Not only did the items go to great homes at record prices, each piece has had its provenance carefully passed on, and that will continue to add to its history and value.

By not planning, and just having a random sale of things the Hurlbut Collection will never be heard of again. The Hurlbut Collection is just one of many collections in the last few years where the sale was an afterthought. By not giving it enough thought and planning, whole collections have disappeared without a word. From lack of documentation at the sale on the provenance of the pieces, they will forever be in contention, and their value and history diminished or lost.

Not all of us have great collections like this, but still have a few special items. Sometimes we don't want to think about what can happen, but no matter what, it will. If you do care about your collections, thinking about what will happen to your treasures is something that should be considered.

The Milhous sale shows it can be done correctly with proper planning. From seeing sales over the last 35 years, the main difference in the planning is time. It takes a lot of time to plan and execute a great sale.

Dear CN&T,

I am in the process of building a miniature carousel, (which will take a while to do). I am looking for photos of the William's Grove Carousel that operated near Dillsburg, PA. The carousel was sold, sometime around 2007. I have photo copies of the complete carousel that were used for the auction. I am now looking for the original photos showing the complete carousel. I am also looking for photos of each of the animals; horses, deer, giraffe, lion, tiger, goat. The carousel was Muller/Dentzel and many of the horses were military. Would you please run this in your magazine? Thanks.

– Linda Wilkinson, flyinghorse402@embarqmail.com

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Carousel Calendar

SPECIAL EVENTS

June 2-3, 2012

Flint, MI. *Carousel Modelers and Miniature Association 2012 Convention.* The CMMA was founded in 1986 to bring together modelers, miniaturists and carvers interested in building miniature carousels. Inquiries to Patrick Wentzel, 2310 Highland Ave., Parkersburg, WV 26101-2920, (304) 428-3544, or email: pwentzel@patrickwentzel.com.

June 22, 2012

Lanesborough, MA. The Berkshire Carousel project will sponsor an art fundraiser featuring limited edition prints of artist, Bernard Joseph Illions, who worked for Marcus Illions, his first cousin. The Illions prints can be seen at www.berkshirecarousel.com. Also, black and white works by the Berkshire Carousel artists will also be available. The auction will begin at 8 pm with wine tasting and art viewing at 6 pm. Admission is \$15 per person. The auction will be held at the carousel workshop in the Berkshire Mall. For info, visit the website, or call (413) 499-0342.

June 15-17, 2012

Asilomar, CA. *Carousel West at Asilomar 2012* has been announced for the weekend of June 15-17. For reservations and information, contact: Jean Bennett at bennett_jean@sbcglobal.net or Linda Allen at alleniana@comcast.net.

Through Dec. 31, 2013

Sandusky, OH. *Grab the Brass Ring Exhibit 2012.* The new exhibit at the Merry-Go-Round Museum. The original Armored Muller (1988 Stamp Horse), and Military Muller (Ghost Horse), will be on loan from Cedar Fair until the opening of Cedar Point. The armored horse will be displayed next to the Dentzel Deer from the 1988 stamp. For info: www.merrygoroundmuseum.org, or (419) 626-6111.

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May 26-28, 2012

Rossville, GA. Lake Winnepesaukah Amusement Park. For information, visit; lakewinnie.weebly.com, or Jonathan Bopp; Email: jbopp@berry.edu; (706) 266-4061.

June 9-10, 2012

Elysburg, PA. Knoebel's Amusement Park. Contact Mark Chester, Email: mschester@msn.com, (610) 933-4069.

PLAN AHEAD!

September 19-23, 2012

St. Joseph, MI. *Up and Down the Coasts.* NCA 2012 Convention. See ad on page 20 in this issue or get more info at www.nationalcarousel.org.

SEND US YOUR EVENTS!

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or email to roland@carouselnews.com.

Carousel News Briefs

The Last Ride at Jantzen Beach Was On April 22 What Now for Portland's Parker?



Adelynn Maue, 2 year old. Photo by dad, Morgan Maue.



The family with mom, Robin York right, dad center, Ady left.

Portland, OR – The Last Ride for the Jantzen Beach “Superior” C. W. Parker carousel at the Portland mall was on April 22. Though the word “carousel” is mentioned in the retail redevelopment, there is no spot on the plans to indicate a place for it. What now? You can visit “Friends of Portland’s Wooden Carousels on Facebook to look for breaking news. We also plan a story on the carousel’s future in July.

Crossroads Parker Turns 100

Flint, MI – The 100th birthday party for the 1912 C. W. Parker carousel at **Crossroads Village**, will take place June 2. In addition to the carousel events that day, there will be an **MBSI Band Organ Rally**, hosted by the MBSI Mid-West Chapter, and displays of miniature carousels by the **CMMI, Carousel Modelers and Miniature Association**, who will be there for their annual convention. There will also be games, birthday cake and a number of give away items.

Further information, directions and free admission passes for 10 am to 2 pm that day may be found on the Genesee County Parks website at <http://geneseecountyparks.org>, under “download flyers” on the left of the screen. Or you can email Cliff Black at cdb6336-FCRV@yaho.com.

Letters to the Editor

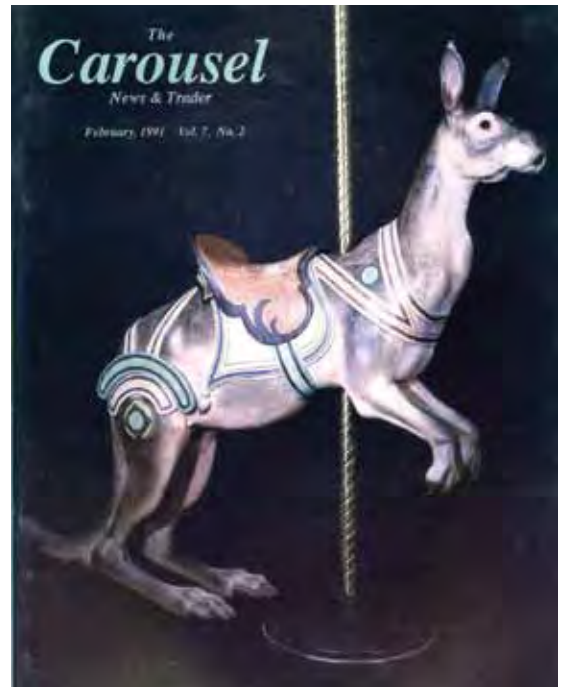
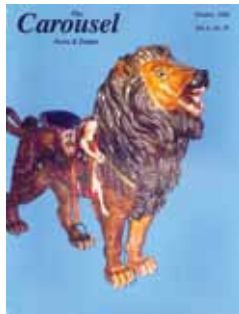
Hi Roland,

In the April 2012 CN&T, Gray Tuttle states that the kangaroo pictured on page 14, top left, is from the Henry Paul carousel that had menagerie animals which were placed on the Prospect Park, Brooklyn, NY, carousel. Based on appearance, these animals look to be E. Joy Morris figures. In the CN&T article of October 1990 that Gray refers to, where the animals are pictured, it is not known who the maker is and it is assumed it was Henry Paul because there was a maker's plate with his name on the carousel.

In Fred Fried's "A Pictorial History of the Carousel", on page 58, in a description of activity at the Dentzel factory, there is mention of Henry Paul and the role he played. "Out in the yard was a large shed used in constructing the frames, platforms, and rims, each in separate sections. Henry Paul supervised this operation, never working from a plan or blueprint. All the measurements were committed to memory, but with micrometer accuracy, Paul never erred."

In addition to working for Dentzel, perhaps Paul was an independent assembler, like Fred Dolle, MD Borrelli and the Murphy Brothers. The Paul nameplate was on the one carousel and a signature panel with his name was on another, according to the 1990 CN&T article.

– Barbara Williams



The Oct. 1990 CN&T referred to in the article is show left. Above, the Feb. 1991 issue featured Earl Corey's Dentzel stripped to original paint.

A large photograph of a carousel with a red roof and white columns, set in an amusement park. The carousel is surrounded by a green fence and has several people riding. In the background, a roller coaster is visible.

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After Nancy Passed in 1992, Walter Continued the CN&T for 14 More Years

A Tribute to Walter L. Loucks CN&T Publisher, 1985-2006



Walter takes a spin on the Crescent Park Looft in East Providence, RI, during a convention visit to New England.

(EDITOR'S NOTE: The editor and publisher of The Carousel News & Trader from 1985-2006, Walter Loucks, passed away in February of this year. Walter founded the CN&T along with his wife, Nancy, who passed away in 1992. Walt's sudden passing came in the midst of a deadline, and we put together a short tribute with an invitation to friends, family and readers to send in their memories of Walter.

It was Walter's wife, Nancy's unbridled carousel enthusiasm that got the CN&T up and running – but it was Walter's tireless dedication that kept the CN&T going for another 14 years after his wife passed. The Carousel News & Trader would not be what it is today without Walter. In fact, without Walt, the CN&T would most likely not be here at all today... just a distant memory and scattered back issues on EBay.)

I'll Miss My Friend Walter-

– Bill Manns

I met Walter Loucks 27 years ago when his wife, Nancy, started this magazine. Nancy called and asked me about the book I was about to publish, *PAINTED PONIES*. They lived in Marcellus, Michigan, then, and Walt was working as a machinist. In short order, we all met face to face, exactly where I don't recall; it was a carousel auction, I expect. Nancy was a bubbling red-haired, whirling dervish – and

from the beginning you could tell Walt was out of his comfort zone.

Walt was raised on a farm along with eight brothers and sisters. He knew about farming and livestock. This carousel thing was, I could tell, odd to him, but he loved Nancy and was along for the entire ride. He was quiet and let Nancy do the talking while he took the pictures. Photography wasn't a field he was all that comfortable with either.

As he covered more auctions, conventions and other carousel events, Walt could soon tell a Dentzel machine from

a Parker, and he learned an .f stop from an ASA setting.

It took a little time to get to know Walt, but I could see he had a bad limp, so I asked him about it, and he said he'd lost his leg in a car accident when he was 19. Unknown to him, Walt received a transfusion when they amputated his leg that was tainted with Hepatitis C, the condition that eventually destroyed his liver and lead to his death.

We had something in common. My father had lost his leg when he was also 19, so I know all about artificial legs, phantom pains and the extra work it took for Walt to get around. Over the years, we became good friends. I shared hotel rooms with him from time to time. I think I was about the only person he wasn't self-conscious about taking off his leg in front of. After Nancy died, and Walt continued on with the magazine, I'd be on the phone with him every few days about stories, pictures and cover shots. I was so impressed with what a great job he was doing in a field he walked into by accident... but I think we all know that.

I wonder if Walt knew how important a step he and Nancy took, so many years ago when they started *The Carousel New & Trader*. He was such a modest fellow I don't know



Walter poses with roached mane jumper at Broome County's Binghamton Carousel.

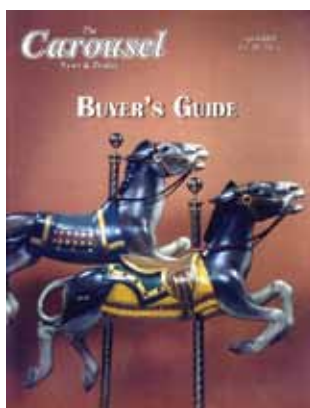
if he'd recognized himself as the lynchpin that still brings thousands of carousel enthusiasts together every month for now over a quarter century.

Walt was a simple man who took great pride in his deep religious roots. He was kind and thoughtful, never wanting to hurt anyone's feelings or say anything negative. I have never in my life met a more decent, good-natured man than Walter Loucks.. to say I miss him is just too small an emotion. Wherever he is, I know he's lending a hand or sympathetic ear. God bless you Walt. You are truly missed!

Remembering Walter Loucks - - Leah and Peter Farnsworth

When we heard that Walter was not feeling well, I began to think about how much our life has changed because of him. I enjoyed the time I spent with Walt at the spring and fall auctions in Ohio. We would discuss new information that we found on lost carousels, and he would tell me that I needed to write my information and send it to him. But, I always had another excuse. It was really my lack of confidence in writing stories that others might enjoy. Still, Walter never gave up.

I remembered the Fall, 2002 Kissel Auction, when Walt told me that even if I wrote it with crayon, he would find someone to type the story that he had been so patiently waiting for. This was the history about the two donkeys that I had purchased at a Kissel auction years before. Steve Crescenze had restored them for me, and he already had photos taken for the *CN&T* cover. I finally gave in, and in a few months, I sent Walt the photos, drawings and story that



he wanted. It appeared in April, 2003.

Then he reminded me that he was waiting to print my story about the Kentucky Derby, and horses with roses on them. I had taken photos of rose horses since 1983, planning to someday write about them. It appeared in the May, 2003 issue with Pete's photo of the Parker rose horse on the cover. Walt had opened a new world for us. We are thankful for him giving us this reason to go on with our research.

Walter was very careful when he was selling the magazine. He told me that he was moving to Florida. He felt there was a need for him to help some people there, but he would not sell the *Carousel News & Trader* until it went into in good hands. I will always think of our friend Walter when I sit down to write a story. He was a wonderful man and he had a way of making people better.

We will remember you Walter,
- Leah and Peter Farnsworth



Walter rides the tiger on the Dentzel carousel at Kennywood amusement park during the NCA Convention's visit.

Support and Encouragement -

- Pat Wentzel

We first met Walter and Nancy Loucks at Bob Kissel's auctions in Ross, Ohio. They were there offering the latest issue and promoting the magazine. Their table was always a hub of activity. Auction attendees would stop by hoping to learn the latest happening in the carousel world. Nancy was bubbly and Walter more reserved. Together they were a great team. I recall several great non-carousel discussions with Walter during those all day auctions. I still have my complimentary copy of the first issue of *The Carousel News and Trader*.

The beginning of the MCB/CMMA organization coincided with Walter and Nancy's early days publishing *The Carousel News & Trader*. Nancy was an early MCB/CMMA member. We could always count on their support and encouragement.

One time, a good friend and I met at Walter's place in Mansfield, OH, to disburse a miniature circus collection we acquired. I remember Walter down on the floor with us inspecting the circus wagons. Later we all had a nice lunch at a local Mansfield hot dog joint. Up until Walter sold the

magazine, he always took time to help me with my carousel research questions. I'll always be indebted to him for that kindness.

Looking back, we realize how instrumental Nancy and Walter were in the carousel movement. Their magazine was the handbook for all carousel enthusiasts no matter what your position was. Walter and Nancy were special people.

*- Patrick Wentzel
MCB/CMMA Co-founder
NCA Census Chairman*

Faithful Friend and Much More --

Dennis Rupert

Roland, thank you for the wonderful write up concerning Walter. As you mentioned Walter, was a deacon at our church, and I also counted him as a faithful friend. I have never known a man like Walter, who consistently put others first. He was such a hardworking, caring servant to many, many people here in Vero Beach. Even on the final day of his life, Walter welcomed everyone with a smile who came to see him at the Hospice House.

Just as you said, after being strong and healthy for so many years, Walter was surprised by the sudden onset of this illness. We discussed the possibility of his earthly life coming to an end and the next day I found him reading a book on trusting God. He quickly bounced back to his firm belief in God's goodness and was prepared to depart this life to a better one. He died very peacefully ☐ just like he was going to sleep.

As we heap accolades on Walter ☐ and he deserves every one ☐ Walter would be eager to remind us that there is never enough good karma to reach a perfect God. But this man knew the God that made a way to pass from death to a forever life. That is also the message of Walter's life: what a man can become when he trusts Jesus Christ to change him. Walter will be missed, but he will always be an inspiration to me.

– Dennis Rupert, pastor
Morning Star Presbyterian Church
Vero Beach, FL

Gratitude for the Honor you Gave to Walter & Nancy Loucks -

– Rollan Gongwer

Dear Mr. Hopkins,

You did a fantastic job in a very short time in your honor of Walter Loucks, and of course, Nancy, who has been gone over 20 years. From the family, thank you so very much. We really appreciated receiving copies of the issue honoring Walter. Please accept our gratitude.

My wife Carol, (Walt's sister) and I were high school sweethearts. Carol was a little older than me, and so she graduated one year ahead of me in 1957. Walt was a couple of years behind me, so when we no longer could see each other at school, Walt was our courier from home to school, delivering sweetheart notes between us. I was only 19 when I married Carol, but it has lasted over 52 wonderful years. Walt had something to do with that, and he remains special in our hearts. He had a great heart, as he looked to the welfare of his older sister and future brother-in-law.

Walter's Brother-in-law and Sister,
– Rollan and Carol Gongwer



Come join us for a relaxing weekend with Carousel West at Asilomar State Park on the CA coast in Pacific Grove. The dates for 2012 are Friday evening June 15 through noon on Sunday June 17.

You can make new friends and catch up with carousel people and ideas. We will be having some interesting programs and also time to visit the beach or just do nothing. Make it a longer vacation and visit nearby Monterey, Carmel or San Francisco.

The price, including community meals, rooms with a view and fireplace but no TV to interrupt is \$300 for double occupancy and \$450 for single occupancy. For information, contact Linda Allen at alleniana@comcast.net. We hope to see you there!

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Walter and Noreene at the C. W. Parker Museum.

Salt of the Earth -

– Noreene Sweeney

“Salt of the earth”. It’s an old-fashioned expression, but one that fits Walter Loucks so well. He really was the salt of the earth, secure in his faith, reliable, hard working, honest, a self effacing person who never sought the spotlight.

Yet, let the spotlight find its way to Walt, and he’d show you a gentle sense of humor, a lively man who could laugh at himself but never laugh at others. If Walt ever had an unkind word to say about anyone, I never heard it. He looked for the good in other people and made the best of any situation that came his way.

In May 1990, I was to begin working for the magazine the following month, commuting from home 400 miles away to help create the magazine for one week a month. I was in Mansfield, OH, on May 1 to attend the *Midwest Carousel Expo*, an annual event celebrating everything carousel. Little did I know that the following day, Nancy Loucks would die, leaving Walt to put together the next issue of the magazine, get it to the printer and then mail out every single copy himself. My weekend in Ohio turned into a week.



Nancy Loucks passed in 1992.

During that week, despite losing his beloved wife, the founder and driving force behind the magazine, Walt, persevered. He made it through two funerals in two states and came back home to keep the legacy going; the next issue was only a few days late. That’s the kind of man Walter was. His sense of responsibility to the subscribers and the advertisers would override even his grief.

For four years I worked side-by-side with Walt in Ohio for a week each month, 18 hour days under deadlines. Walt spent much of his time in his basement office, attending to the mundane details like paying bills and entering subscriber information, the bookkeeping, the classified section

of the magazine, the phone calls, and so many more tasks that went unnoticed unless they were not attended to. And as if that was not enough, he had a shop in town to run – The Gift Horse.

Walt just kept going; that was the kind of man he was. Deadlines came and went, there were issues to produce from scratch and so much to learn in very little time. With the help of Linda Hutchinson doing the graphics work and proofreading, and myself as associate editor, writing and editing most of the articles, we kept the magazine going. Never did Walt indicate he would just give it up, despite the long hours and constant pressures. His obligation was set in stone and he would not sway from it.

Walt’s favorite issue was probably the Annual Carver’s Issue – he was especially proud of that one. He worked tirelessly on the Buyer’s Guide, creating an online directory as well as the printed one. While it may look easy to assemble those pages of vendors and services, each entry was made individually, with each heading and subheading inserted in its own field. Add one comma, one space, one more entry to a column, and everything changed – Walt kept putting that puzzle back together time and time again right up until the issue reached the printer. It was an absolute labor of love with the programs we were working with.

Each month, Walt would agonize over the magazine’s cover photo – it was always such a challenge to choose just one image that would set the tone for the issue. Then each individual color in the banner and the framing of the photo became another tortuous choice to make – you’d have to have worked with us during those days to know how challenging it was to put the magazine together and create a product we could be proud of. Despite it all, Walt always saw some room for improvement, never basking in the glory of a job well done, usually some area where he could have done better.

To keep the magazine going, Walt downsized, moving from the spacious house where he and Nancy had built up the *CN&T*, from the small black and white newsletter, into a real, full-fledged magazine. He kept expenses as low as possible and dreaded increasing advertising rates or subscription prices, drawing only a small salary for himself. He used to joke that even when I worked for him only part-time, I still made more than he did.

So many times over the years Walt considered selling the magazine, but it would require the right buyer, someone who cared as much about the carousel community as he did. When Dan Horenberger consulted Walt about buying *The Carousel News & Trader*, it opened a new opportunity for Walt. Finally he could pursue several dreams, including moving to Florida and renewing his involvement in the family of faith. It was finally Walt’s turn.

These last few years in Florida allowed Walt to deepen his faith, a faith that carried him through many years of heartache and disappointment and his own health concerns. He was surrounded by people who cared for him. and about him, sharing his love of the Lord and giving him great peace. The carousel world has lost a quiet, steady, gentle companion with a bright smile and a kind heart; *the salt of the earth*.



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- **Eden Palais Carousel** (1890), "Place de la Musique," Sanfilippo Estate, Barrington Hills, IL
- **Herschell-Spillman Carousel** (1913), Greenfield Village, Dearborn, MI
- **Silver Beach Carousel** (2010), Silver Beach Center, St. Joseph, MI
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Photo courtesy of Jennifer Mayo Studios

SAVE OUR WOODEN CAROUSELS

Notes from Marianne...

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

Unique and Mysterious... PTC #13



My association with PTC #13 began with a bright red lion which I purchased in New York City in 1973, along with a tiger which had a cat chasing a rat on its cantle.

We knew nothing at that time about PTC #13, E. Joy Morris or Charles Leopold – all of that was to come later. But, I was curious about the lion and tiger; what machine had they come from, and where, etc. So I called Fred Fried, who seemed to know everything about anything that moved in New York.

He told me that a man named Pace Goldstein was selling a number of carousel figures on Long Island and that the carousel, which was being broken up, had wolves on it.

Armed with knowledge, I made a few inquiries among people I knew who collected carousel figures. I found that several of them had purchased groups of the figures from the carousel from Goldstein.

This carousel turned out to be quite unique – in addition to the wolf, it had leaping hounds; a pair not seen on any other PTC carousel. In addition, it had goats, camels, zebras, giraffes, a St. Bernard dog, an armored horse and a few Dentzels, as well as the lion and tiger. But there was no sign of a hippocampus that I could find. This was peculiar, as there was one on both PTC #12 and PTC #14. It must



Kissing cherubs on the cantle of this PTC #13 stander.

have swam off before I heard about the machine.

I was subsequently able to purchase the zebra, a blue horse, a green horse, and one I still have – a horse with kissing cherubs on its cantle, purchased some years later from an estate in Long Island – I rescued it.

So ended the story of PTC #13 as a unit. Whether Pace Goldstein needed the money that the individual figures brought, or the space in his Kiddieland, we will never know. Although some mystery and confusion has surrounded this carousel, (hopefully cleared up in this article), there was one figure on board that would make the carousel world famous – the St. Bernard named Bruno. When Bruno was auctioned off in 1992, the bidding began at \$75,000, and continued up to \$174,900, still the highest recorded price ever for a carousel figure at auction. Those were the days...

Barbara Williams is a superior researcher. I gave her a few key words and she came up with the following information. Please read on.



The start of it all; a tan tiger and bright red lion.



The world famous "Bruno" sold for \$174,900 in 1992.

A Mysterious Shuffling of Archive Photos Led to Years of Misidentification

Philadelphia Toboggan Company Carousel #13 - A Unique Creation



PTC Archive photo courtesy of PTC Coasters, Inc.

This is PTC #13. The outside giraffe has large leaves draped over the saddle which is very different than PTC #11's trappings.

By Barbara Williams

Special to The Carousel News & Trader

Once again, Marianne and I have insightful information and pictures to share about a virtually unknown carousel – PTC #13. It is a carousel that embarked on its journey beginning in 1906. In an all too familiar story, it moved from place to place and eventually ceased to exist as an operating carousel. We are pleased to be able to tell the tale of this carousel's life.

Luna Park, Hartford, Connecticut

PTC #13's first location was Luna Park in Hartford, Connecticut. The amusement park was added to Hartford's fairgrounds by the local trolley company to increase ridership and lure more visitors to the fair's horse racing. Originally named White City, because it and White City's management in West Haven were one and the same, it lacked the shoot-the-shoots and roller coaster that were customary attractions at the White City parks. So, before opening to the public in



The setting sun at Luna Park, Hartford, Connecticut, (briefly known as White City), the original home of PTC #13.
Barbara Williams Collection



This image was also found in PTC's files and was incorrectly identified as being PTC #13, as it is clearly a Dentzel (post-marked Aug. 1908). Another postcard (postmarked Sept. 1908) shows the same carousel as being a "Merry Go Round at Coney Island, NY". Barbara Williams Collection

1906, the name was changed to Luna Park. The Hartford park might have automatically been a huge success in that it was named after the famed Luna Park at Coney Island, but by the end of the season in 1907, already under new management, the park was in receivership. The park was purchased in 1908 and again in 1909. The midway's new Japanese décor couldn't detract from the fire that destroyed the scenic railway in 1909 or that Luna Park's carousel departed that year. Afterwards, the park didn't last long and, eventually, the fair closed down⁽¹⁾.

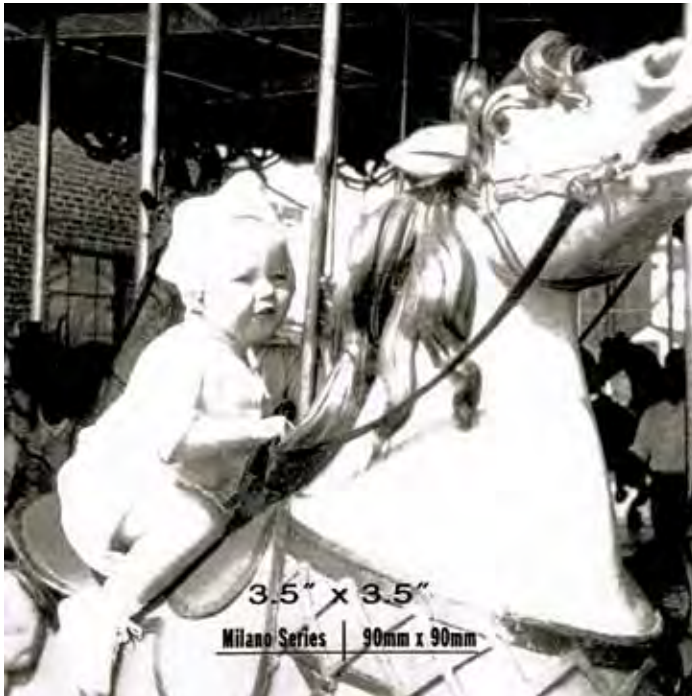


Photo courtesy of John Caruso

John Caruso found this used as a generic photo in a picture frame. This is Marianne's horse with the "kissing cherubs". "This horse, pictured at the extreme left in the archive picture of the whole carousel, just in front of Bruno, gave me the clue to PTC #13." – Marianne Stevens.



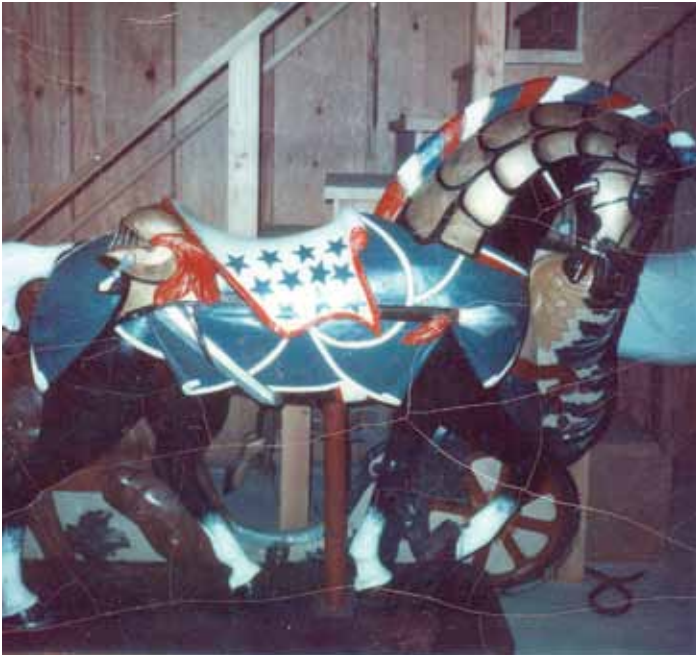
A tranquil setting at popular White City, Broad Ripple, IN. Barbara Williams Collection

White City, Broad Ripple, Indiana

Broad Ripple, Indiana, where another White City Amusement Park opened in 1906, was PTC #13's second location. PTC records indicate the carousel was installed in 1909, so it moved there directly from Hartford.⁽²⁾

Broad Ripple was a thriving amusement park, not only providing entertainment for fun-seekers, it was also an important employer for the local area. Streetcars ran between Broad Ripple and Indianapolis with the turn-around at the park's entrance. In its first two years, new rides and attractions were continually added to the park. In 1908, a four-acre swimming pool was constructed and billed as, "The largest affair of the kind in the country". On June 26, 1908, the day before the pool was scheduled to open, White City burned. It was an uninsured loss.

Three years after the fire, in 1911, the parent company of the Broad Ripple Traction Company, bought the park and reintroduced rides and recreational activities. For eleven years, through 1922, the park did well with expansions in-



Marianne Stevens photo

Armored horse from PTC #13 now in the Dinger Collection.



Restored outside row horse from PTC #13 above.

cluding a new boathouse and a 10,000-square foot dance hall. In 1924, Olympic hopeful, Johnny Weismuller (AKA Tarzan), won the 100-meter freestyle qualification at Broad Ripple's swimming pool⁽³⁾.

It is not known if PTC #13 left after the big fire, or if it was still at the park when it re-opened. A Dentzel, now at the Children's Museum in Indianapolis, was installed at Broad Ripple in 1917⁽⁴⁾.

Bailey's Crossroads, Norfolk, Virginia

The third location for PTC #13, according to the PTC inventory, is listed as Bailey's Park, Norfolk, Virginia. This appears to be Bailey's Crossroads where the Bailey family home was built in 1837 at a highway junction connecting Alexandria, Virginia, with the Shenandoah Valley. Generations of the Bailey family were in the circus business, storing



PTC #13 zebra, sans its stripes. Marianne Stevens photos



Running Horse Studio photo

PTC #13 roached mane stander restored by Lourinda Bray.

the traveling shows at the family home site. The association with the circus eventually led to the partnership of the Barnum & Bailey Circus⁽⁵⁾.

The only mention found of a carousel at Bailey's Crossroads is from the late 1950s to early 1960s, so it cannot refer to PTC #13, as there is one more location for the carousel that pre-dates the Bailey's information. A reminiscence about Bailey's Crossroads includes memories of a miniature train, carousel, ponies, Gifford's Ice Cream shop across the street, and the nearby Hot Shoppe Drive-In theatre with ponies and small rides⁽⁶⁾. This information is included in the article as it may offer insight as to what might have been at Bailey's Crossroads at an earlier time.



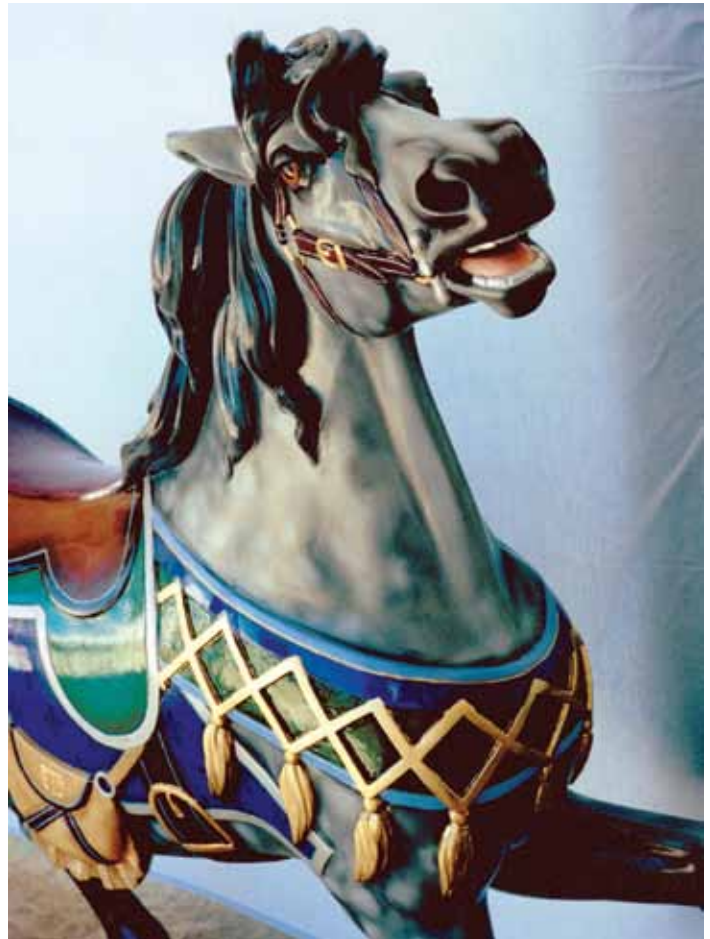
Another outside row stander from PTC #13. "This horse puzzled me. I knew it was a Dentzel, but why was it on a PTC Carousel?" – Marianne Stevens.



PTC #13's wolf. One of only two known PTC wolves. The other was on PTC #12. Marianne Stevens photo
Trier's Amusement Park, West Swinney Park, Fort Wayne, Indiana

Location number four for PTC #13 was West Swinney Park in Fort Wayne, Indiana. The PTC files list the location as being Trier's, West Swinney Park.

Trier's was an amusement concession within Swinney City Park⁽⁷⁾. George F. Trier was primarily involved with dancing, operating a dance pavilion at Robison Park as well as a private dance studio, both in Fort Wayne. He operated a dance pavilion at West Swinney Park for eighteen years, then purchased the park's buildings and erected an amusement center, date uncertain⁽⁸⁾. In 1940, Trier advertised the



Portrait shot of Marianne's kissing cherub stander shows the incredible expression of the face and eyes on the horse. Marianne Stevens Collection photo

equipment at his park as being for sale⁽⁹⁾. He died in 1942⁽⁸⁾. On June 23, 1953, under new ownership, but still named Trier's, the park suffered a fatal blow in the form of a fire that destroyed the dance pavilion and a major portion of the roller coaster⁽⁷⁾. Even though there had been a series of



The outside row giraffe on PTC #11 at the Circus Circus Casino, Las Vegas, Nevada, in 1973. The carousel was part of a revolving marquee. Barbara Williams photo



PTC #13 tiger with a cat chasing a mouse on the cantle, after restoration. Marianne Stevens photo

The exterior of the carousel building at Willow Grove Park in Philadelphia, PA, shows the same structure as the interior shot of what is now known to be PTC #13.

PTC Archive photo courtesy of PTC Coasters, Inc.



ownership changes and park modifications at Trier's over the years, the end of Trier's may have been when PTC #13 moved to its last location.

Pace's Kiddieland, Bayville, Long Island, New York

Bayville, New York, is known for its Adventure Park, that turns into Scream Park, to celebrate the ghosts of the past that supposedly invade the town during Halloween. In 1851, pirate descendant, Balthazar Bloodworth Bay, the town's founder, built Bloodworth Mansion to house his family and his traveling carnival. Now thought to be haunted, the mansion and family history have given Bayville a colorful heritage⁽¹⁰⁾.

In 1955, Pace (Phillip) Goldstein had a 5-ride kiddieland (Pace Amusements) in Bayville⁽¹¹⁾⁽¹²⁾. The park opened in 1939⁽¹²⁾. Goldstein's brother, Meyer, owned a chain of miniature golf courses in the area under the business name, Meyer Goldstein's Pace Amusements. Pace's kiddiepark also had miniature golf and a driving range⁽¹¹⁾. According to Marianne's findings, this is where PTC #13 was last as an operating carousel.

Sorting it Out –

A few mix-ups have created confusion when it comes to PTC #13. At PTC, in #13's file, and in Luna Park, Hartford, CT, carousel postcards, a Dentzel menagerie carousel is pictured. To add to the confusion, the same carousel picture was used on postcards of Coney Island and Rockaway Beach in New York. Interestingly, there are companion postcards of a Ferris wheel attributed to Luna Park, Hartford, CT; Steeplechase Park, Coney Island and Rockaway Beach, NY⁽¹⁴⁾. Apparently it wasn't a problem for the postcard company to reuse these images, regardless of the fact that the carousel and Ferris wheel were at one location only.

The second issue as to the identity of PTC #13 lies with the PTC factory photo of what is supposed to be PTC #11 at Willow Grove Park, Philadelphia, PA, (page 17). At first glance, it looks like it could be #11, and the photo is identified as being of Willow Grove, PTC #11's first location⁽¹³⁾. However, the discovery of #13's animals by Marianne, and

more careful scrutiny of the supposed #11 photo, says otherwise. This photo is of PTC #13, not #11. Even I thought the Willow Grove picture was of PTC #11, despite my own picture of the outside row #11 giraffe clearly showing it is not the same as #13's.

It is interesting to note that exterior features of Willow Grove's carousel building match the inside view of what we now know shows PTC #13. The shape of the building supports is the same in both the interior and exterior shots. The wood shingles on the outside can be seen on the inside. The windows on the upper level are the same and open in the same manner. Either both PTC #11 and #13 were at Willow Grove, or there was interchanging of figures between the two carousels.

How the photo of the Dentzel carousel in the PTC files came to be associated with #13 will never be known. Generally, PTC records are considered reliable, if not necessarily complete, but in this case, #13's identity has been obscured for a long time by this picture.

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LONG LOST CAROUSELS

PTC #13 - From Hartford to Bayville, Long Island



The very rare menagerie figures (above and below) are one-of-a-kind, not known to have existed on any other PTC.



A full romance shot of Marianne's "blue" stander (above) and below, a close shot of its cantle trappings.



A PTC #13 jumper. Photos this page courtesy of Marianne Stevens



Ending where it began. PTC #13's lion and tiger.

The Oldest Platform Carousel in the US, the 1876 Dare Came From Coney Island

The Horses Are Still Flying in Their 128th Season on Martha's Vineyard



Photos by Roland Hopkins

The horse's glass sulfide eyes appear to be lit up, if not a bit spooky. The horses sport leather ears and real horse hair tails.

By Holly Nader

Reprinted courtesy of *The Vineyard Gazette*

Eight generations of islanders have ridden the same endless track. The Martha's Vineyard Preservation Society may think it owns the Flying Horses. And of course we're glad the living history group is under that impression. Who among us wants to start our day with, "Honey, the Wurlitzer is broken, can you spray it with WD-40 and bang the pipes?" But yes, we do individually own the 130-plus-year-old carousel. It nestles in our memories and is tucked into our hearts.

And now it's spring again and the merry-go-round is open on weekends. Over Easter it cranked out its first ride and organ standard.

Robin Meader has managed the horses for the past 22 years. "My Grandma Adeline was born here in 1912 and



The carousel's second location on the island, just a few hundred feet from the first. The ride has been here since 1889.





Martha's Vineyard Flying Horses, Oak Bluffs, MA

1876 Dare - 2-Row - Stationary Platform

Photo by Roland Hopkins



The current operator, Robin Meader, has managed the horses on the Vineyard for the past 22 years.

she rode the Flying Horses when she was a little girl. “My parents [Anthony and Marilyn Rebello, also Island natives] rode them in the 1930s. It was five cents then. I was born here in the 1950s and back then the price was ten cents, three for a quarter.” says Robin.

Ms. Meader’s own three kids, Flying Horses riders in good standing, Jared, Jamie and Willy, are now more than fully grown, with children of their own; well, to be exact, Willy expects his first kid in two months. But you needn’t be a multi-generational Islander to tuck the merry-go-round in your psyche’s pocket. Young couples ride the painted ponies to put a few more necessary spins on their courtship. Daytrippers flock to America’s oldest operating carousel. And moms, dads and grandparents bring their tots here to inaugurate them in one of the Vineyard’s memorable treats, right up there with Giordano’s pizza slices and a day with plastic pails at State Beach.

You need to work fast with the little ones because their enchantment with the shiny horses, the whirls and Wurlitzer melodies, tiny fingers grasping for brass rings (to which handy grown-up hands forge a link), soon gives way to the machine lights and beeps of the small game room next door. The star piece in this setting is not the screaming yel-



Eight generations of islanders and visitors have now shared the joy of riding the flying horses.



The 20 horses on the ride were brought back to original paint colors by Rosa Patton in the late 1980s.

low taxi ride, the Atari boxes with point-and-shoot guns, the prosthetic claw devices that grab at stuffed animals, big felt balls and discs with rubber porcupine quills. After all these years, the gator game is still here. This reporter watched in drifts of nostalgia as six-year-old Robert Rota thumped one rolling alligator head after the next, racking up 59 points, not bad for a first-time effort: the top score of the day is 93.

Back in the 80s, the 20 horses were colored a flat black, white and tan. I remember this because my own three-year-old son screamed bloody murder if he failed to seat his tiny behind – padded by red Superman trunks – on a black horse. It was black or nothing. Occasionally I would carry him weeping from the carousel, the organ similarly wailing at our backs.

Nowadays there is not a single black horse to be had. The horses are tinted various shades of brown, beige and tan. Ms. Meader explained it all; “When the Preservation Society took over from private owners in 1986, the trustees shipped all the horses to a restoration company in South Carolina. There an expert artisan [Rosa Patton] stripped and sanded 30 coats of paint to arrive at the original 1870s shades. These vintage colors were reapplied, followed by coats of varnish to protect the horses for another century, century-and-a-half.”



Many carousels have real horsehair tails, but few have horsehair manes as well.



One of four chariots on the 136-year-old ride.

“The organ, dating back to 1901, frequently needs adjustment,” Ms. Meader says.

“Mike Fuss does everything. In the winter he comes to give the carousel an overhaul. And sometimes we have to place an SOS to him in the summer when a pin comes loose or something jams up. We’re never down for long.” Even as she talks about it, her hand strays to the Rolodex a foot ahead of her, where the master mechanic’s number resides.

Big kids know: ring when you’re winning.

In the high season, Ms. Meader maintains 24 workers on staff. “Each summer I hire seven or eight new employees, although this year 98 percent are coming back, so there are only a couple of positions open.”

Built in 1876 by Charles W. F. Dare, The Flying Horses



The only other known Dare machine is at Watch Hill, RI.

arrived eight years later on the Vineyard with a traveling circus. Legend has it that a gambling debt kept the merry-go-round in situ. Praise the Lord for gambling debts!

All through the “Gilded Age” of Cottage City (now Oak Bluffs), dazzling structures towered over the little carousel that could: a five-story and five-star hotel, the Seaview, a glitzy lavender-colored dance hall called the Tivoli, a skating rink of similar size, and the terminal for the train that chugged back and forth from Edgartown. Now all those Victorian grandiosities are gone, but the carousel keeps on twirling from Easter Saturday through Columbus Day.

On this Saturday in April, the facade of the Flying Horses looks shuttered and undisturbed. A gentle rain falls on the yellow clapboard of the not-yet-opened Old Variety Store. Next door, slightly indented so that one might not immedi-



That looks like a black horse, front left in this archive photo. The date of the photo is uncertain, but certainly the carousel has not changed much at all since landing in this building location in 1889. Photo © Preservation Trust Photo Archive



The carousel from above looks pretty simple, since the motor and belts that make it go around are beneath the machine.

ately notice it, the barn-red clapboard of the carousel faces the sleepy wet town with an open door. Inside, popcorn is freshly crackling. The shiny horses with their genuine wild mustang manes stand motionless as visitors clamber up the saddles.

I pay my two bucks (yes, it's up to two dollars, but it all goes to Preservation Society good works), and climb aboard an amber-brown horse. The beloved organ cranks into an umpa-umpa melody, the horses start to move. They're fast

– faster than I recall from my last ride some 22 years ago. The young man ahead of me performs those lightning iso-metrics that net the rider four or five steel rings at a time. Vineyard kids learn how to do this early on.

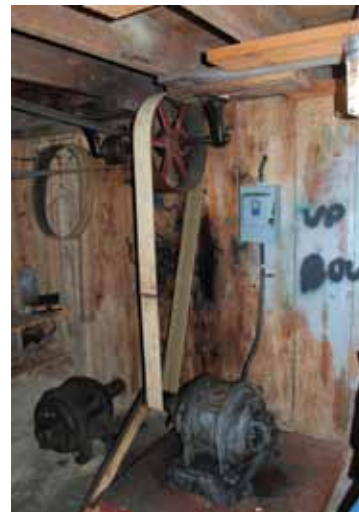
Then, lo and behold, this one-ring-per-circumlocution reporter holds the shiny brass band in her hand. A teen employee comes over and asks if I'd care for a complimentary second ride. I shake my head no, a quick fantasy playing in my head: "I'll send the free ticket to my son, along with



The concession area next to the carousel probably has not changed much in the past century.



The carousel's 1901 Wurlitzer 103 band organ is just one of 'Panhead' Mike's many ongoing projects.



“[Panhead] Mike Fuss does everything. In the winter he comes to give the carousel an overhaul. And sometimes we have to place an SOS to him in the summer when a pin comes loose or something jams up. We’re never down for long.” – Robin Meader, carousel operator.

a second. On his next visit with a girlfriend, he can take her for a romantic ride. With any luck, she won’t see him burst into tears at the absence of black horses.”

“Would you like to give it to a small child?” the boy asks with a smile disclosing a mouthful of braces.

“Of course!”

What kind of curmudgeon turns down a deal like that one?

“We’re captive on the carousel of time,” Joni Mitchell sings about a metaphorical merry-go-round: “We can’t return, we can only look behind from where we came, and go round and round and round in the circle game.”

The Flying Horses carousel is open weekends 11 am - 4 pm until Memorial Day weekend, when it will be open daily through the summer.

For information, call (508) 627-4440 or visit www.mvpreservation.org.



Flying Horses Carousel Oak Bluffs, Martha's Vineyard, MA

The Flying Carousel is the nation's oldest platform carousel and has been designated by the U.S. Department of the Interior as a National Landmark. Constructed in 1876 by Charles Dare, it is one of only two Dare carousels still in existence. Originally operated as a Coney Island, NY, amusement, it was moved to Oak Bluffs in 1884, where it has lived in its red barn, delighting generations of Island residents and visitors ever since. The carousel was acquired by the Preservation Trust in 1986 to prevent it from being dismantled and sold piecemeal to collectors of antique carved horses.



Photos © Preservation Trust Photo Archive



Above, the carousel in its original housing on Martha's Vineyard in 1884. Left, the carousel was moved a few hundred feet down the street in 1889. This early 1900s postcard shows "Arrival of the band", just off the ferry boat, marching past the carousel through Cottage City, as Oak Bluffs was known until 1907, thus dating the postcard.

In the late 1980s, the Preservation Trust undertook an extensive restoration of the Flying Horses, returning the carousel to its original appearance, complete with the historic panel paintings that were done by a Dare factory artist. The horses were individually restored by Rosa Patton, the premier carousel conservator in the United States.

The horses feature real horsehair manes and tails, and distinctive objects in their glass eyes. The 1923 Wurlitzer Band Organ plays tunes that our grandparents would remember, on original paper rolls. The highlight of every ride is the chance to grab the lucky Brass Ring! Generations of children have skipped rope to the familiar rhyme:

**There's a Carousel in Oak Bluffs town,
The horses don't go up or down,
The horses just go 'round and 'round,
On the Carousel in Oak Bluffs town.**





© Preservation Trust Photo Archive

This postcard depicts the arrival of the marching band, as does the photo on page 30. A rite of summer for islanders it seems.

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The Sniders Lost their Home, but Escaped the Joplin Tornado Safe

Don and Ruth Snider of Merry Go Art Offering Figures in Post Tornado Sale



The large Pegasus jumper weathered the storm with the body, a peek-a-boo mane, and all limbs and tail attached and intact.

By Don Snider, Merry Go Art

Special to The Carousel News & Trader

The area around Joplin, Missouri, is noted for experiencing strong winds and tornadoes. We have lived here since 1969, and have experienced some near misses with, on one occasion, the loss of quite a number of trees and wind damage. On another occasion, a tornado hit an area about six blocks from our home. There are areas of relatively flat plains to the West and Southwest that can breed strong thunderstorms and it seems that the path of the storms follow Interstate 44. We are certainly a “tornado alley”. The May 22nd, 2011 tornado in Joplin destroyed an area that was about one-half mile wide and 13 miles long. It was estimated that one-third of the city was destroyed. The death count as of November was set at 161, and the building destruction was set at 900.

On the 22nd of May, we had plans to attend a club meeting in Pittsburg, Kansas, but I was suffering from allergies and Ruth went alone to the meeting. In the course of the late afternoon there were severe weather warnings and a tornado watch. While listening to the weather reports, I was



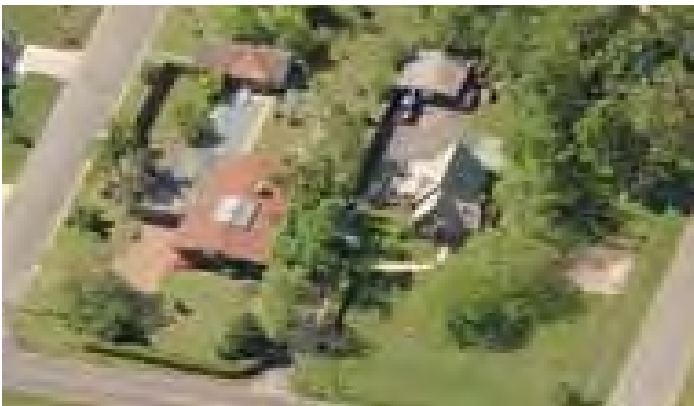
This is one tough horse – still on its feet, holding up walls.



Only a small portion of the living space around the fireplace was left standing after the tornado.

in the kitchen. I had sensed the development of a cold sore on my lip, and was getting a piece of ice to place on it to arrest its development. I was following the weather on the TV when the announcer reported a “hook” over an area just west of our house. Realizing the significance of that, I ran for the only safer place I could reach with speed, the hall bathroom. I grabbed a blanket on the way and got in the tub and covered up with the blanket. No sooner had I gotten there when the storm hit. It was very loud and certainly did sound like a train approaching. There were a series of booms as parts of the house were torn into. The lights went out. I also experienced a significant change in air pressure and my ears popped. I thought, “Well this could be it!” Despite this possible disastrous prediction, I must have had an eye to the future, because throughout the experience, I kept the ice cube pressed to my lip. I joked later that I wanted to have a beautiful corpse.

I had the presence of mind to close the bathroom door and after all the shaking, rattling and roaring was past – I looked around. The light that came under the door allowed me to see that the room I was in was completely intact and looked untouched. I opened the bathroom door only to find the devastation that you can see in the pictures with this



My son in law sent me pictures of our house before and after the storm. Ours is the house with the red roof and the pool



Thane Snider, (left), the rear of the Orton Spooner (center) and Terry Dolance (right).

article. When I viewed the destruction it was hard to grasp the reality of it and I questioned myself as to whether it was a dream. That feeling tended to come and go over the next couple days and I found I would have questions about whether the dreams I had after the storm were reality or not.

After I got out of the house I started looking for neighbors. One woman from across the street was missing. Other people came up and told me that she had been found two blocks away, in a daze. She was lost, and didn’t know how she had gotten to where she was. Her house was totally gone, and her car, which had been in the garage, was in the crawl space that had been under her house. She was taken to the hospital and survived the experience.

A few minutes later, my son-in-law came running up, in the only shoes that he could find after their house was destroyed. He was wearing biking shoes with the posts on them that snap into his bike pedals. He reported that my daughter and two grandchildren had just managed to get down the stairs into the basement before the storm hit and they were all right. They lost everything in the storm including three vehicles.

Our house was mostly destroyed, however, a portion of it remained standing. Of interest, this was an addition that we had built for a workshop for carousel horse restoration. I had it built with 2 x 6 walls. It had a double wall between



behind it. The red tile porch covered roof is where the studio and storage was.



Pegasus resting on a blanket, mostly unscathed.

it and the remainder of the house. Despite that, the entire roofing of the house was stripped and water damage was present even in the remaining area. We had built a separate workshop and garage for restoration and converted the first studio into a master bedroom, bath and closet. The new studio and a free standing greenhouse were destroyed completely.

Of most interest to carousel people, our carousel horses, though damaged, were not as badly damaged as one might expect. It seemed like the steel pole from the stand served as somewhat of a protection for the horse. So, while the walls came down around them, the poles deflected some of the blow and minimized the damage. The worst damage occurred in one of the horses that was in a shipping crate. The two armored Parkers had been exhibited in a museum and were still in the crates in which they were shipped. The complete crate of the armored Parker from Lubbock, Texas, was picked up and tossed into a field back of our house and it was broken open. It had broken legs and part of the tail was missing and we never found it. That was the only part of a horse that we lost. The rest of the figures, except the Dentzel Jumper that had two broken legs, suffered only scraping and denting and the effects of being exposed to water damage and severe temperature changes.

Dealing with the insurance company was quite an ordeal. We were hearing from most of our friends and neigh-



The Dentzel jumper could use a little loving care.



The armored Parker from Lubbock, TX, before being stripped of its park paint layers.

hors that the adjusters would walk up to their house and write them a check for the limit of their policy. That wasn't the experience we had. After months of making lists of contents, looking up replacement costs, detailing the nature of our home construction to get a replacement cost, and getting the able assistance of carousel artist Pamela Hessey and Tim Racer, carver/restorer, we completed the task. In March, we received the final check for the house, contents and the horse damage.

A separate fine arts rider on our policy was very helpful. I would certainly suggest that if you have a significant collection you get a separate rider for the figures and have it backed up with appraisals of a current nature. Also, if you have any improvements to your house or studio, be sure to notify the insurance company and increase your coverage. We were significantly under-insured on the outbuildings and didn't have adequate compensation. I would also recommend that you periodically video the contents of your house, opening drawers, closets, etc., and keep the recording off site in a safe deposit box. We had some recordings but they could have been much more extensive and thorough.

There is one further tip if any of you have to go through our experience. If you have losses that are not compen-



Roached mane Dentzel stander after the storm.

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The baby Parker jumper will need a little work, but all the pieces are there for full reconstruction.

sated from the insurance, they can be claimed against any income, which could lower your taxes. Remember also that insurance typically doesn't pay for losses to trees, shrubbery and other plantings around the house, and these can be counted as uninsured losses. These losses can be carried forward for additional years. In the case of a Federally Declared Disaster they can also be carried backward in terms of past years' taxes.

Our plans are now to "down size". In fact, when Ruth was miraculously able to reach the house and drove up our street, I met her and said, "We have been instantly 'down sized'". The reality hasn't been as light hearted as the jest, but we are adjusting to changes. We plan to sell our carousel figures because we don't have room for a studio or for display in our smaller house. We are devoting more of our artistic interest toward water coloring and acrylic painting. We will do some minor repairs to the existing figures and they are being offered for sale "as is". We will maintain our interest in the carousel world but without the collection.

We are offering the figures on the facing page for sale to new homes. We have decided on the method of a summer-long silent auction. You can see the figures and basic information here. On our website, you will find many more photos of the figures, and much more description of both the figures themselves and the auction.



The Lubbock, TX, armored Parker showing its storm damage. This and the other armored Parker were still in crates from a museum showing. The crate on this horse was broken apart and the horse sustained more damage than some of the non-crated figures. It seems the pole through the horse provided more protection. The pre-1911 Parker remained in the crate and was essentially undamaged.



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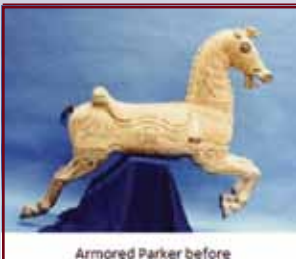
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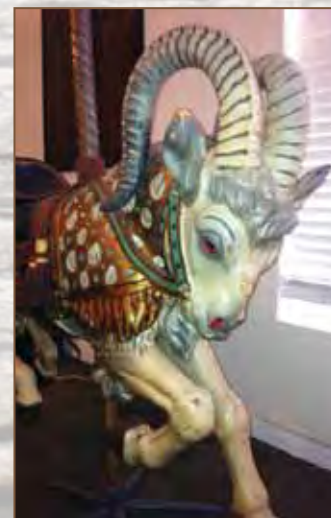
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CAROUSEL CARVER: Jim Haessly - New Berlin, WI



I came across your notice in the last issue and would like to submit my experience with carving my first carousel horse.

In general, all through the early stages of my life I have been interested in working with wood. It started with making fun things at home, and further education in High School wood shop.

In my college years, I worked doing carpentry to pay the tuition. After the schooling years, I was employed by the State of Wisconsin. It was during this period that I was assigned to the inspection of amusement rides.

Through the years of inspection, the one ride that I really took a fancy to was the carousel. As a result, when I retired, I decided to carve a carousel horse.

This endeavour started in 1991 with the drawing of plans to make cutting templates. Since I was a complete novice in this area, I had no idea what the procedure was, except from the books I had read. However, the plans were completed and the template making was started and finished in 1994.

The next step was a trip to Kettle Moraine Hardwoods for 121 bd. ft. of basswood for the project.

From there I was on my own, other than the vast amount of *Carousel News & Trader* issues, that I had collected over the years. This was the only teacher that I had. The basic process of cutting, gluing and assembling of the carving blocks was started and it all took three years.

At the start of this process, I realized that I needed help. Fortunately I came across the Chris Efram School of Wood Carving in Minneapolis – what a great experience. The carving process took time through the years, but eventually a carousel horse by the name of Charley became a reality.

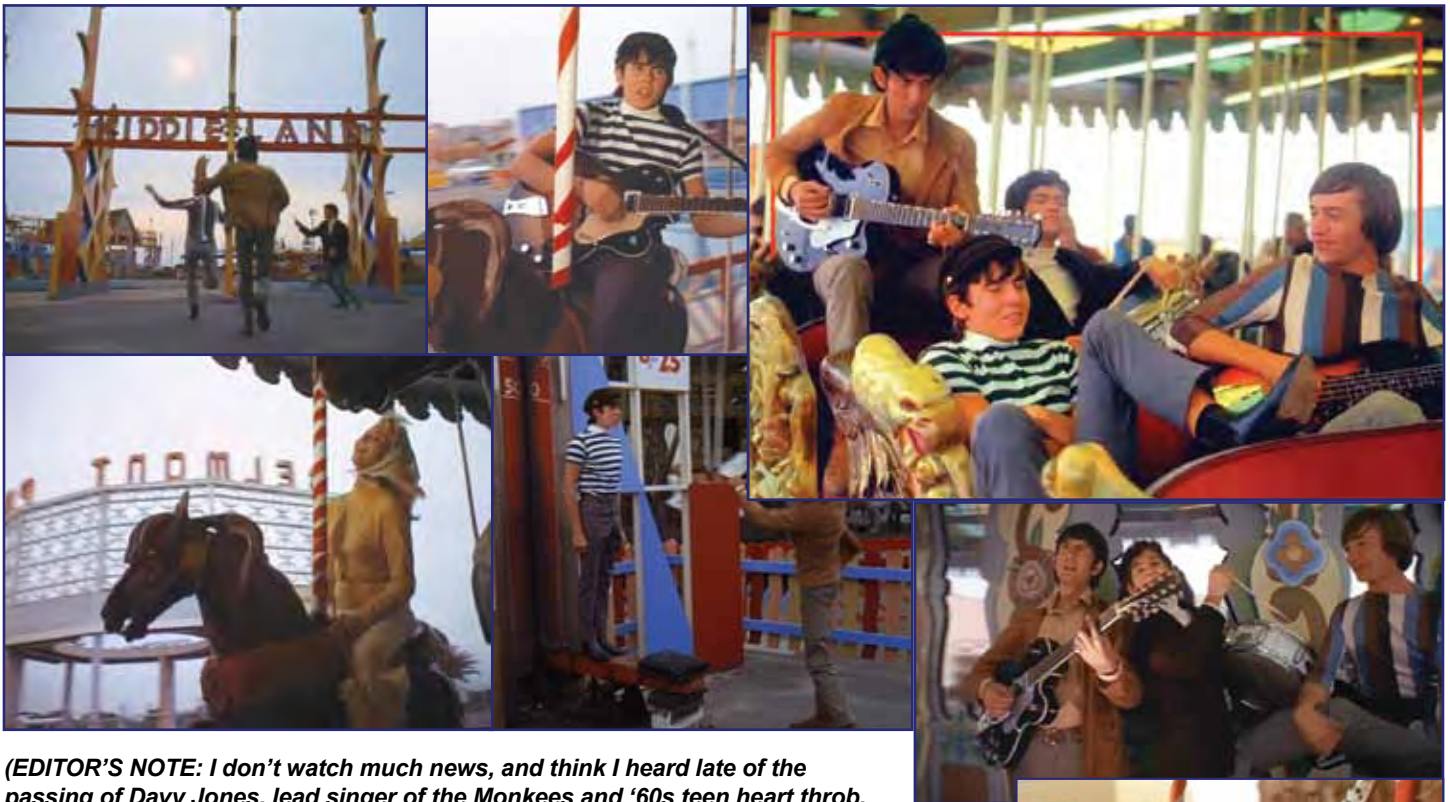
He is ready for painting, but he still needs to have his mane carved, and I need help with that. I have pictures of the process and have enclosed some for your consideration. I hope you find this worthy of using in your next edition.

Thank you in advance.

– Jim Haessly, New Berlin, WI

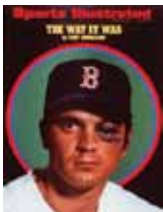
Carousel News (Related) Briefs

MY MONKEES MEMORIES: A Simpler Time, A Lost Looff Carousel



(EDITOR'S NOTE: I don't watch much news, and think I heard late of the passing of Davy Jones, lead singer of the Monkees and '60s teen heart throb.

I think I also figured in the back of my brain I might hear from Tammy. Around the same time was the anniversary of the death of Red Sox momentary great, Tony Conigliaro (left). The youngest player to lead the league in home runs (1967), and youngest to 100 homers, and this kid brought life to a fledgling team and a spark to his elder counterpart Yaz. What a run they could have... but, then – BANG – and down went Tony C in 1969. A fateful fastball to the eye socket. (Its why players wear an ear flap today). After a few gallant comeback tries, Tony C officially retired. He sang, owned a restaurant, and was going to be a broadcaster, but had an aneurysm on the way home from the interview. I was 7 when he won his home run crown, and just 9 years old when he was beaned. But I always loved Tony C, though he was



pretty much done with baseball by the time I was 10. 20 years later, Tony C died. And I cried when I read the paper. I hung the article on the fridge and spent the day in mourning. Who knows what draws folks to a ball player, a singer, or even an century old amusement ride? Something does, that's all that really matters. Isn't that what makes it all go round? PS: Poor Tammy had to tie the Monkees to a carousel to get in print, and I just used that as an excuse to get Tony C in. Thanks, Tammy!)

By Tammy Mondschein

Special to The Carousel News & Trader

It was September 12th, 1966 when they first appeared on television in their episode titled "Royal Flush". I didn't arrive until November 3rd of that same year. However, around 1975 or so, I discovered *The Monkees* TV show, by now airing as reruns, since the group was no longer together and filming new episodes, and I was completely hooked.

I remember wanting to get one of their record albums. Most of you remember what those are, but in case you are too young, records were those big round things made of vinyl that had a small hole in the center to play on your record player. What's a record player? Never mind.

Anyway, back in those days we had catalogs that we often ordered out of, and I think my mom may have ordered my very first Monkees album, *The Monkees Greatest Hits*, from a Sears catalog. All I know is, it seemed like forever until we received either a letter or a phone call stating that my record was ready for pick up. My mom and I went to the store together to get it, and the car ride to get there seemed to last hours. When we arrived, we went to the counter and picked it up – I was so excited!

When we arrived home, I proudly and anxiously put it on the turntable. I must have worn that record out since I played it over and over just about every day of the week. Later on in life, my grandparents gave me their old 1964



The picture of us with The Monkees. From Left to Right are; Micky Dolenz, Tammy Mondschein (me), Davy Jones, Peter Tork, and Peter Mondschein (my mubby).

Fisher Allegro Stereo, and I played it on that. That stereo later on went into storage for about 20 years. I got it back from my friend who was kind enough to store it for me, in March of 2011. One of the very first records I played on it was, you guessed it, *The Monkees Greatest Hits*. It still sounds as good as it did in the '70s.

Carousel Connection: Episode 10, was called "Here Come The Monkees (pilot episode)" which aired on November 14th, 1966. I don't know why they didn't air the pilot episode first. I guess they had their reasons. That episode was filmed on location at Belmont Park in The Mission Beach Section of San Diego, CA.

The park first opened on July 4, 1925. Some of the main attractions were The Giant Dipper, which is a wooden roller coaster that still exists today. Also, The Plunge (indoor swimming pool) which was originally a salt water pool that had been converted to fresh water, and it still remains a popular attraction.

Another main attraction at the park was a Charles Loeffler carousel that was originally installed and operated on the Pier in Santa Monica, CA, in 1916. The carousel moved to Belmont Park in 1939 and ran until 1977. Sadly the carousel was dismantled and sold off, though a few of the jumpers remain on the Santa Cruz Beach Boardwalk carousel in Santa Cruz, CA. All of the other horses, animals and chariots are either in the hands of private collectors or gone forever.

I am forever grateful that I got to see The Monkees perform (sadly without Michael Nesmith) in 1986 at Six Flags Great Escape in NJ, and again in 2011 (sadly, once again without Michael Nesmith) at the Hershey Theater in Hershey, PA, (home of another great carousel). My husband, Peter, and I even got to meet them and have our photo taken with them at the Hershey concert as we bought 'Meet and Greet' tickets. A night I will always treasure, especially since Davy Jones, the front man for the group, passed away on February 29th of this year, 2012. Davy Jones and that beloved carousel are greatly missed.

– Tammy Mondschein (Steamer)

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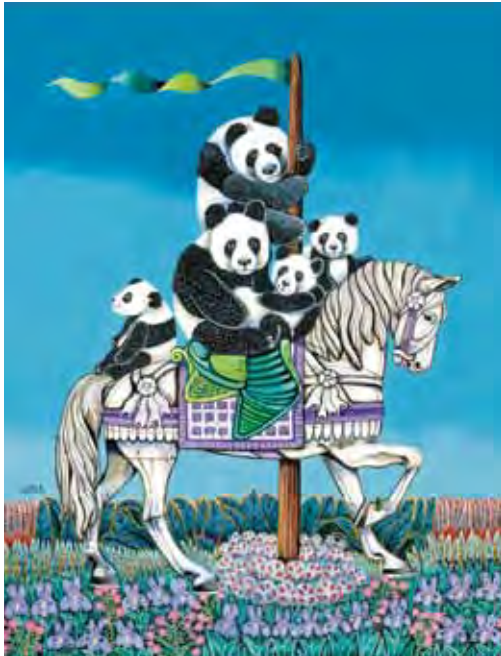
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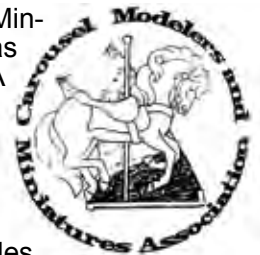
The Carousel Modelers and Miniatures Association (CMMA) has been reorganized. The CMMA was founded in 1986 for the purpose of bringing together modelers, miniaturists and woodcarvers interested in building operating miniature carousels.

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 2012 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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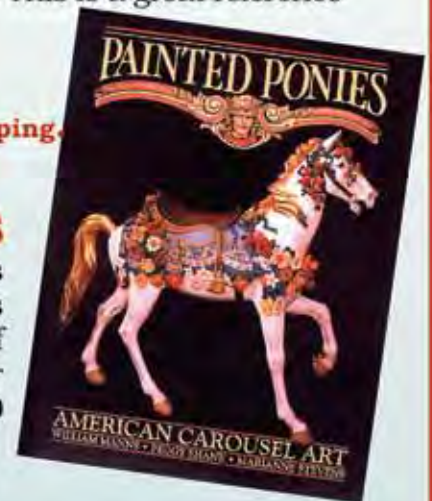
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