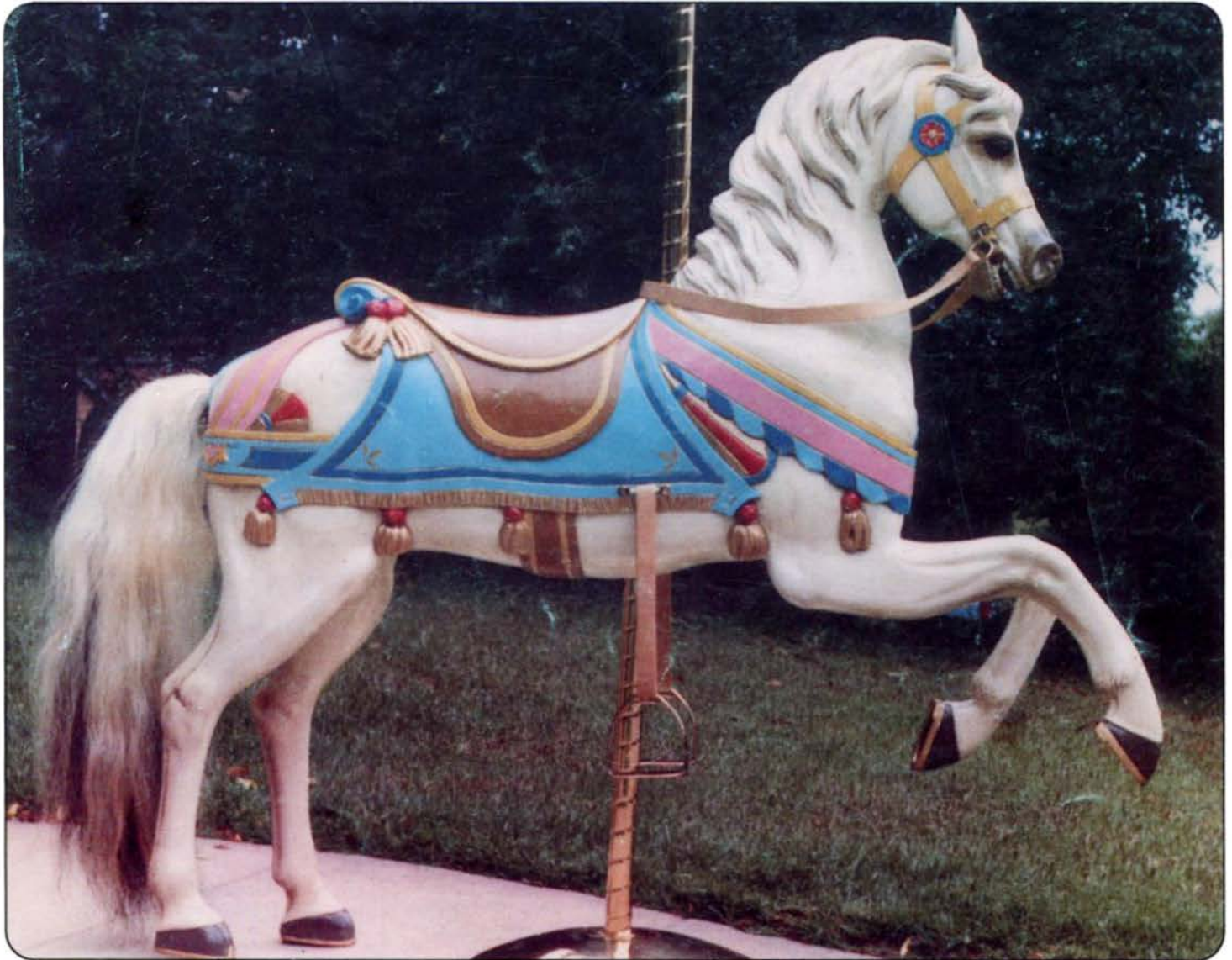


The **Carousel**

News & Trader

March, 1989

Vol. 5, No. 3



E. Joy Morris — *Philadelphia's*
Forgotten
Carousel Builder

HOME AMUSEMENT AUCTION POSTPONED

The Home Amusement Company, Inc. auction that was scheduled for March 11-12 at the Holiday Inn, Gaithersburg, Maryland, has been postponed and will be rescheduled at a later date.

SANTA MONICA CAROUSEL NEEDS OLD PHOTOS

The Friends of the Santa Monica Pier Carousel are looking for old photographs of Southern California carousels for their exhibits at the carousel and possibly also for a planned archives. If anyone has old, preferably identified, photos, negatives, or slides which you would allow Friends to copy, please contact Friends at P.O. Box 884, Santa Monica, CA 90406. (From Brian Morgan, Chairman.)

**Coming Next Month:
The 1989
Carousel Buyer's Guide**



The fabulous "Rose Horse" from the John and Cathy Daniel collection will be among the rare Illions horses featured at an exhibit opening on March 24 at the American Carousel Museum in San Francisco, California.

RARE ILLIONS HORSES TO BE FEATURED AT AMERICAN CAROUSEL MUSEUM

Excitement is mounting as American Carousel Museum staff and docents refresh their knowledge about Marcus Illions and the fantastic animals that he carved! The San Francisco Museum is going to be transformed to a Russian garden to serve as a backdrop for John and Cathy Daniel's fabulous "Rose Horse", Rol and Jo Summit's rare and wonderful trio of Illions which includes the rare flying mane jumper, the M.C. Illions portrait horse and a very special horse painted by Barney Illions!

The elegant and educational exhibit is being designed and curated by Nina Fraley. In addition to the above-mentioned horses, there will be an outstanding armored Illions, several other horses from the Supreme carousels from New York and Pomona, and a couple of little "baby" Illions.

The exhibit will open to the public Friday, March 24, following a preview party for Freels Foundation Members on Thursday evening. The closing date for the exhibit has not yet been set. Seeing this many outstanding Illions horses together will be a rare opportunity.

COVER

Photo: John Reely

"Tassie" is a second row E. Joy Morris prancer who is loved very much by her owners, John and June Reely of South Pasadena, California. Tassie is a typical E. Joy Morris carving, exhibiting a deeply dished face, curved front legs, and a slight dip under the tail. A flower on the bridle, tassels, and embellishments between two straps are characteristic of Morris's carvings.

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The history of the Philadelphia style of carousel art has all but ignored one of its founding fathers.

Up until just the past few years the name of E. Joy Morris was almost unknown to even ardent carousel buffs.

E. Joy Morris was an important founder of the American carousel industry and helped to create a wonderful art form.



Photos: William Manns

Carousel figures carved by the E. Joy Morris Company rode on the Philadelphia Toboggan Company carousel at Skylon Towers in Ontario, Canada. The figures are now in a private collection.



E. Joy MORRIS

Philadelphia's Forgotten Carousel Builder



Edward Joy Morris II, circa 1900.

By
William Manns

Edward Joy Morris II was born in Philadelphia in 1860. He was the son of E. Joy Morris, Sr. The elder Morris was a Harvard educated lawyer, graduating in 1842, who served in the U.S. Congress as a member of the Whig party between 1856 and 1858. Later, Mr. Morris was appointed by President Abraham Lincoln as U.S. Minister to Turkey. He held this office until 1870. In March of 1868, when young Joy was only eight years old, his mother died in Constantinople. Her body was brought back to Philadelphia for burial in Laurel Hill Cemetery. E. Joy's father continued to write about his mid-east experiences including a book entitled *Notes on a Tour Through Turkey, Greece, Egypt, Arabia, Pretraea to the Holy Land*. Edward Joy Morris, Sr. died in Philadelphia on New Years Eve, 1881. His sons, Edward and John were just completing studies at William Penn Charter, a prestigious Philadelphia boy's school.

Young Joy Morris' activities during the last two decades of the 19th Century evolved around managing the extensive family holdings including Philadelphia real estate. He continued to work and build the family fortune while also becoming involved in the booming amusement industry that was growing up throughout the East Coast. In the mid-1880's Joy married and started a family with his first son, E. Joy Morris III.

Morris was a highly intelligent and innovative fellow who secured a U.S. Patent for an innovation to a roller coaster design in the late 1890's. Morris then founded an amusement devise manufacturing firm to build and operate figure eight toboggans, water chutes and carousels.

Morris was raised in high society and a

(Continued on page 6)



E. Joy Morris

(Continued from page 5)

fashionable life style, producing a sense of quality and art that he carried over into his new amusement manufacturing business. Morris hired the finest artists that were available, but added his own sense of style and design. His near-by competitor, Gustav Dentzel had long produced the premier carousel in the industry. Morris was not about to be a follower, but set out to create a unique and highly competitive machine. His horses were distinctively different from the Dentzel carvings in that the animals were more stylized and noticeably more embellished with saddle trappings, layered blankets, chest straps and whimsical figures perched behind the saddles. These decorations included characters of carvers, friends, pets and even the shop mascot, a cat.

Morris set out to build a substantial firm creating several carousels at one time. This was something that was unheard of in the carousel industry. Normally, large park style carousels were built to order. A big buildup of inventory may have in part been due to Joy's attempt to keep his carvers, painters, cabinet makers and machinists employed during the slower summer months when the firm wasn't building or erecting the more lucrative roller coasters, the company's primary business and profit center. On the other hand, maybe Joy was going after Dentzel's business by offering on-the-spot delivery at lower prices.

The business office was located at 902 Walnut Street, but Joy visited the factory at 1416 Callow Hill Street daily to personally supervise the activities in the shop. The shop was overflowing with coaster cars, machinery and scores of carousel carvings in various stages of completion. Later, the shop moved to 23rd St. and Ludlow Street.

Morris also maintained an office and owned land with a large roller coaster at North Beach, a fashionable, well-established New York resort. The location was just a short trolley ride from Manhattan, and

drew the upscale New York trade. Morris visited his New York office often and operated his rides there until World War I. The park closed some years later. North Beach is now better known as Laguardia



E. Joy Morris, after retirement from the ride manufacturing business, with sons Robert and Howard.



Juvenelia Morris, Joy's second wife and their two sons Robert and Howard in 1914.

Airport.

Each of the E. Joy Morris carousels carried a large population of menagerie figures. His typical machine was a three-row carousel with all stationary figures consisting of 26 horses and 20 menagerie animals that included goats, camels, giraffes, tigers, donkeys, deer, zebras, sea serpents and lions. The cost of one of his beautiful machines was \$8,000, a serious sum in those days, when a skilled craftsman was lucky to earn \$10 a week or about 25¢ per hour.

The staff of painters, carvers and cabinet makers were constantly changing. Artists and craftsmen were always looking for work at the Morris shop when Dentzel had less work, or during the slow summer months. Carvers were an independent lot, as most artists are, and moved back and forth between the two Philadelphia carousel makers. It is likely that the Muller brothers worked for Morris. They both worked in the area as freelance carvers during this time (1900-1903) and Morris was the only major carousel carving shop other than Dentzel in the area. It is also interesting to note the Mullers formed their own company shortly after the sale of the Morris factory late in 1903. The lack of work may have pushed

them to make the transition from freelance carvers.

Another well known carver that worked for Morris was Salvatore Cernigliaro, better known as "Cherny". The Italian furniture carver arrived penniless in Philadelphia in 1903 and quickly secured a job carving in



E. Joy Morris with one of his young sons in Fairmont Park about 1908.

the Morris studio. This was his first experience at carousel carving. Cherny, who later went on to carve in the Dentzel shop, picked up his friendly and fanciful style while carving for Morris. This attitude and creative flair is something he brought to the Dentzel shop and used to design some of Dentzel's most interesting creations.

Morris' original plans called for the manufacturing and marketing of amusement

The E. Joy Morris information and photos in this story were supplied by Terri Lee Morris, granddaughter of E. Joy Morris, and Edna Morris, daughter-in-law, who we want to thank for helping us unravel this important aspect of carousel history and for sharing their family photographs and documents.

Additional background information was contributed by Marianne Stevens and Rol and Jo Summit.

A color booklet on the complete history of E. Joy Morris and his carousels will be published later this year by Zon International Publishing.

equipment to ride operators throughout the eastern United States. By 1903 Morris had built roller coasters and carousels that he leased, sold outright or operated as a concessionaire in parks including:

- Rock Springs, Chester, WV
- Exposition Park, Pittsburgh, PA
- Lakemont Park, Altoona, PA
- Kennywood Park, Pittsburgh, PA
- Olympia Park, Versailles, PA
- Olentaugy Park, Columbus, OH
- Celeron Park, Jamestown, NY
- Alameda Park, Butler, PA
- Chutes Park, Chicago, IL
- San Souci Park, Chicago, IL
- Winona Lake, IN
- Woodland Beach Park, Ashtabula, OH
- Sharpshooters Park, Chicago, IL
- Aliquippa Park, Aliquippa, PA
- Fairview Park, Dayton, OH
- Spring Grove Park, Springfield, OH
- East Lake Park, Birmingham, AL
- Willow Grove Park, Philadelphia, PA
- Washington Park on the Delaware, Philadelphia, PA
- North Beach, NY
- Rockaway Beach, NY

The plans for the booming amusement company changed drastically late in 1903 when Morris decided to sell his manufacturing equipment and extensive inventory of

(Continued on page 8)

E. Joy Morris

(Continued from page 7)

almost 200 completed carousel figures to Henry Auchy and partner Chester Albright for an estimated \$30,000. Auchy and Albright named the new firm The Philadelphia Toboggan Company, planning to follow Morris' idea of primarily marketing roller coasters. The equipment sold to the PTC enabled the firm to quickly assemble four complete machines using the Morris carousel figures. The instant inventory enabled the new owners to quickly recoup much of their investment and encouraged them to pursue the merry-go-round business. After the newly formed PTC depleted the inventory of about 200 carousel figures purchased from Morris, they began a series of their own carousel animals. The early PTC horses show an obvious design influence in both posture and decorative trappings inherited from the Morris shop.

The menagerie animals found on the PTC carousel beginning with PTC #5 and ending with PTC #14 built in 1907, which was the last of the PTC menagerie machines, have a definite resemblance to the Morris carvings. Basic body patterns were followed and the trappings were only modified slightly by the PTC craftsmen. The PTC carvings noticeably show a lack of clever rear saddle characters like playful animals and friendly faces favored by Joy, a friendly and playful fellow himself.

Separating the early Morris figures, especially the menagerie animals, from those carved by PTC, is confusing because of the practice of switching and replacing damaged animals on trade-in machines or refurbished carousels. One such machine was sold off piecemeal at Adventureland Park in East Farmingdale, New York about 1976. This mixed breed carousel even sported several Loeff Greyhounds.

The carousel legacy of E. Joy Morris lives on in one operating carousel that can be found at Lake Quassy in Middlebury, Connecticut (See page 74 of *Painted Ponies*) plus several early PTC machines which carry the Morris figures. This previously little-known founder of the American carousel industry set great artistic standards which those that followed at the PTC worked hard to match.

(Continued on page 10)



Photo: E. Joy Morris in his shop (circa 1903) that had an inventory of about 200 carvings that were sold to the new Philadelphia Toboggan Company.



E. Joy Morris

(Continued from page 8)

Joy's decision to sell out his manufacturing business may have in part been due to health problems. He ended up in the hospital shortly before selling his business. His failing health possibly led him to abandon the manufacturing end of this business, though he did continue to operate the numerous carousels, toboggans and other amusement rides he owned as a concessionaire in over a dozen amusement parks up until 1920.

In the mid 1900's, E. Joy Morris married a young nurse who had cared for him in the hospital during a serious illness. The young Mrs. Morris was 20 years his junior, and they had two sons, Howard and Robert. The new family split its time between the fashionable 17 room Philadelphia home at 4248 Park Side Avenue and the summer house at Conneaut Lake, Pennsylvania where Morris owned and operated the roller coaster and several other amusements. He visited the rides often with his two young sons from the time they could walk. Morris owned "Nedeau Farm" nearby where he took great pride in his teams of Percheron draft horses, which he proudly displayed to visiting friends and business associates. Morris was a great animal lover and provided his children with ponies and carts when they were pre-schoolers and later elegant riding horses when they were teenagers. Joy's great love of animals certainly showed in the creation of his carousel figures. Morris was a loving father who was frequently photographed carrying his boys, one in each arm, throughout the park on his regular inspections.

Joy's new family gave him great pleasure. He was now retired at age 45 and had plenty of time to play with his two sons. Joy, with his younger brother John, loved to play ball with young Howard and Robert in fashionable Fairmont Park which was across the street from their home. Both Howard and Robert remembered visiting their father's carousels and selecting their favorite animal to ride. They also recalled the work shop where horses were repaired and replacements carved for the numerous machines their father still owned in New York, Philadelphia, Connecticut and West Virginia. The boys said it was a wonderful, fantasy-filled childhood. Joy loved children and enjoyed making them happy. That is why his wife said he decided to build merry-go-rounds.

Edward Joy Morris died suddenly of kid-

ney disease on March 15, 1929 in Philadelphia. His wonderful wife Juvenelia continued to live at the home near Conneaut Lake until her death in 1973. The Morris family fortunes were seriously impacted during the stock market crash and depression, but Joy's substantial wealth provided comfortably for Mrs. Morris throughout the remainder of her life.

One of the last E. Joy Morris carousels was sold in Los Angeles by Fire House Antiques in the mid-1960's. The complete E. Joy Morris carousel had come from Sodus Point, New York and possibly originated at Celeron Park in Jamestown, New York, where Morris operated several pieces of equipment.

In 1981 a Morris carousel at Lakemont

The Carousel News & Trader, March, 1989

Park, Altoona, Pennsylvania, sporting a signed "E. Joy Morris" lion was purchased by Gray Tuttle of Surfside Beach, South Carolina. The stationary machine had operated in the same park since 1902. The complete carousel was sold piecemeal at that time. Several of these figures have been resold in recent New York auctions.

A surviving PTC #4 carries E. Joy Morris animals. The 1904 vintage carousel is owned by Earl Corey of Columbiana, Ohio, who purchased the machine in 1986, from Skylon Tower in Niagara Falls, Canada and is currently restoring the animals. (Pictured on page 75 of Painted Ponies.) There are no E. Joy Morris carousels left operating today. We can only enjoy the Morris art from 85 years ago in the few remaining figures.



An E. Joy Morris tiger in the John and Cathy Daniel Collection has a carving of a girl resting her head in her hands behind the saddle.



Fine carving details on an E. Joy Morris lion in the collection of John and Cathy Daniel could have been done by Cernigliaro when he worked at his first carousel carving job in the Morris shop.

E. JOY MORRIS

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REFERENCES—THE FOLLOWING PARKS EQUIPPED:

Rock Springs, Chester, W. Va.
Exposition Park, Pittsburg, Pa.
Lakemont Park, Altoona, Pa.
Kennywood Park, Pittsburg.
Olympia Park, Versailles, Pa.
Olentaugy Park, Columbus, O.
Celeron Park, Jamestown, N. Y.

Almeda Park, Butler, Pa.
Chutes Park, Chicago, Ill.
San Souci Park, Chicago, Ill.
Winona Lake, Indiana.
Woodland Beach Park, Ashtabula, Ohio,
Sharpshooters Park, Chicago, Ill.
Aliquippa Park, Aliquippa, Pa.

Fairview Park, Dayton, Ohio.
Spring Grove Park, Springfield, O.
East Lake Park, Birmingham, Ala.
Willow Grove Park, Phila., Pa.
Washington Park on the Delaware, Phila.
North Beach, New York.
Rockaway Beach, New York.





A very large outside row stander made by the E. Joy Morris company is in the Lourinda Bray Collection.

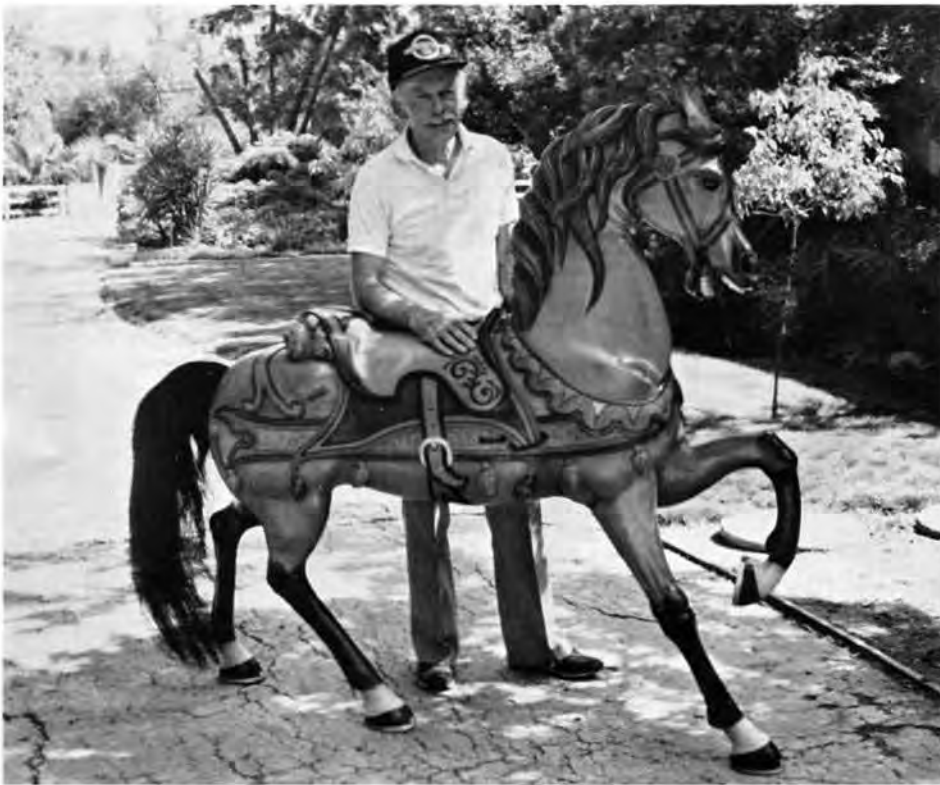


An E. Joy Morris deer from the Altoona carousel was sold at a recent auction.

E. Joy Morris



A lion, zebras, camels, giraffes and many other E. Joy Morris menagerie animals rode on the Lakemont Park Carousel in Altoona, Pennsylvania. The carousel is now dispersed. (Photos: Marcia Potemra)

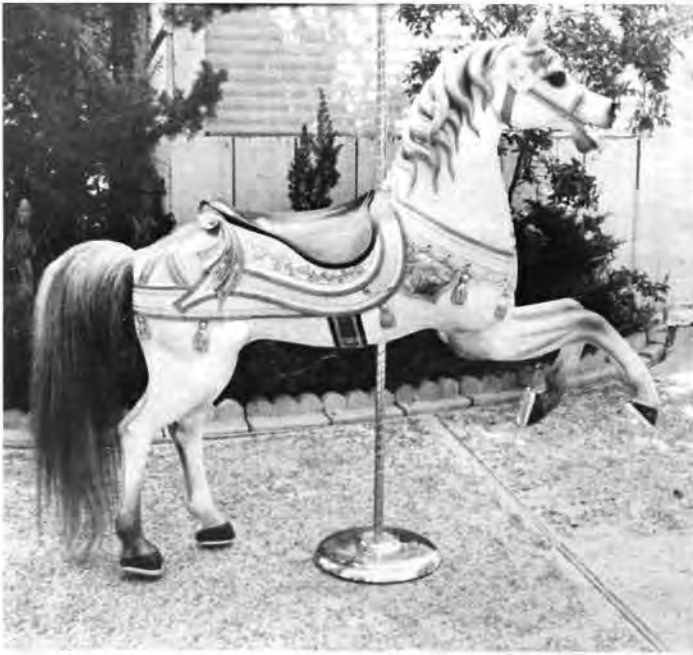


E. Joy Morris

A large outside row E. Joy Morris stander has found a home with Bill and Penny Myers of Hidden Hills, California. It is one of their favorite horses. (Photo: Penny Myers.)



John and June Reely of So. Pasadena, California own this E. Joy Morris second row goat from the Lakemont Park carousel at Altoona, Pennsylvania. They have named him Tobler, and consider him quite special. (Photo: John Reely.)



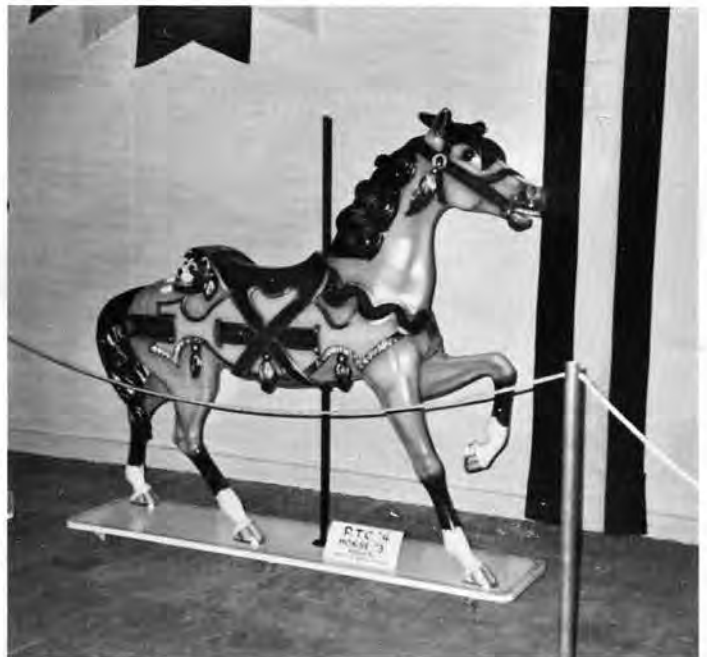
An E. Joy Morris prancer from the Altoona carousel was restored by Bill and Penny Myers. (Photo: Bill and Penny Myers)



A third row prancer still has its original paint. All E. Joy Morris figures were either standers or prancers. (Photo: John Reely)



A second row E. Joy Morris horse in original paint shows Morris company carving characteristics in its dished face, curved front leg, and dip under the tail. (Photo: John Reely)



A stander from the Skylon Tower carousel shows more elaborate carvings including a dog's face and paws behind the saddle. This horse will be auctioned at Guernsey's April sale along with 27 other E. Joy Morris horses.

Other Information About E. Joy Morris

Photo Census, Carousel: Lakemont Park, Altoona, PA (The National Carousel Association)

"E. Joy Morris and the Evolution of the Philadelphia Toboggan Company" by Fred Fried, *Merry-Go-Round*, Spring, 1989, (The National Carousel Association)

A soon to be published color booklet by William Manns

IDENTIFYING AN E. JOY MORRIS FACTORY CARVING



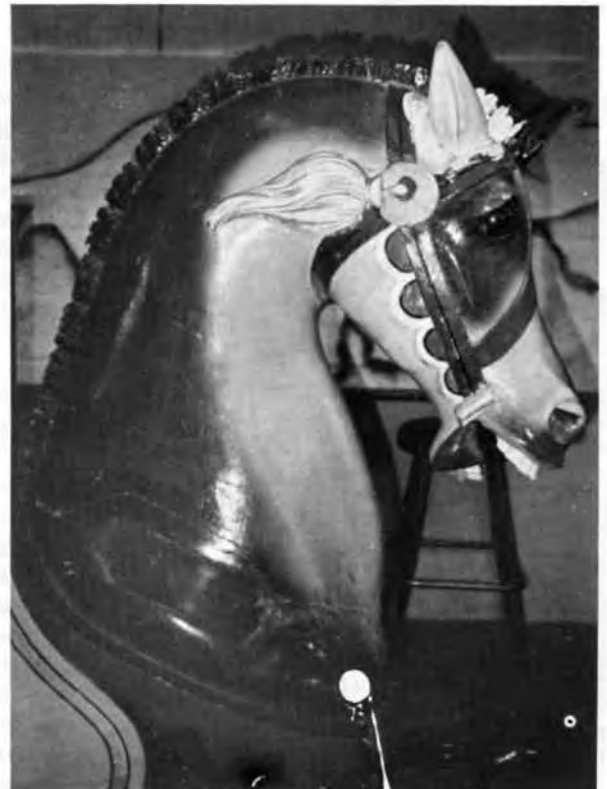
Morris heads are pretty, with long narrow faces on some of the larger horses. Well carved bone structures, veining, nostrils and teeth add realism.



An extremely curved front leg has been found on many E. Joy Morris horses.



On many of the Morris horses there is a slight concave dip in the buttocks below the tail. Earlier figures have hair tails, later ones have carved tails.



This E. Joy Morris horse has a roached mane, dished face and its tongue out. Tassels and scalloped trimmings are common.

SOTHEBY'S SETS NEW WORLD RECORD

**DENTZEL ROOSTER
SELLS FOR \$148,500**

A Dentzel Rooster now holds the world record for the highest selling carousel figure at auction after a collector bid \$135,000 with a 10% buyer's premium for a total of \$148,500 at Sotheby's New York sale on February 25. The rare rooster is one of only four or five known to exist. It was consigned to the sale by the Magic Shop whose profits go to Bonnie Brae Farm for troubled adolescents.

In a surprise move, the Palace Carousel from Asbury Park was purchased as a complete unit by the newly formed group, Friends of the Palace Carousel. Negotiations between the group and the owner of the carousel during the sale resulted in the carousel being pulled from the sale. It was offered as a whole during the early part of the sale, but no bids were high enough to buy the carousel at auction. Then a few horses were sold individually before the animals from the carousel were set aside and other individually consigned pieces were sold. Soon after, the auctioneer announced that the whole carousel was pulled from the sale.

Other outstanding prices included \$63,250 for a Loeff Greyhound, \$60,500 for a Dentzel stander and \$56,100 for a PTC stander. Complete auction results and photos will be in the April issue of *The Carousel News & Trader*, as results were received too late to be included in this issue.

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S.A.S.E. FOR LIST

Letters

More Picketers Outside

Your article in the January issue, page 17, about the Northeast Chapter of the National Carousel Association members picketing at the Guernsey's Auction was not entirely correct. You saw a few early ones inside. We had 24 members outside. We had only half outside at one time as the temperature was 18 degrees, and we were there all during the auction. Half of us were inside warming up, while others picketed.

Fred Fried

Carousel in a Gold Egg

I've enclosed an article that was in the October 4, 1988 issue of the *National Enquirer* showing a tiny carousel in a solid gold egg with 4,500 diamonds. The carousel is actually motorized and the horses move up and down while the carousel turns. The same carousel was also featured in a spring 1988 issue of *Jeweler's Circular Keystone*, a jewelry trade magazine. I thought your readers might enjoy seeing this unique carousel.

Suzanne Pfister
Syracuse, New York

The carousel was bought by an anonymous buyer for \$2.3 million. Stuart Devlin, a master goldsmith and a team of British assistants took four months to create the showpiece. The carousel also runs clockwise as in the British style. Sorry, I can't print the photo that was in the magazine, but if I can find another one, I will print it. Thank you for sending the article.

Nancy

Lets Trade Postcards

It is such a joy to receive the *Carousel News* each month. It seems to touch on all the things I want most to know about the Carousel World. The Carousel Calendar of events is finally showing some events that I can actually go to locally and not just read about. I went to my first auction in Ventura. I sure am lucky I didn't get a bidding number for I was tempted to bid on each carousel animal that was offered.

I am saddened by the news of stolen horses and always hopeful to read of their recovery. I am saddened to hear of all the carousels that are dismantled and sold. It

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seems such a shame to take apart the glorious splendor of the merry-go-round and sent it piece-meal all about the country. I am fortunate to live close to many operating carousels and try to visit one every week-end as time permits. My dream is to visit as many states and their carousels as possible and it is this wish that brought me to write to the *Carousel News & Trader*. I would love to exchange postcards of carousels with people in other states and countries. It would be my pleasure to send a carousel postcard from Southern California to anyone who would like to send one from their state to me. What a wonderful collection of pictures we can gather!

I hope to hear from some of you soon, and once again I look forward to each new and colorful issue of the *Carousel News & Trader*.

Suzanne Bidingier
3727 W. 227th Street
Torrance, CA 90505

Spillman Carousel in Brazil

I thought you would like to know...Ed Widger, of Chance Manufacturing has heard from a group in Brazil who are working on restoring a Spillman Engineering Carousel, and who need any help, advise or pictures (and of course money) that any one could send. Their address is:

Tony Martinez
Guanabara Centro Dediversoes
Ave Otocilio Negra de Lima 4001
Belo Horizonte, Brazil

Be sure to allow extra for postage.

Brenda Anderson
Porter Park Carousel
Rexburg, Idaho

I will send this group some issues of the *Carousel News & Trader* and hope they will be helpful to them.

Nancy

Liked Stained Glass Cover

I look forward to receiving your magazine each month. It is read from cover to cover the first day.

I must tell you that the cover of February's issue, a horse done in stained glass was a beautiful surprise. I am a stained glass hobby person myself and can appreciate the honor of you putting Jacquelyn Juell's work of art on your cover. Keep up the good work.

Barbara Nesbitt
East Syracuse, New York

Article Full of Holes

Your article is full of holes and errors. In the February, 1988 issue, page 24, column 3, "Forest Park Carousel Begins Restoration", I did not bring the carousel to Forest Park, I suggested it. It was bought by Christ-Janner, the architect for the building who had bought it with a partner. I was chosen to restore the figures and machinery, frame, etc. I had my good friend William F. Mangels, Jr. and Joseph Drago as my assistant. Mr. Christ-Janner had never designed a carousel building, which gave me many problems. One such problem was the roof supports extending too low and forward into the outer rim area. What worried me most was the fact that it replaced the previous Illions machine that burned...it was positioned 632 feet from the nearest fire hydrant. There are other errors and statements not quite right or guess work, i.e. T.M. Harton etc.

I have a complete set of photos from beginning to end and opening day. It was on that platform that my dear friend Bill Mangels Jr. had a heart attack and dropped dead. I plan a long article on the history of that carousel.

Who wrote the article?

Fred Fried
New York City

I wrote the article from an interview with Marvin Sylvor of Fabricon Design who is restoring the carousel. Neither one of us claimed to be an expert on the history of the carousel. I said you were "instrumental" in bringing the carousel to Forest Park, as you just confirmed — they bought it on your suggestion. As to the T.M. Harton frame, the wording in the article was "It is still not known if the frame is a Dentzel or T. M. Harton". If you know the maker of the frame, we would appreciate knowing also.

I hope the main point of doing the article came through — that it is a very beautiful and important carousel, and is being restored and saved, instead of dispersed at an auction.

Thank you for your information and expertise. We have much to learn about carousels.

Nancy

Stained Glass Hobby

Enclosed is a check. Sign me up for two more years of your great! magazine. Please send me the back issues I requested also.

For a hobby I design and build stained

glass leaded windows based on existing carousel horses. Each window is 24" in diameter and has approximately 200 pieces of glass. Sometime in the future I may try to advertise my skills through your magazine. Thank you for giving me a monthly trip into the Carousel World.

Robert Larson
Fargo, ND



Thank you for such an encouraging letter. The photos you sent are so beautiful I must share them. Sorry I can't print them in color, but I'm sure the artistry will come through.

Nancy

Likes January Cover

Thank you for such a good magazine. I disagree with Beverly Francis on her dislike for your cover of the January issue. It was great! Keep up the good work! Always a good surprise to find out whats in the next issue.

Janet Centoni
Clayton, CA

This is just one of several letters from those who did like the January cover. I know I can't please everyone all of the time, but maybe everyone can find something of interest to them in each issue.

Nancy

A Sheep?

Have you ever heard of a sheep carousel figure produced by anyone?

Dr. Victoria Sokolowski
Ladysmith, WI



John and June Reely of South Pasadena and their Looft ram. These rams with horns like a Bighorn mountain sheep are the only known examples of an American sheep carousel figure.

Looft appears to be the only American company that made a sheep, although the rams have some goat characteristics, such as long hair under the chin. Looft's rams resemble a wild Bighorn mountain sheep rather than the domestic sheep that we are familiar with.

In *Carousel Art* #9, page 29, there is a photo of a German sheep carved by Heyn, and on page 30, some Mexican sheep. The Mexican sheep also resemble the mountain sheep.

Nancy

A carousel boat?...right next to a Naval base? And a salty dog nearby? Plan to find out by setting sail for the ACS Convention. Disneyland Hotel Sept. 28-Oct. 1, 1989

"Delicious" Demonstration Served to Carousel Docents

Text and Photos by
Judy Geoghegan
Director of Docents

Docents from The American Carousel Museum tour the Faircloth Restoration Studios

Twenty volunteer docents from San Francisco's American Carousel Museum were treated to a morning of instruction accompanied by a champagne brunch at the Faircloth Restoration Studios in Concord, California on Saturday, January 28th. As we arrived, George's wife Phyllis, greeted us with hot coffee and breakfast breads to enjoy while we wandered through the workshop looking at the different carousel animals on display in various states of repair. A beautifully painted French pig by the entrance to the studio caught my eye as did a fully restored Parker jumper anchored in his shipping crate and surrounded by foam for the trip to his owner in Kansas. We divided the morning between George Faircloth, who gave us the benefit of his many years of experience in carousel restoration, and Pam Hessey, the studio's highly regarded painter.

George discussed the different stripping



Docents from The American Carousel Museum at Faircloth Carousel Restoration Studios examining carousel horses in various states, including a real "basket case".

techniques that have been used on carousel animals, warning us of the damage that can result from dipping wooden figures in hot tanks or using lye or blow torches for paint removal. He leaves this initial messy task to a reliable technician outside of the studio who strips his animals by hand. Once the paint is removed, the animal returns to George for an assessment of its

condition and an estimate of the repair needed for restoration. This moment of truth can be a proud or appalling one for the animal's owner! Multiple layers of paint sometimes hide the cracks and metal objects left from clumsy repair jobs in the past. Faircloth Studios keeps a photographic record of the animals initial condition and the progress of repairs as they are completed.

As we examined the various animals in the shop, it was interesting to note that some of the carving companies (Parker, Herschell, Spillman and Dare) actually used large finishing nails in the original construction. These can often be recognized by their even spacing around the joints. All added metal objects - screws, bolts, and corrugated fasteners - are carefully removed. Loose and cracked parts are replaced and damaged joints are reset with new dowels. Every small crack and split, without exception, is opened and reglued. Faring epoxy is used to build up worn carvings on the trappings. For finely detailed work, such as the design on the shield of a beautiful armored Muller we saw in the shop, a rubbing is made to provide an accurate record before epoxy is used.

The next step in the restoration is setting of new glass eyes or taping over of the old ones if they are in good condition. (Jewels



American Carousel Museum Docents with the staff of the Faircloth Carousel Restoration Studios.

and mirrors that are to be replaced are added when the painting is completed.) The figure is then sanded three times with increasingly fine sandpaper until the surface is rendered smooth as glass. The animal is now ready for painting.

Pam Hessey applies the first coat of primer without disturbing any of the original chisel marks left by the carver. While doing this she pays particular attention to small areas that need additional attention from George. She tints each coat of primer to conform with the finish coat and sands gently between each application. Before the final body colors are applied, Pam makes several water color illustrations to depict suggested color schemes and does



Pam Hesse edges the trappings of a carousel horse with a fine gold line.

a final rendition to fine tune each color selection so that the client and artist are in agreement. Though they are time consuming (40-80 hours for a paint job), Pam prefers tube oils because of the wonderful lifelike appearance they give to the animals. She shades her colors carefully to give a three dimensional appearance. One of her painted Muller jumpers had a saddle that could be mistaken for genuine leather. The final step in the painting process is an application of light antiquing, preceded and followed by a coat of varnish, to tone down the finish coat and accent the carving.

In addition to demonstrating her painting technique on a beautiful Illions pinto, Pam also showed us how she applies gold leafing to the horse's mane. Some of the Illions' figures that she has been painting the past few months will soon be on display in the American Carousel Museum. Pam often



Painter, Pam Hesse of Faircloth Carousel Restoration Studios shows docents how she paints a pinto Illions horse.



American Carousel Museum volunteer docents watch as George Faircloth compares a damaged leg to one in good condition from studio figures.

does extensive research to help her choose the correct color for the paint. So attentive is she to detail that she once spent an entire day at the zoo staring at giraffes through binoculars and shooting several rolls of film to understand the alignment and coloration of the spots on the giraffe's body.

Our very informative morning concluded with a delicious brunch featuring homemade Pesto Lasagna and a Chocolate Almond Gateau, all cooked by George's son, Mike and his wife, Barbara. Though we had taken notes and many pictures, the details of all we had learned will be preserved for us and the docents who were

unable to attend in the studio's newly published restoration and paint guide that George donated to the ACM's Docent Library. The Guide details the steps in a do-it-yourself restoration and has lists of recommended tools, materials, and formulas for use in the process. THE FAIRCLOTH CAROUSEL RESTORATION STUDIOS RESTORATION AND PAINT GUIDE is available from: The Faircloth Carousel Restoration Studios at 2170A Commerce Avenue, Concord, CA 94520 (Ph. 415-682-PONY) or The American Carousel Museum, 655 Beach Street, Suite 400, San Francisco, CA 94109 (Ph. 415-928-0550).

IN THE GUERNSEY'S TRADITION, YET ANOTHER FABULOUS

CAROUSEL AUCTION

APRIL 22 • NEW YORK CITY

Admittedly, any event following our wonderfully popular auction of December, 1988, might pale in comparison. However, consistent with our interest in always offering the very best, remarkably we have unearthed another fabulous grouping of carousel figures. It is with great pride that we present the following listing, but please be aware that this is but a partial listing as exciting items are being added daily.

THE 1915 HERSCHELL SPILLMAN MENAGERIE MACHINE FROM ROCKY POINT PARK

The work of Herschell Spillman was never more imaginatively expressed than in this charming, whimsical collection of 46 figures including 24 horses and 22 menagerie animals. Roses, armor and other fascinating trappings adorn these impressive, frequently large horses. The menagerie is extraordinary, featuring Lions, Tigers, Giraffes, Sea Horses, Dogs, Cats, Pigs, Deer, Camel and Zebras.

PHILADELPHIA TOBOGGAN COMPANY, CIRCA. 1904. Believed to have been carved by E. Joy Morris. More and more, the name of Morris is being placed among the ranks of the great carvers. The magnificent collection of 30 horses displays the talents of this gifted man. Handsome, graceful Outer Row Standers frequently display imaginative trappings while the Middle and Inner Prancers are amongst the best we have seen.

THE CHARLES CARMEL CAROUSEL FROM MAPLE LEAF VILLAGE.

Half of this machine was sold in December, the balance — of

comparable quality — will be offered here. Needless to say, the quality of Carmel is well established and this grouping is amongst his best.

Additionally, important Dentzel and Muller menagerie figures will be included, yet this is just a partial listing. Check our advertisements in the *Carousel Trader* in April for a more complete listing. We look forward to seeing you in New York in the Spring.

CALENDAR:

PREVIEW: FRIDAY, APRIL 21 10 AM-10 PM

SATURDAY, APRIL 22 9 AM-12 PM

AUCTION: SATURDAY, APRIL 22 1 PM

THE CATALOGUE: The comprehensive, well illustrated catalogue, which serves as admission for two to the auction, is available for \$25 by mail or \$22 in person from: Guernsey's, 136 East 73rd Street, New York, New York 10021. 212-794-2280.

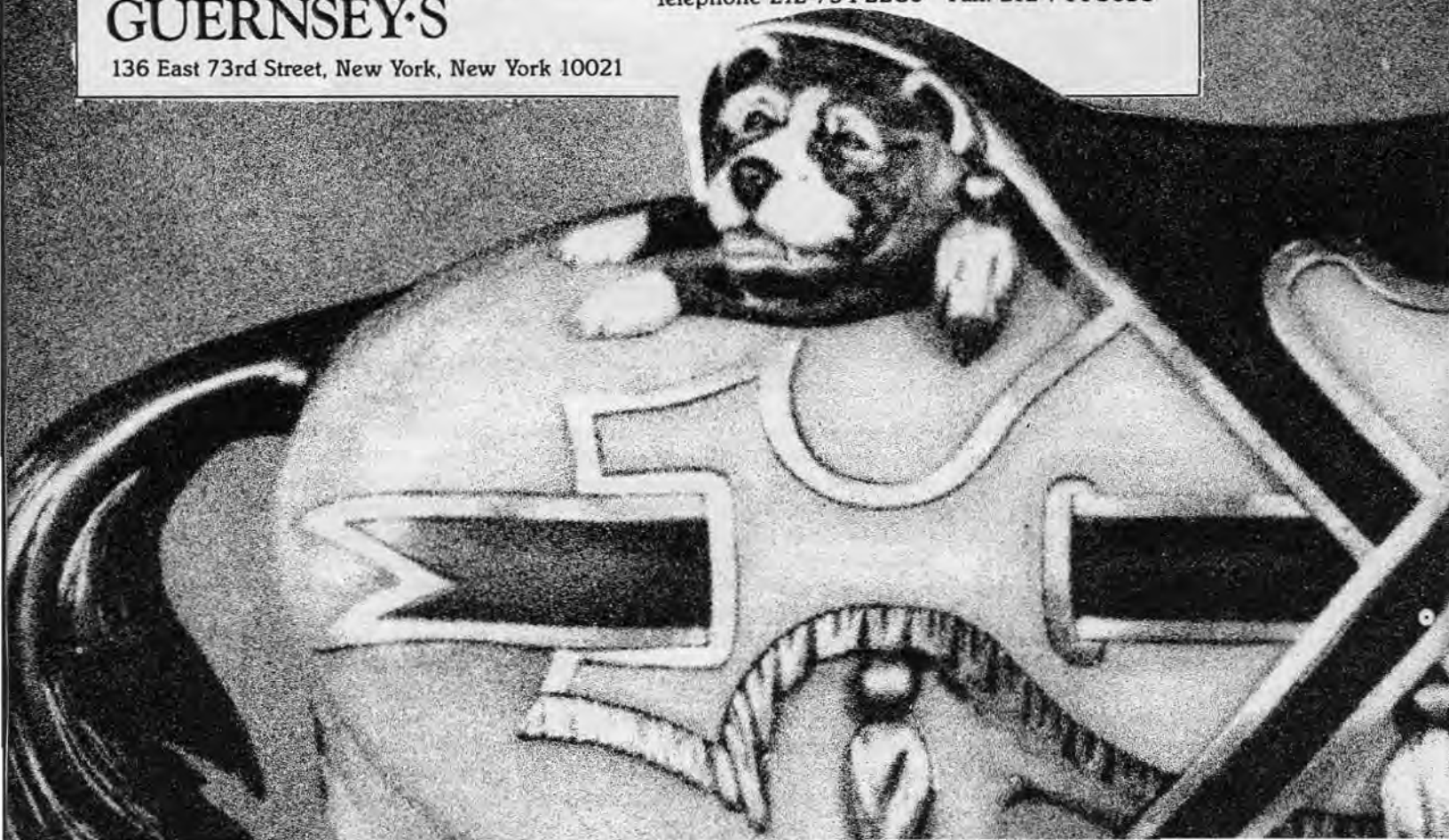
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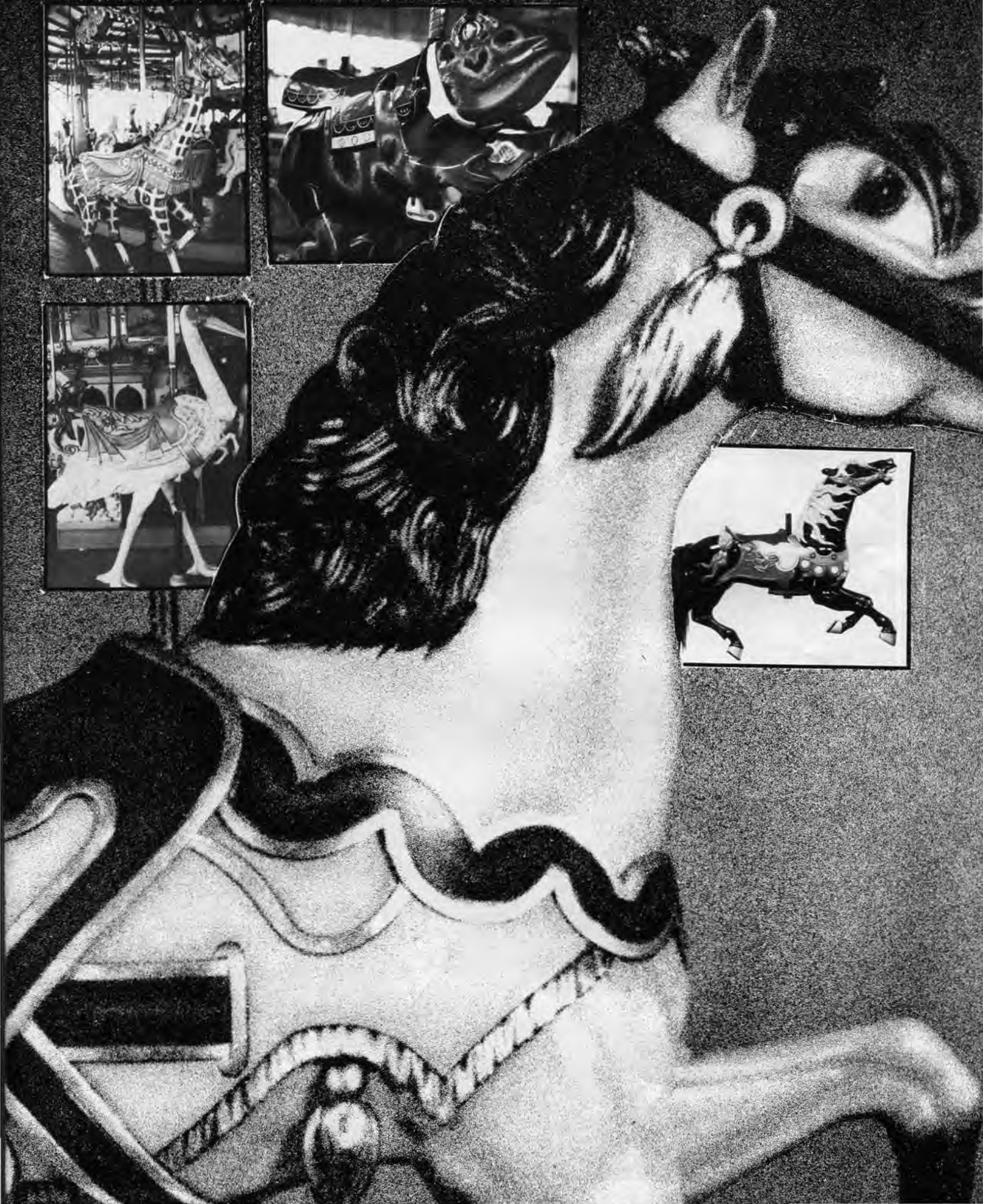
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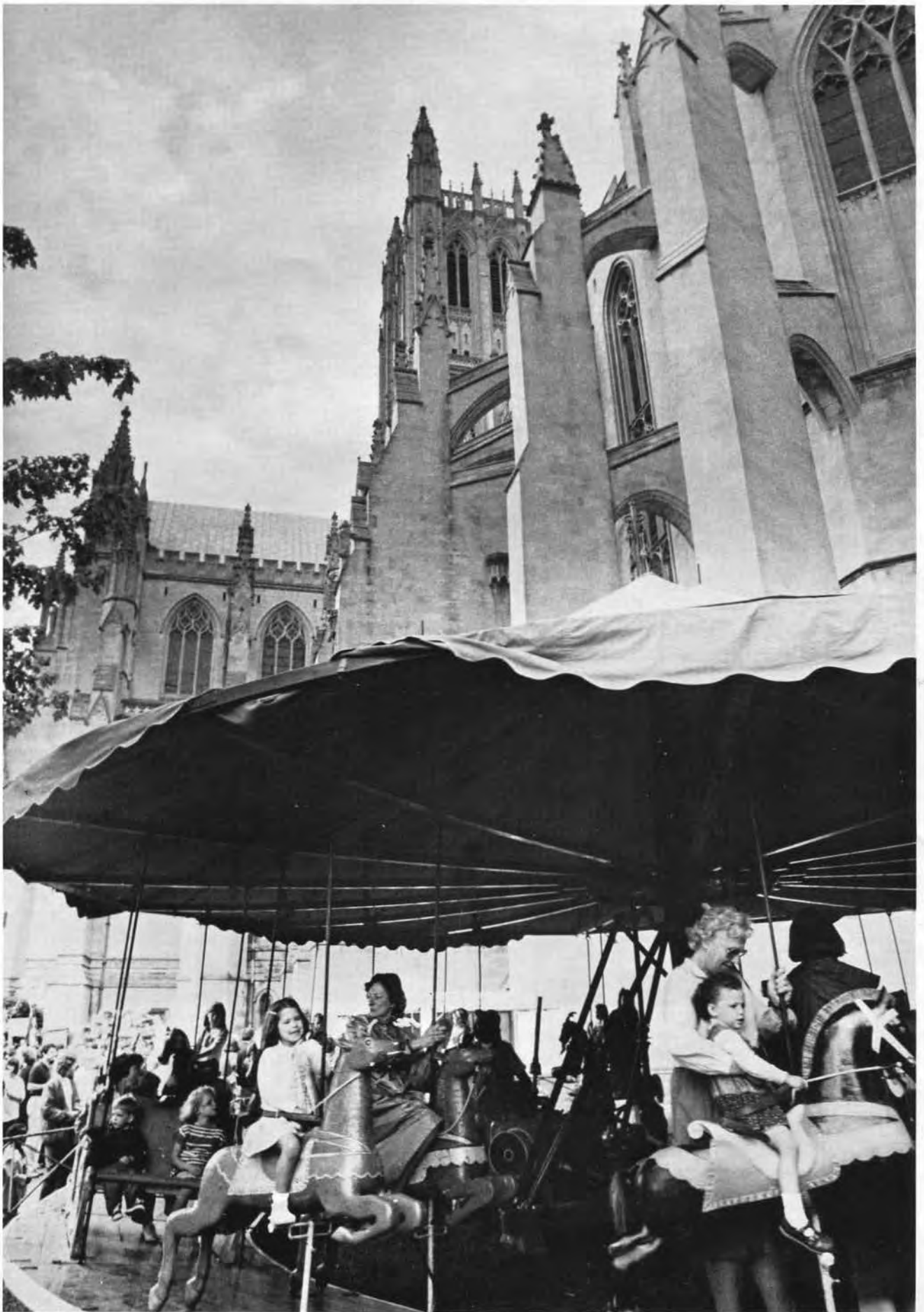
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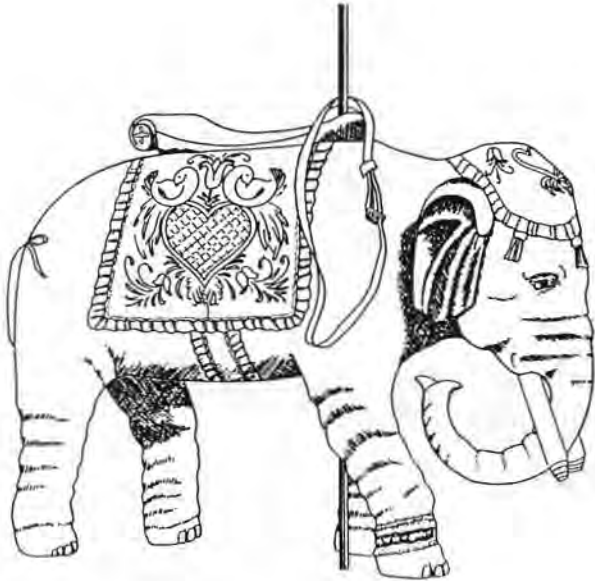
136 East 73rd Street, New York, New York 10021







The All Hallows Guild and Their Merry-Go-Round



From the Carousel Club Coloring Pad by Babs Gaillard

Each year, the charming little Merry-Go-Round with its 22 animals, chariots and calliols is set up on the lawn of the Washington Cathedral during Flower Mart to add color and music to the gay festivities.

Information and Photos from

**Joyce Hanks,
Chairman, Carousel Club**

Mortimer, Raspberry, Gigi, Lancelot and Guinevere must consider themselves some of the most fortunate carousel animals ever carved. They are appreciated and cared for by a devoted group who recognizes the unique quality of the circa 1909 carousel they ride on. They each have their own blankets to wear when they are not working, and are being painted with bright colors and wonderful designs by a group of tole painters.

Mortimer the elephant and his friends are animals on the United States Merry-Go-Round Company Carousel owned by the All Hallows Guild at the Washington Cathedral, Washington, D.C. The All Hallows Guild is a seven hundred member, total volunteer organization dedicated to the maintenance and beautification of the 57 acres of the Washington Cathedral's close. The Carousel Club is but one aspect of the Guild's charge and purpose as a part of the Washington Cathedral, and is devoted to the restoration and maintenance of the carousel.

Formed in 1916 at the request of the Bishop of Washington, the All Hallows Guild

holds a spring festival called "Flower Mart" on the first Friday and Saturday of May on the grounds of the Cathedral. For many years, the Guild rented the Carousel to bring color and gaiety to Flower Mart and to raise funds for the Guild's projects. The carousel, manufactured in Cincinnati, Ohio, was rescued from oblivion in 1963 when All Hallows Guild members purchased it from the owner who planned to retire. Since fewer than 170 American-made carousels survive intact, the Guild was happy to save an endangered species. It is a wonderful example of naive American Folk Art and the last carousel to have been made by the U.S. Merry-Go-Round Company. It is typical of the Country Fair style carousel, designed long and lean and lightly carved for constant travel and easy transport from town to town. Twenty-two animals consisting of horses, goats, reindeer, camels, a zebra, a lion, and an elephant are snugly blanketed and stabled at the Cathedral until May when the carousel is set up in preparation for Flower Mart. Then, once again, the menagerie whirls the young and not so young into a land of fantasy.

Joining with members of All Hallows Guild in the restoration of the carousel are members of the Nation's Capital Chapter of the

National Society of Tole and Decorative Painters, Inc. The Guild is grateful to the artists for the beautiful decorative painting they have done to date on the animals and the unique brass-piped calliols. The calliols, which play piano-style music rolls, was manufactured by the Wurlitzer Company in North Tonawanda, New York between 1928 and 1936. Only six of the sixty-two Calliols made by the Wurlitzer Company are known to have brass pipes. All Hallows Guild is a member of the National Carousel Association and its carousel is documented in the NCA census. NCA guidelines in restoration are being followed.

Each year at Flower Mart the Carousel Club volunteers sell tickets, help children on and off the carousel, and man the Carousel Club Booth with a cornucopia of carousel related items, the proceeds of which go directly to the restoration fund. The Merry-Go-Round is slowly being restored to park quality, which preserves the original paint and hence the integrity of its antique status. The National Capitol Chapter of The National Society of Tole and Decorative Painters volunteered to paint the animals after Chapter President, Betsy Thomas spotted the carousel during Flower Mart in 1985. At

(Continued on page 24)

Photo, left: The antique carousel is an annual tradition at Washington Cathedral's Flower Mart.



The circa 1909 United States Merry-Go-Round Company Carousel at the Washington Cathedral in Washington D.C. is set up once a year during Flower Mart, the first Friday and Saturday in May. It has twenty-two animals consisting of horses, goats, reindeer, camels, a zebra, a lion and an elephant.

that time, the animals only had a coat of primary paint on them. Thomas inquired about painting the decorative work on them.

After studying pictures of the animals before the restoration had started and researching similar carousel animals, chapter member Jackie Shaw submitted sketches to the All Hallows Guild. The designs were accepted and the painters got to work. A white horse, a brown horse and the elephant were painted first. Hearts, flowers, swirls and other decorations were applied along with the painter's logo on the left side of the animal's saddles, and the Guild's cross on the side facing out. John Drew, Head Carpenter at the Cathedral did the basic wood restoration on the animals, which included cutting out dry rot and replacing the wood. Parts of the animals were then re-carved. Several coats of protective sealer were applied after the painters were done.

In 1986, the Wurlitzer brass-piped caliola had necessary mechanical restoration

done to return it to its full-throated capabilities. In 1987, new player rolls and the great range of carousel tunes added to the color and gaiety of Flower Mart. In 1988, the National Society of Tole and Decorative Painters was again called on to paint the caliola cabinet. Also in 1988, the Guild got their very own coloring book with illustrations by Babs Gaillard, a Guild member and a well-known Washington artist.

The United States Merry-Go-Round Company was originally established in 1859. P.J. Marqua and Brothers began making children's carriages and other toys, but expanded their line in the late 1880's to include hobby horses and by 1892 they had made their first carousel. In 1901 the firm changed their name to the Gem Novelty Company and in 1909 to the United States Merry-Go-Round Company. The early carousels built by the United States Merry-Go-Round Company were "flying horse" machines — hand powered with horses suspended by iron rods and chains. Prices

for these early carousels ranged between 400-600 depending on size. The U.S.MGR Company made carousels that were easily and quickly assembled and disassembled for use in traveling carnivals. Originally, all of the animals, the tent, and the caliola could be folded onto one wagon. The U.S.MGR Company went out of business in 1916, but their carousels continued to travel from carnival to carnival.

Funds for the restoration and maintenance of the carousel are raised partially by selling the Coloring Pads (\$3.00 includes postage and handling), postcards, carousel pins and pendants. Joyce C. Hanks, Chairman of the Carousel Committee invites all carousel lovers everywhere to join them in their restoration project. Joyce C. Hanks, 1657 Quail Hollow Ct., McLean, VA 22101, phone: (703) 534-9094. Flower Mart will be May 5 & 6, 1989.

(For further information about the U.S.MGR Company see *Merry-Go-Roundup*, Vol. VII, "Discovery" by Frederick Fried.)



Restored horse on the Washington Cathedral Carousel.



Wurlitzer Caliola has brass pipes and plays music rolls



John Drew (behind children) did the wood restoration on the horses.



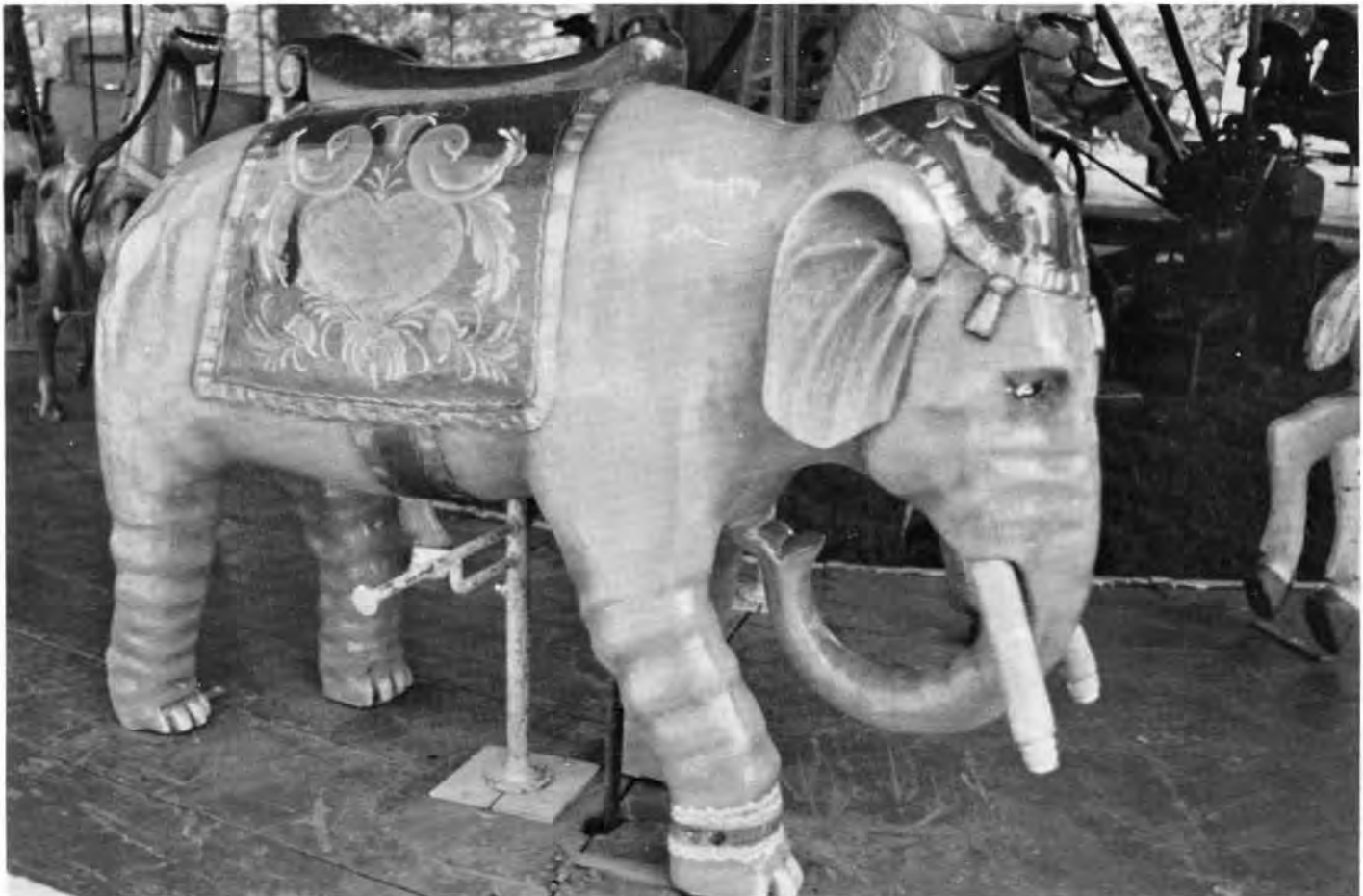


A goat on the U.S. Merry-Go-Round Company Carousel at Washington Cathedral.



Gigi has already been painted by members of the National Society of Tole and Decorative Painters.

*The All Hallows Guild and
their Merry-Go-Round*



Mortimer was painted with hearts and decorative birds by the Nation's Capital Chapter of the National Society of Tole and Decorative Painters. He gave pretend rides to children at the Washington Cathedral's open house last fall.



The All Hallows Guild named this restored horse "Lancelot".

*The All Hallows Guild and
their Merry-Go-Round*



The only lion on the Washington Cathedral Carousel.



Tole painters working on the Washington Cathedral carousel animals.

A few Volunteers, Not Much Money, But Plenty of Spirit

The Rexburg, Idaho Carousel is being restored to spin again in 1990.

By Patti Nash

Take a journey to Rexburg, Idaho, not too very far from the hussel and bussel of the famous ski resorts at Jackson, Wyoming, the Tetons and, of course, the beautiful Yellowstone Park, and you will find tucked safely inside a warehouse a very unusual carousel, or what remains of one. After reading the article in the December, 1988 issue of *The Carousel News & Trader*, featuring the Spillman Carousel, I did journey up there the last week of the year to see it. By the way, the temperature was about 0 degrees. What I found was a great Carousel Committee putting forth a grand effort to bring life back into some very abused horses and machinery. Their spirit was inspiring.

I found the carousel unusual in the fact of the very small inside row horses. They are about the size of the ones you would see on a portable kiddie size carousel at carnivals or street fairs. Perhaps these were common in their original day, but its the first one I have seen. While taking pictures in the downstairs room where the horses are stored, I npted the axe marks that were left by vandals, and deep cuts on the lead horse where apparently the person who had made a mold from him was not too very careful when cutting the mold away. Nestled over in a corner I found one of the small inside row horses that was in not too bad of shape, so I turned him around to get a picture of the romance side and I fell in love right off. Just as big and pretty as you please, "she" has a bow on her trappings. I wanted to take her home, but then I realized she was at home.

Sherrell Anderson, a local man who is a professional woodcarver and is supervising the painting and renovation of the horses, and his wife, Brenda, had a lot of interesting stories to tell. One story of note is the possibility that one of the four horses swept away by the Teton Dam flood has been located. They are in the process of tracking it down now. More details on that one later from them if they find it.

The fate of the carousel might not be certain, or at least as certain as it should be. They have a few volunteers and not much



About two months after the Teton Dam flood carried away at least four of the horses and inside movable panels on the Rexburg Spillman Carousel, vandals used a sledge hammer and ax to hack off feet and legs from the horses.



A heated building was donated for work on the carousel and volunteers have been stripping and repairing the horses in anticipation of an opening in 1990.



Woodcarver, Sherrell Anderson carves a new horse to replace one of the missing ones on the Rexburg Carousel.

money. They need financial and technical assistance. They could use a little more exposure so that the people of Idaho will realize what a treasure of America they have sitting in their own state.

Among other efforts, I will be doing some handpainted shirts featuring the horses that will be on this Spillman Engineering Carousel, and paintings, etc., for the committee to sell or auction at a future fundraising event. If there were not 1,000 miles between them and me, I would be at their shop everyday. They don't have the luxury of a professional painter at their disposal, but from what I saw of Sherrell Anderson's work, they have a

**Photos:
Patti Nash**

pretty fair start. Possibly the saying "They were never considered a work of art, just a seat on a ride" was true a long time ago, but the fact is —now they are a part of our history and our memories, and they need to be preserved. With a little help from friends, these Spillman horses will again ride on and on in a circle of joy and give new memories to those who take a ride.

The Carousel Committee is in high hopes of having all work completed by July 1990 for celebrating Idaho's centennial. Lets all wish them well that they succeed in meeting this deadline.

Donations will be gratefully accepted at the Carousel Trust Fund, c/o City of Rexburg, Rexburg, ID 83440.

(From Patti Nash, Painter of Carousel Animals, 4540 W. 160th Street, Lawndale, CA 90260. 213/542-4261)

NEW BUILDING FOR CROSSROADS VILLAGE CAROUSEL

A Victorian-style building is being planned for the 1912 C.W. Parker carousel at Crossroads Village, Flint, Michigan. A \$215,000 grant for the structure was received by the Genesee County Parks and Recreation Department in February from the Mott Foundation. There is already an open-air canopy over the carousel that will be expanded into a weather-tight wood and glass addition.

It is hoped that the building will be completed by spring in time for the May 17 opening, or, if it can not be completed by that time, it will have to wait until the summer season is over. In any case, this should be the last year that the carousel will have to be disassembled each winter and stored. After the building is completed, the carousel can remain up for year-around events such as the annual Christmas program that attracted 35,600 visitors last year.

The Friends of the Crossroads Village Carousel, a citizen's group who cares for the carousel and is restoring the horses, would like to have the building heated for the winter activities. They hope the funds available will be enough to include a heating system.

The Parker carousel contains 36 hand-carved jumping horses, four metal ponies, a dragon chariot and a bench. Music is provided by an Artizan band organ. The Friends are raising funds for the professional restoration of the carousel to its original condition, including the stripping and painting of the horses to their original colors. In 1987, the Friends began the "Adopt-A-Horse" fund raising project to help defray the significant cost of professional restoration. By the spring of 1988, generous donors of \$2,000 had adopted six horses under this project. These donors may name the horse, and take the first ride on it after its restoration. In addition, a plaque is affixed to the platform beneath the horse. Donors who contribute \$25 for a "share" of a horse receive a certificate acknowledging their donation.

Crossroads Village represents a typical Genesee County community of the late 1860's to 1880's. In re-creating this time, an unusual collection of buildings, primarily from this county, have been rescued and relocated, restored and reconstructed. Each has its own historical and architectural significance. An attempt is made to re-create the lifestyles and folk art of the period in a realistic, meaningful manner.



A "Baby" Spillman horse is about the size of a small kiddie horse. A bow is carved on her shoulder.

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ROGER WILLIAMS PARK CAROUSEL BUILDING ENDANGERED

The carousel building is slated for demolition unless someone buys it soon, or the city revokes their order to have it removed.



The carousel building in Roger Williams Park is possibly the first prototype of its kind in New England and possibly the only structural steel framed and corrugated iron roof Victorian carousel structure left anywhere today.



The circa 1960 Allan Herschell carousel owned by Rosemarie Tomasso, with 30 cast aluminum horses has been removed from the building and is for sale.

Time and support are needed to save the historical circa 1895 carousel building at Roger Williams Park, Providence, Rhode Island. The city wants the building torn down and a new one built across the street from the old building. They want either an antique wooden carousel or a new Chance fiberglass carousel to replace a 1960's merry-go-round with cast aluminum horses.

The building once housed a 1917 Philadelphia Toboggan Company carousel run by a concessionair that was sold for \$170,000 to King's Dominion, an amusement park in Richmond, Virginia in 1973. The circa 1960's merry-go-round with 30 cast aluminum horses replaced the PTC

Photos: Raymond A. Tomasso

machine. The concessionairs, Raymond and Rosemarie Tomasso, and Rosemarie's family before her, have operated their carousels for 60 years in the park. The reason they sold the PTC was to save it from vandalism which was a problem at that time, and because of the uncertainty caused by having the family's carousel put on a month-to-month lease by the city. Now, the city is unhappy with the "carnival ride" and wants a carousel of the quality of the Crescent Park Carousel for Roger Williams Park.

It is not understood exactly why the mayor and the Board of Park Commissioners want the old building torn down. In a letter from Raymond Tomasso to the American Carousel Society, he states: " My wife, Rosemarie, is totally devastated by the Mayor's plan to tear down the historic building in Roger Williams Park. She is not opposed to bringing in an antique carousel or a new Chance Grand Carousel to replace her Allan Herschell three-abreast ride, if someone is willing to make the investment required. Her concern is the reckless and wanton destruction of an historic building that has a place in the hearts and memory of hundreds of thousands of people who have visited the park and who relate some events in their lives to the carousel building. Enclosed are the compiled news events as

they appeared in the local paper culminating with the shameful, horrific, vindictive act of terminating my wife's lease (her company operates under the name, Family Leisure Center, Inc.) during the Advent of Christmas and condemning this grand Victorian carousel building to oblivion. I have also enclosed some photographs of the carousel building so that you might have a greater appreciation and understanding of the magnitude of the building which has

a clear center span of 57 feet with the building having a diameter of 80 feet. A carousel and this building have been a tradition in Roger Williams Park since 1895.

"I urge your organization, savers of carousels, carousel buildings and carousel memorabilia, to plea for the preservation of the Roger Williams Park Carousel Building, a landmark in a Municipal park that has been declared an Historic District, by requesting support and intervention from our

local historians, city officials and federal officials who have provided millions of dollars to the park for its restoration. Photographs and illustrations of the building can be found on maps, postcards, magazines (*Yankee* 1967) and local TV coverage. The pressure and support of the American Carousel Society is needed now, both in direct appeal to elected officials and in publicity in the media. There is a social and historical impact to be gained here, and future generations will not only applaud your efforts, but hopefully will be able to enjoy the fruits of our labor."

"I believe this is a first prototype of its kind in New England and possibly the only structural steel framed and corrugated iron roof Victorian Carousel structure left anywhere today. Its beautiful stained glass windows with its vibrant cranberry reds, magenta purples and soft amber yellow colors are made of Sandwich glass and can't be found or reproduced today. It's a lost art."

"I have applied to have it listed on the National Historic register, but time is against us at the moment. I felt that...you may be able to get a movement under foot to get a stay for us to focus attention nationwide for a home for this building, thereby saving it for posterity. This callous attitude taken in this day and age by Providence City officials to destroy one of the early park buildings in a nationally known park and to replace it with a Victorian replica to be built several hundred feet away from the authentic original, is incomprehensible. Ironically, our city logo is 'Historic Providence'."

Angry letters to the editor have poured in to the local newspaper, and more than 4,000 people have signed a petition that the Tomassos have circulated opposing demolition of the old building. In December, the Board of Park Commissioners voted to end the Tomassos' lease on the carousel concession, and ordered the family to remove or demolish the building and relocate the carousel. A new contract was offered to prospective concessionaires to buy and install a new carousel by August, 1989, charge the same 75 cents per ride as now and build a new Victorian-style carousel house across Caldrastis Avenue from the old carousel building. The contract also states that the new building will become city property when the lease on the concession expires. The contract would be for 10 years with a five-year option to renew.

Financially, this arrangement with a concessionaire may not be practical, since the cost of an antique carousel could run over \$1 million, and the cost of a new Chance machine could cost as much as \$400,000, making the investment more

(Continued on page 34)



The peak of the building from the inside with its structural steel configuration. This building is slated to be replaced with a new Victorian-style building just across the street.



This photo shows the outer, inner and roof steel supports, and lower row of windows and doors. The beautiful stained glass windows are made of Sandwich glass and can't be found or reproduced today.

ROGER WILLIAMS PARK CAROUSEL BUILDING ENDANGERED

(Continued from page 33)

than the funds the carousel would generate. The new Victorian building could cost the new concessionair another \$250,000. The concessionair would also have to pay the city for the lease, employees to run the carousel, maintenance and repair costs, and still try to make a profit on 75 cent rides. The Tomassos were paying \$1,250 per quarter, or \$5,000 per year in rent for the carousel concession rights.

To make your feelings known about this willfull destruction of the antique carousel building in Roger Williams Park, you may write to any of these offices:

Board of Park Commissioners
Attn: Supt. Nancy Derrig
Roger Williams Park
Providence, RI 02905

U.S. Senator Clairborne Pell
418 Pastore Federal Bldg.
Providence, RI 02903

U.S. Rep. Claudine Schneider
30 Rolfe Street
Cranston, RI 02910

Senator David Carlin
Senate Majority Leader
Rhode Island State House
Smith Street
Providence, RI 02908

R.I. Historical Preservation Commission
Mr. Edward Sanderson
150 Benefit Street
Providence, RI 02906

Letters to the Editor
The Providence Journal
75 Fountain Street
Providence, RI 02903

U.S. Senator John Chaffee
301 Pastore Federal Bldg.
Providence, RI 02908

Rep. Joseph DeAngelis
House Majority Leader
Rhode Island State House
Smith Street
Providence, RI 02908

(Thanks to Marianne Stevens, and Raymond A. Tomasso for making us aware of the plight of this historic building.)

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The Kern River Carvers invite you to participate in their show at the Kern County Fair Grounds in Bakersfield, California on May 13-14, 1989. They have rented a large comfortable building with good access and parking (also R.V. parking on site). They expect a good turnout of both participants and general public. Tables with space for

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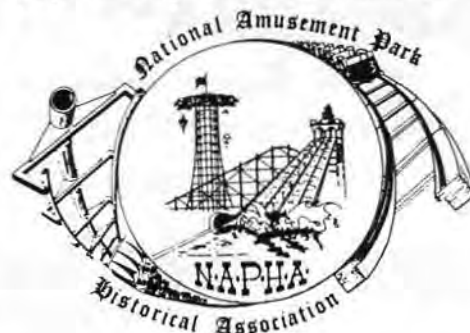
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The National Amusement Park Historical Association will present an evening of fun and entertainment featuring the wonderful, fascinating world of Amusement Parks. N.A.P.H.A.'s annual "Amusement Park Nostalgia Show" will be held on Saturday, April 15, 1989, at the Hillside Holiday Inn, 4400 Frontage Road, Hillside, Illinois. This will be N.A.P.H.A.'s 9th consecutive year bringing to life the sights and sounds, thrill and laughter of Amusement Parks through our slide and movie presentations.

Many fine presentations will be shown including Riverview Park, along with displays featuring historic amusement park



artifacts. The doors open at 6:00 p.m., and the show begins at 7:00 p.m. (until approximately 10:00) Admission is \$5.00 per person with special rates of \$3.00 for senior citizens and children under 12 years of age. N.A.P.H.A. members can show their membership cards for an admission discount. So plan to attend, with family and friends, a good old fashioned evening of fun and nostalgia, with the "National Amusement Park Historical Association". See you there!

For more information contact: Tom Kohout, (219) 875-5441; or Jim Abbate, (312) 416-3543.

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STONE LOOK FINISH



Ray Jones and one of the Herschell-Spillman bucking horses he restored free for the Circus World Museum of Baraboo, Wisconsin.

Former NCA President Ray Jones and Blake Kellogg, a Professor of Journalism at the University of Wisconsin fought a winning fight to prevent the Circus World Museum at Baraboo, Wisconsin from selling two of their antique carousels.

Two Wisconsin Carousels Saved From Auction Block

A three-month fight to save a Herschell-Spillman and a Dare carousel in the collection of the Circus World Museum in Baraboo, Wisconsin has ended with Wisconsin Governor Tommy Thompson issuing a statement that says the carousels will not be sold or allowed to leave Wisconsin. The Museum wanted to sell the carousels and use the funds to support a new visitor's center at the Museum. The Historic Sites Foundation which oversees Circus World Museum voted twice, once in November and again in January, to sell or trade two of the Museum's four carousels. Board members said carousels weren't part of many circuses and therefore don't belong at Circus World.

Former National Carousel Association president, Ray Jones, and Blake Kellogg, a Professor of Journalism at the University of Wisconsin fought on behalf of the carousels with letters and help from the National Carousel Association to convince the Historic Sites Foundation Board to reverse their decision to sell the carousels.

Although the Board said they would try to find good homes for the carousels, chances were that eventually, the new owners would break them up and they would be lost as whole units. On December 4th, NCA President Charles Jacques, Jr. sent a letter to the State Historical Society of Wisconsin stating that "It would be a historic disaster if the Society permitted its carousels to be broken up and sold at auction. The dealers and auctioneers would have a field day. They will be able to say, 'There isn't anything wrong with breaking up complete carousels, even the Historical Society of Wisconsin auctioned off one of theirs.'" The letter also explained to the Society the importance of carousels, and how few are left in this country. Jacques called their decision to sell the carousels a "critical error in selling one of these priceless artifacts for a few dollars to help the Circus World Museum."

On December 23, Ray Jones sent letters to Wisconsin members of the National Carousel Association encouraging them to write to the Governor, Representatives of

the State and others who can help save the carousels. Enclosed with the letters were copies of a proposed resolution from the NCA beseeching the State Historical Society and the Board of Curators not to sell the historic wooden horse carousels.

On January 4, the Board of the NCA adopted the following resolution:

NATIONAL CAROUSEL ASSOCIATION RESOLUTION

Resolved that Board of Directors of the National Carousel Association requests the Director of the Historical Society of Wisconsin and the Board of Curators not to sell any of the Society's four historic carousels (a Dare, a Herschell-Spillman, a Parker and a portable Philadelphia Toboggan Company). The NCA especially opposes the sale of complete carousels through auction firms which specialize in breaking up entire carousels. These auctioneers like to pretend that they are interested in preserving

(Continued on page 38)

Two Wisconsin Carousels Saved From Auction Block

(Continued from page 37)

carousels, but they are really interested in their 10-15 percent commission.

Fewer than 180 intact carousels survive in North America. Complete carousels are disappearing at an alarming rate as they are being sold off and broken up at auction. The four wooden carousels belonging to the State of Wisconsin are rare and valued historic artifacts and should be preserved.

The State of Wisconsin owns more carousels than any other state or government in the world. Your carousels represent a wonderful cross-section of the development of the carousels. Disposal of these exquisite treasures would be a major calamity. It has been said that since some of the rounding boards or floors of the carousels are missing that they aren't really complete entire carousels. The NCA believes that some restoration work is required to keep almost any carousel running, and that Wisconsin's carousels are whole complete and perfect carousels.

There is an immense difference between the saving of an entire carousel and the collecting of a few animals from a carousel. A complete carousel is something truly extraordinary. It is a special combination of art, sculpture, lighting, ingenious mechanics for music and movement. The DARE, HERSCHELL-SPILLMAN, PARKER and PHILADELPHIA TOBOGGAN COMPANY carousels are four of the State Historical Society's most exceptional possessions.

The National Geographic Society produced a television documentary on the treasures of civilization and one of the treasures was the Kit Carson County Carousel. Kit Carson County, Colorado has a population of 15,000, but it has saved and preserved its Philadelphia Toboggan Company Carousel.

Owning complete carousels should be and can be a wonderful hands-on-experience. Carousels are loved by the youngest children to the oldest senior citizens. They aren't something esoteric, but something that is irreplaceable and loved by people. Very few other historical artifacts appeal so widely to so many people. The State of Wisconsin has the ability to preserve and maintain the feel and thrill of real operating historic carousels. If the Director and Board of Curators sells any of its carousels, it will seriously damage the carousel preservation in America.

Just last month the City of St. Paul, Minnesota saved a carousel which had been used at the State Fair Grounds for many years. In



One of the horses from the Philadelphia Toboggan Company carousel owned by the Circus World Museum was restored by Ray Jones of Madison, Wisconsin.



Rows of carousel horses from the Herschell-Spillman Company, the Dare Company, the C.W. Parker Company and the Philadelphia Toboggan Company stored at Circus World Museum could all be returned to operating carousels if Wisconsin residents have their way.

about a month the citizens of St. Paul secured more than one million dollars to save their carousel from the clutches of the very same auctioneer that the Circus World Museum is proposing to use.

Communities like Holyoke, Massachusetts, Fall River, Massachusetts, Hampton, Virginia, Saratoga Springs, New York, and Topeka, Kansas have spent hundreds of thousands of dollars to save a carousel in their area. The Board of Directors of the

National Carousel Association encourages the Board of Curators of the State Historical Society of Wisconsin to reject the attempts of the Circus World Museum to sell off these rare complete carousels.

The National Carousel Association hereby encourages the Director of the State Historical Society and the Board of Curators of Wisconsin in the strongest possible terms to retain and develop the potential of these wonderful complete works of art for future

generations of Wisconsin people and people all over the world. Wisconsin's carousels are all irreplaceable and truly unique and once lost they can never be replaced."

On December 24, Professor Blake Kellogg of the University of Wisconsin argued the cause for saving the carousel with State Senator, Fred Risser, vice president of the Historic Sites Foundation who had the view that, besides money being the motivating factor behind the decision to sell the carousels, they were not part of circus history and had no place in a circus museum. Kellogg, who successfully fought a similar move two years ago when he was still on the Board, argued that the museum's mission statement includes a collection of artifacts relating to American circus history and "allied forms of amusement". He also argued that there were better ways to raise money to finance the visitor center than selling the carousels. Many instances of circuses and circus museums with carousels were cited.

The final approval for the sale of the carousel animals must come from the State Historical Society after receipt of a formal request from Circus World officials. The request had not been presented yet. Jones and Kellogg hoped that it would not come to pass before the Board's next meeting in February.

On December 31, this letter from Samuel S. Holmes appeared in the *Wisconsin State Journal* and seemed to sum up the irony of the situation. "Now Circus World contemplates selling two of its fine carousels to raise money to build a visitor's center. In short, the plan is to get rid of two of the reasons for going to the museum to make a place for visitors to sit down once they get there.

"I hope if the carousels are sold that Circus World will at least keep a photograph of each of them to display in the visitor's center. I suggest the following caption: 'You could have admired these rare carousels themselves if you weren't standing in this place looking at these pictures.'"

A four page letter from Blake Kellogg to the members of the Historic Sites Foundation Board, Circus World Museum, was sent on January 3. Convincing arguments against the sale of the carousels, an alternate site for the carousels, and the restoration work that Ray Jones has already finished were points for the members to consider. The fact that Jones has offered to work as a volunteer to oversee restoration work on the carousels was one of the reasons cited to convince members to reconsider their position.

By January 4, the Governor's office con-



A C.W. Parker horse restored by Ray Jones for the Circus World Museum, Baraboo, Wisconsin.

tacted Ray Jones because an NCA member had called about the carousel sale. The Governor was taking this matter under his advisement. Jones and Kellogg were looking at other sites in Wisconsin where the carousels might be transferred to and set up, rather than being sold. They were also concerned that the museum had not inventoried a huge building at Circus World that has a "chest-high" collection of carousel parts.

On January 7, a statement by the State Historic Preservation officials in the *Wisconsin State Journal* confirmed that if the carousels were sold, the sale would depend on an agreement to keep the carousels together and protected by another public institution. Kellogg was still pushing for the

carousels to be set up and operating on the Museum's grounds. Finally, on January 13 the statement was issued by Governor Tommy Thompson promising that all four of the historic carousel at Circus World Museum, Baraboo, Wisconsin will not be broken up or allowed to leave Wisconsin. The carousel lovers had won a very close fight to save precious historic artifacts.

NEW CAROUSEL MUSEUM

The first museum on the East Coast dedicated to carousels will open this spring in Bristol, Connecticut. The New England Carousel Museum will have on its first floor displays of 300 or so carved horses and menagerie animals, separately or as whole carousels. Some of the pieces will be from the collection of the museum's organizer, Bill Finkenstein, and others will consist of temporary displays from other privately owned collections.

The daily operations of Finkenstein's R & F Designs, which restores carousels, will be open to visitors on the second floor. There they will see workers carving, repairing and painting the animals and machinery. There will also be an exhibit of hurdy-gurdy organs, which visitors can play.

The museum is expected to open by May 1 at 95 Riverside Avenue in Bristol, Connecticut. For more information contact R & F Designs, 11 Prospect Street, Bristol, CT 06010; (203) 583-9441.



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Two Friends Start Carousel Group



Photo: David Krieger

Nancy Tischendorf (left) and Susan Geverdt (right) with two of Susan's sculptures.

Ever since I was a kid, I've always loved horses and "merry-go-rounds", as I used to call them. As I was growing up on the upper west side of Manhattan, it was a highlight of the summer when my parents took me to Palisades Amusement Park and to Freedomland. Both of those parks are now long gone, but the carousels still live on in other locations. Palisades' PTC #84 is at Canada's Wonderland, Maple, Ontario and Freedomland's Dentzel is at The Great Escape, Lake George, NY.

When I was six years old, I couldn't appreciate the care and painstaking work which went into those carousels, but as I grew up, so did my love and appreciation for the art of carousels.

Lured by a position with the Eastman Kodak Company, I took up permanent residence in Rochester, New York in 1979. It didn't take long for me to discover and become attached to a local treasure, the beautiful 1905 Dentzel at Ontario Beach. At

that time it was enclosed in a rickety old roundhouse, but now it is surrounded by a large, solid new building, complete with fire-and-theft-protection systems.

Time and art festivals drew me to meet carousel sculptor Susan Geverdt, and after that came membership in the National Carousel Association. Susan's specialty is carousel horses. Her booth at the 1987

By Nancy Tischendorf

NCA Convention in Niagara Falls included several hand-sculpted animals: a roached-mane Loeff jumper, a hippocampus, a PTC stander, and a Spillman flag jumper; as well as carousel pins and boxes.

Last September, I attended my first NCA Convention with Susan and her husband. I was thrilled that Rochester carousels were included among those the group visited. During the NCA visit to the Ontario Beach Carousel, Susan and I were surprised to

hear a former county executive indicate that restoration of the Ontario Beach Carousel was a community effort. We didn't feel, as citizens of Rochester, that it was really a community effort, as far as we knew.

Wanting to get involved — to make the carousel more of a community project — Susan and I began brainstorming. She soon came up with the "Sponsor-A-Horse" program. She would sculpt miniatures of several animals from the Ontario Beach Carousel. Any person or company donating funds to restore a figure for the carousel would receive an 8-inch-high ceramic sculpture of the corresponding animal.

We then made an appointment to see Karen Riggs-Pugh, of the Monroe County Parks Department, informing her of our ideas for a support group, a festival, and the Sponsor-A-Horse program. The Parks Department felt that a support group would create the impression that Monroe County was short of the funds necessary to restore

the carousel. It was then decided that all donations from the Sponsor-A-Horse program would be placed into a trust fund for the carousel. Susan then proceeded to sculpt small figures of two of the originally proposed five animals due to delays in coordination of the program with Monroe County.

Meanwhile, we continued our efforts on ideas to promote the carousel. Sue Leo, a very talented graphic artist employed by the Xerox Corporation, created an original poster for the carousel. Susan Geverdt was asked by the City Historian to create a coloring book to celebrate the 100th year of Monroe County Parks in 1988. Susan's coloring book is beautiful, with a view of the carousel used as the front and back covers, and repeated as the centerfold. Funds from the sale of the coloring book will benefit the Children's Pavilion in Highland Park.

On August 5th, 1988, Susan and myself, in conjunction with Karen Riggs, held a Carousel Awareness day down at the Ontario Beach Carousel. Susan sold her carousel merchandise, Sue Leo's poster was made available, while Karen, Susan and myself attempted to answer any questions the public may have about carousels. The day was a mild success, despite the apparent lack of publicity. One point became very clear: there was a definite community interest in carousels here in Rochester — it just needed to be tapped!

On October 2nd, 1988, Karen Riggs held a brief meeting to discuss the formation of a loosely organized group of volunteers to help with carousel maintenance. Susan and myself utilized the names of those who attended this meeting to solicit for members for a support group. So as not to limit the scope of the support group to the Ontario Beach Carousel, we came up with the name "Friends of the Rochester Carousels" as our title. Ontario Beach Park, would, however, be our primary focus. Susan designed a logo (illustrated at the top of this article), and our first meeting was held on December 5. A very enthusiastic group of six, in addition to Susan, Ruby Foote, and myself were in attendance. The curator of the Charlotte Genesee Lighthouse Historical Society attended with high interest. In addition to the 1905 Dentzel Carousel, Ontario Beach (Sometimes referred to as Charlotte Beach) has a very old lighthouse, complete with an Historical Society. Many topics were discussed at this meeting, such as support groups, membership dues, membership cards, a possible pamphlet to be created containing membership information as well as a brief history of the carousel, and a Carousel Festival for June, 1989. Member's strengths for volunteering for



Susan Geverdt's hand-sculpted miniature reproduction of the lead horse on the Ontario Beach Carousel.

specific jobs needed to put together the Festival were also discussed. A tentative date of June 10th and 11th has been set, as the Lighthouse Society is holding an Art Festival that same weekend. We hope to have miniatures and reproductions available as well as restoration lectures and carousel arts and crafts. At our next meeting held on January 15, all of these ideas were firmed up.

As for the carousel itself, the beautiful Dentzel is under the restorative care of Bill Finkenstein of R & F Designs of Bristol, Connecticut. It is a menagerie machine, complete with three rabbits, three cats, three pigs, three ostriches, two mules, a lion, a tiger, a goat, a giraffe and a reindeer. One of the two chariots is currently being restored by R & F Design, as both have been covered with park paint. Both chariots contain original oil scenery paintings underneath.

The scenery panels on the rounding boards, as well as the ones at the center of the carousel are under restoration by the graduate art students at the University of Buffalo. This project commenced in June of 1988. The band organ is a brand new Stinson, completed and installed in 1987.

The carousel received City of Rochester Landmark status in 1980. The Ontario Beach Carousel is a treasure to cherish and enjoy. It is the only remaining ride from the amusement park which was so popular at Ontario Beach at the turn of the century.

Susan's and my goals for "Friends of the Rochester Carousels" are to support, educate and promote the carousel as an historic art form in the Rochester area. Please feel free to contact either Susan or myself with any questions you may have regarding our support group. It has been a l-o-n-g haul, but well worth the effort.

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June 10 & 11

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**Call Susan Geverdt at
(716) 924-7675**

28 SPILLMAN HORSES MISSING

Help is needed locating 28 Spillman Engineering or Herschell Spillman horses that were removed from a garage in Paris, Illinois. Mrs. Marie Barr of Paris entrusted the horses to a young man named Dennis Radcliff of Pana, Illinois who was restoring them before he removed them and has not been seen for about eight months. He was purchasing them, but only made four payments before disappearing with the horses. Radcliff was introduced to Mrs. Barr by a carousel animal dealer in Shelbyville, Illinois.

The horses have carvings of roses, fruit and other embellishments, and some have jewels. A dragon chariot and wooden scenery with Indian heads were also taken. The rest of the frame is still with Mrs. Barr.

If you have any information about horses of this description or a person who may be Radcliff, please contact Mrs. Barr's attorney, Jack Asher, at (217) 465-6444.



Twenty eight Spillman horses are missing and considered stolen from a Paris, Illinois home. Any help finding them would be appreciated.

FIVE HORSES SOLD AT SOTHEBY'S COLLECTOR'S SALE



This pair of European carousel horses sold for \$3,300 at Sotheby's Collector's Carousel on December 16, 1988.

At Sotheby's "Collector's Carrousel" auction in New York City, December 16, 1988, five carousel horses were among the miscellaneous collectible items offered for sale. Lot 190 was two stripped jumping horses billed as American, but were European which sold for \$3,300 (10% buyer's premium included on all prices) for the pair. Lot 191 was an Orton and Spooner wooden jumping horse which sold for \$2,200.

An Allan Herschell horse, Lot 192, brought a bid of \$3,300, and a Spillman horse, listed as an Allan Herschell, Lot 193 brought \$2,750. (From Jim Tibensky)

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LATEST EXAMPLES PAGE 60 - 142 - 143 PAINTED PONIES



Kimball Sterling auctioning the top selling horse, a Carmel jumper from the Maple Leaf Village Carousel.

Despite the freezing drizzle and temperature there was a large crowd at the Nashville, Tennessee Antique Auction held at the Days Inn Executive Center. Kerry Holder and Kimball Sterling, the two auctioneers who conducted the auction had many unusual collectible antiques besides the carousel horses up for auction. Some of them included pedal cars, advertising signs, toy trains and jukeboxes.

Most of the carousel buyers seemed to be first time purchasers from the local area. One Nashville couple, Paul and Connie Buff, purchased three horses, one which their daughter got to ride during the sale. All

of the horses, a Hubner tiger, and zebra were sold Saturday afternoon. The highest selling horse, an outside row Carmel from Maple Leaf Village, sold for \$14,000 plus a 10% buyer's premium of \$1,400. Other horses sold for the amounts listed below.

The Herschell-Spillman was actually sold on Sunday as the first buyer thought he purchased it for \$1,900 on Saturday. When he found out that it actually sold for \$3,900 he decided not to purchase it, therefore causing it to be reintroduced again and auctioned on Sunday, selling for \$2,900.

Mr. Sterling plans to have another auction in Nashville this fall.

Carousel Animals In Nashville Auction



Ashley Buff test rides a Spillman jumper as Auctioneer, Kimball Sterling scouts bids. She liked it so well, her parents, Paul and Connie Buff decided to buy it for her.

Text and Photos by Linda Yeager



The Days Inn Executive Center in Nashville, Tennessee was turned into a wonderland of collectibles on February 4.

Item Bid Price Price with 10%

Carmel (outside row)	\$14,000	\$15,400
Dentzel Top Knot	10,000	11,000
1910 Hubner tiger - restored	6,500	7,150
1910 Hubner zebra - restored	4,750	5,225
Herschell-Spillman - restored	2,900	3,190
Spillman stargazer - restored	4,300	4,730
Allan Herschell Trojan	2,500	2,750
Armitage-Herschell on rockers	2,500	2,750
Unidentified horse	3,000	3,300
Allan Herschell - restored	2,400	2,640
Allan Herschell - restored	2,100	2,310
Allan Herschell - head tucked	1,750	1,925
Allan Herschell	1,500	1,650
Spillman half & half	1,400	1,540
Allan Herschell half & half	1,100	1,210
PTC reproduction	800	880
Metal horse (Parker style)	220	242
Metal small horse	210	231

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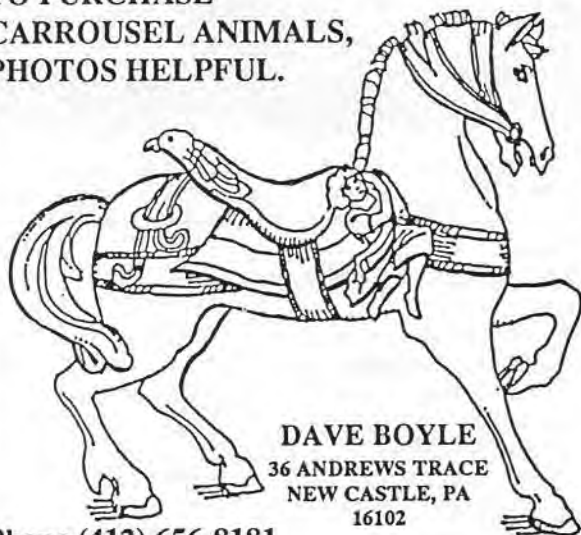
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Carousel, carnival and circus collectibles made a very interesting auction for those who attended the first Amusement Canvas Outfitter's auction in Tampa, Florida. These three Spillman carousel horses were among the over 90 carousel items sold on February 11.

AUCTION UNDER THE BIG TOP

Cool weather did not prevent Amusement Canvas Outfitter's first auction of carousel, carnival and circus items from being a big hit with the Florida bidders. Over 90 carousel collectibles such as animals, chariots, shields and band organs went to collectors from several states with only nine items not

meeting their reserves and being passed. The top selling item was a Wurlitzer 146 Band Organ with a deluxe facade that sold for \$22,000. It was a joy to listen to it play during the preview on Friday and again at the auction on Saturday.

Lynne Beckett and Tommy Sciortino of Amusement Canvas Outfitters arranged one of the nicest auctions this carousel enthusiast has ever attended. Every item was numbered and sold in numerical order with everyone having an eight-page order of sale to follow. This enabled the bidders to know exactly when their item would come up for bids. The carousel items were all sold together and in the first half of the sale. Each item was quickly presented before the crowd on a specially built platform for all to see. Auctioneer, Allan Parker, kept the sale moving and was pleasant to listen to, even though he had to overpower a rock concert going on across the street. The location was in the historic Ybor City area of Tampa, with a shopping complex and restaurant right across the street.

Tommy's A.C.O. crew were very helpful and always had smiles on their faces, even though after putting up three tents on Friday, they had worked very hard for long hours moving heavy objects around and climbing ladders to hang circus banners.

An Allan Herschell carousel in operating order that had been in a traveling carnival with the same family for 35 years was sold

piecemeal on tentative bids which totaled \$58,784 (10% included). Another ten percent was then added to that for a total of \$64,662 (actual floor bid was \$58,784) and offered as a whole. No one bid that amount and the carousel was broke up with the horses, chariots, shields and mechanism going to the individual bidders.

Four large outside row jumpers from the Playland Park Carousel, San Antonio, Texas were consigned to the sale but did not reach their reserves and were passed. Another large outside row Parker from another carousel also did not reach its reserve. A wonderful Loeff camel and goat were offered, with the camel not meeting its reserve, but the goat selling for \$14,300, making it the highest selling carousel animal at the auction. Another outstanding horse, a Dare with marble eyes and 1789-1889 carved on its breast strap was bid up to \$6,600 but did not meet its reserve and was passed.

Besides the carousel items at the sale, juke boxes, bumper cars, shooting gallery targets, gumballs machines, posters, banners, ticket boxes, and sideshow props were sought after by collectors.

In the back of the tent, visitors could buy the book *Painted Ponies*, calendars, posters and carousel horse blueprints and get them signed by co-author, William Manns. Alice Decaprio of Carousel Designs was selling miniature pewter carousels and animals, ties, prints, notecards and other



Photo: William Manns

Lynne Beckett and Tommy Sciortino put together a well-organized sale in Tampa.



A Loeff goat was the highest selling carousel figure at \$14,300.

carousel goodies. Marsha Schloesser from The Horse Emporium, Miami, was selling T-shirts and sweatshirts. *The Carousel News & Trader* gained a few new subscriptions and customers at their table. Here's hoping Lynne and Tommy decide to have another fabulous auction next year so our Northerners can vacation in Florida again.



This 1926 Allan Herschell Merry-Go-Round waws dispersed to collectors after no bids were offered on it as a whole. The horses were all wood with aluminum legs. The kiddie horses were all aluminum.

AUCTION UNDER THE BIG TOP



Theel aluminum menagerie animals brought prices of \$1,540 for a zebra, \$935 for a dog, \$825 for a camel, \$770 for a chicken, \$715 for a pig, \$660 for a male deer, and \$522 for a female deer.



Two of five outside row Parkers consigned to the Amusement Canvas Outfitter's sale. None met their reserves and were passed.

AUCTION PRICES Amusement Canvas Outfitters AUCTION UNDER THE BIG TOP

1300 9th Avenue

Ybor City-Tampa, Florida

Saturday, February 11, 1988

The prices include the 10% buyer's premium, as that is what the buyer had to pay to own the item. Sales tax is not included. Only the carousel related items offered for sale are listed here.

* Denotes parts of the 1926 Allan Herschell that were sold individually due to no bids on the carousel as a whole unit.

O.R. - outside row M.R. - middle row I.R. - inside row

Catalog No.	Item	Price incl. 10%	Did not meet reserve
113	..Wurlitzer 146 band organ	\$22,000	
115	..Looff camel'	19,800passed
89	..Parker O.R. fish, wolf	16,060passed
99A	..Looff goat	14,300	
86	..Parker O.R. stargazer	13,750passed
87	..Parker O.R. leaves	13,750passed
88	..Parker O.R. flag	13,200passed
117	..Parker O.R. flag	13,200passed
83	..Looff stander 2nd row	8,580passed
116	..Dare horse	6,600passed
81	..Carmel horse (Airdrie Signature)	6,210	
126	..A.H., O.R., metal legs*	5,280	
82	..A.H. horse with blanket	4,730	
80	..Parker	4,400	
114	..Alan Pell band organ	3,960	
125	..A.H. Trojan, O.R., metal legs*	3,520	
75	..Spillman horse	2,860	
142	..A.H. Trojan, M.R., metal legs*	2,420	
147	..A.H. Trojan, M.R., metal legs*	2,310	
130	..A.H., O.R., metal legs*	2,200	
78	..Spillman horse	2,090	
76	..Spillman horse	2,035	
77	..Spillman horse	2,035	
79	..Spillman horse	1,925	
44	..Spillman horse	1,760passed
132	..A.H., O.R., metal legs*	1,760	
133	..A.H., O.R., metal legs*	1,760	
158	..A.H., I.R., metal legs*	1,705	
67	..A.H. horse, metal legs	1,650	
128	..A.H., O.R., metal legs*	1,650	
129	..A.H., O.R., metal legs*	1,650	
131	..A.H., O.R., metal legs*	1,650	
134	..A.H., O.R., metal legs*	1,650	
69	..Spillman horse	1,595	
104	..Theel zebra, alum	1,540	
155	..A.H., I.R., metal legs*	1,540	
139	..A.H., M.R., metal legs*	1,430	
144	..A.H., M.R., metal legs*	1,430	
160	..A.H., I.R., metal legs*	1,430	
146	..A.H., M.R., metal legs*	1,375	
153	..A.H., I.R., metal legs*	1,375	
157	..A.H., I.R., metal legs*	1,375	
154	..A.H., I.R., metal legs*	1,347	
162	..A.H., I.R., metal legs*	1,347	
140	..A.H., M.R., metal legs*	1,320	
159	..A.H., I.R., metal legs*	1,320	

156 ..A.H., I.R., metal legs*	1,292
148 ..A.H., M.R., metal legs*	1,255
127 ..A.H., O.R., metal legs*	1,210
143 ..A.H., M.R., metal legs*	1,210
161 ..A.H., I.R., metal legs*	1,210
145 ..A.H., M.R., metal legs*	1,182
141 ..A.H., M.R., metal legs*	1,127
68 ..Spillman horse	1,100
177 ..A.H. MGR frame*	990
105 ..Theel dog, alum	935
108 ..Theel camel, alum	825
106 ..Theel chicken, alum	770
107 ..Theel pig, alum	715
102 ..Theel male deer, alum	660
122 ..Mangels pony & cart	550
103 ..Theel female deer, alum	522
138 ..A.H. kiddie, O.R., alum*	467
137 ..A.H. kiddie, O.R., alum*	440
163 ..A.H. Chariot*	440
164 ..A.H. Chariot*	440
179 ..Herschell-Spillman 2-row MGR frame	440
149 ..A.H. kiddie, O.R., alum*	385
150 ..A.H. kiddie, O.R., alum*	385
151 ..A.H. kiddie, I.R., alum*	385
152 ..A.H. kiddie, I.R., alum*	385
85 ..Spillman rounding board	357
135 ..A.H. kiddie, I.R., alum*	357
136 ..A.H. kiddie, I.R., alum*	357
174 ..A.H. shield, Indian*	286
166 ..A.H. shield, Indian*	275

176 ..A.H. shield, Turk*	275
176 ..A.H. shield, king*	264
168 ..A.H. shield, king*	242
71 ..Wooden Ferris Wheel seat in stand	220
172 ..A.H. shield, king*	220
170 ..A.H. shield, Indian*	209
175 ..A.H. shield, Turk*	209
123 ..MGR sign	192
173 ..A.H. shield, lady*	176
171 ..A.H. shield, Turk*	165
169 ..A.H. shield, lady*	154
124 ..MGR sign	137
165 ..A.H. shield, lady*	137
70 ..A.H. chariot	55
72 ..Miniature MGR	55
178 ..Complete A.H. MGR*	no bids ...dispersed

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LEAVENWORTH MUSEUM SEEKS PARKER CAROUSEL

A new Carousel Committee has been created at the Leavenworth Historical Museum Association, Inc. with Richie Turpin as the chairperson. The objective of the Committee is to bring back a C.W. Parker Carousel to Leavenworth, Kansas.

It is of great historical interest to once again have a full size Parker Carousel operating in Leavenworth. Charles Wallace Parker established the Great Parker Amusement Company in Abilene, Kansas in 1895. In 1911, Mr. Parker moved his factory to Leavenworth where his carousels were built until the mid 1950's, twenty-three years after his death.

The Leavenworth Historical Museum Association and the Carousel Committee believe this project is long overdue; therefore they are in the market to purchase a Parker Carousel. They are aware that this may be a long search, but are committed to this important and exciting project.

The Carousel Committee would appreciate any assistance or advise in accomplishing this project to bring home one of Mr. Parker's carousels. If anyone has any information regarding a Parker carousel, please write or call: Richie Turpin, Rt. 1, Box 118, Leavenworth, Kansas 66048, (913) 727-5412.

CAROUSELS IN MD MAGAZINE

The December, 1988 issue of *MD Magazine* features an eight page article by Mildred Jailer with photography by Gary Sinick. It has lots of reprinted photos and a couple of new ones. (From Judy Simkins)

CONVENTION VIDEO TAPES

ACS

- 1984 LONG BEACH, CA
- 1985 HERSHEY, PA
- 1986 ST. LOUIS, MO
- 1987 HURON, OH
- 1988 WASHINGTON D.C.

NCA

- 1984 DENVER, CO
 - 1986 LANSING, MI
 - 1987 NIAGARA FALLS
 - 1988 PITTSBURGH
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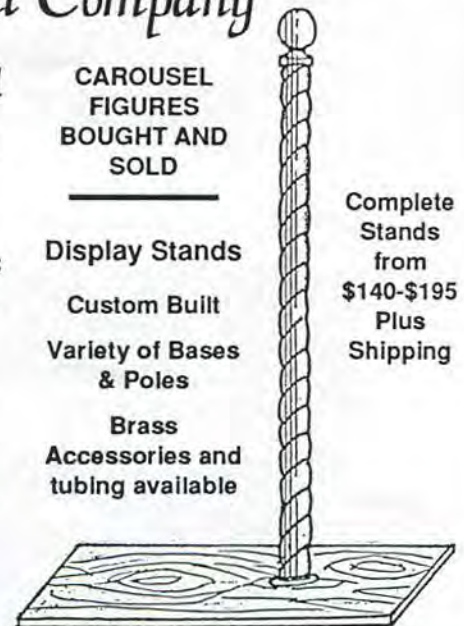
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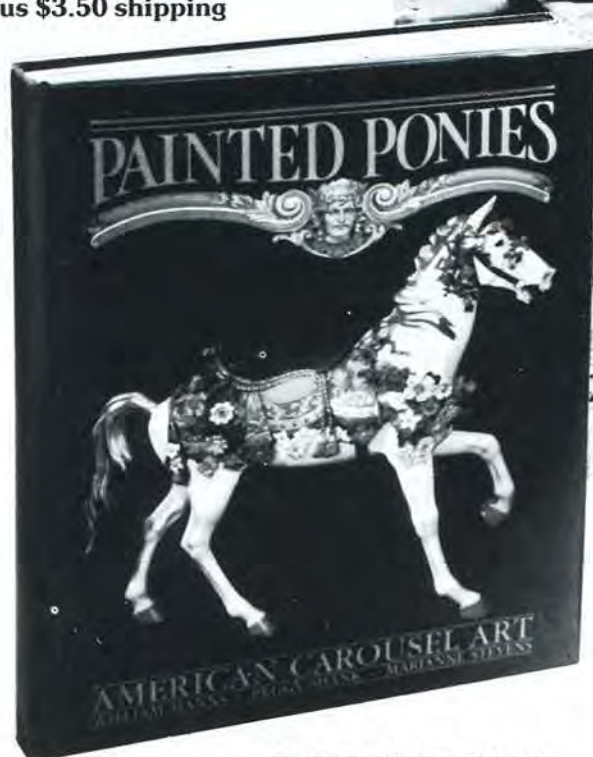
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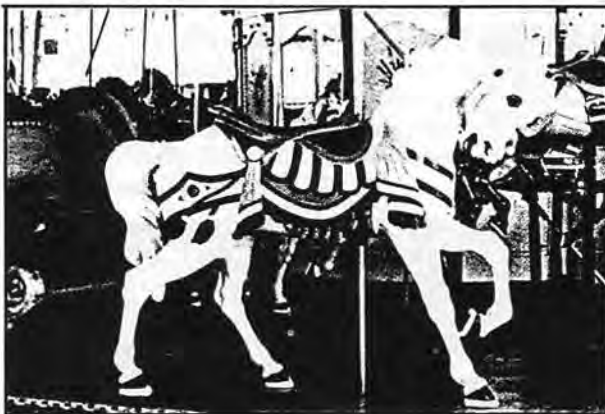
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Nov.1985	Roseneath Carousel	
Dec.	Home Amusement Sale	
Jan.1986	Paragon Park Auction	
Mar.	Canada's Wonderland	
Apr.	PTC#15, Reproductions	
May	NortonSale, Fiberglass	
Jun.	Phillips Auction, Lansing MGR	
Jul.	PTC#34	
Aug.	Norton Collection, 2 carousels	
Sep.	Carousels of Missouri	
Oct.	NCA Conference	
Nov.	ACS Conv., Kissel, Wayne Sawyer	
Dec.	Guernsey's Auction, Painted Ponies	
Jan.1987	Kristi Gardiner, Norton Auction	
Feb.	Flushing Meadow Carousel	
Apr.	Boblo Island, Buyer's Guide	
Aug.	St Louis Carousel, Kentucky Kingdom	
Sep.	Jon Abbott, Stuby Gober, Guernsey's	
Oct.	NCA Conf. Band Organ Rally	
Nov.	ACS Conv., Guernsey's, Kaydeross	
Dec.	Kissel Auction, Don Allen, Kaydeross	
		\$3.00
Jan.1988	Lake Conrary Carousel	
Mar.	Six Flags Over Texas,Norton Auctions	
Apr.	Buyer's Guide, Illions Supreme	
May	Franklin Mint, Kissel Auction	
Jun.	Corey Collect., Barney Illions, Guernsey's	
Jul.	Krapf Collect., Chance Rides, Band organs	
Aug.	MCB Conv.	
Sep.	Stamps, Trimper's, Heritage Park, Dinger	
Oct.	NCA Conv., Rocky Glen Sale	
Nov.	ACS Conv., Stamps	
Dec.	Houghs Neck Carousel, PJ's Carousel, Kissel	
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Mar.	E. Joy Morris, Washington Cathedral	

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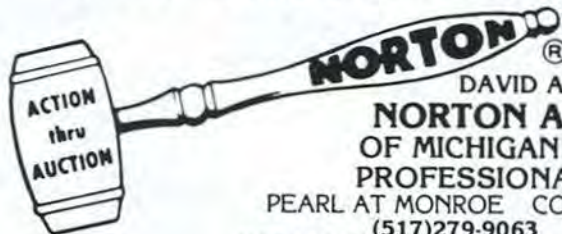
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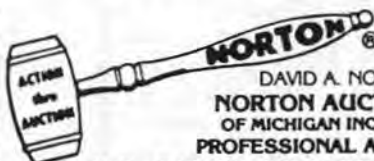
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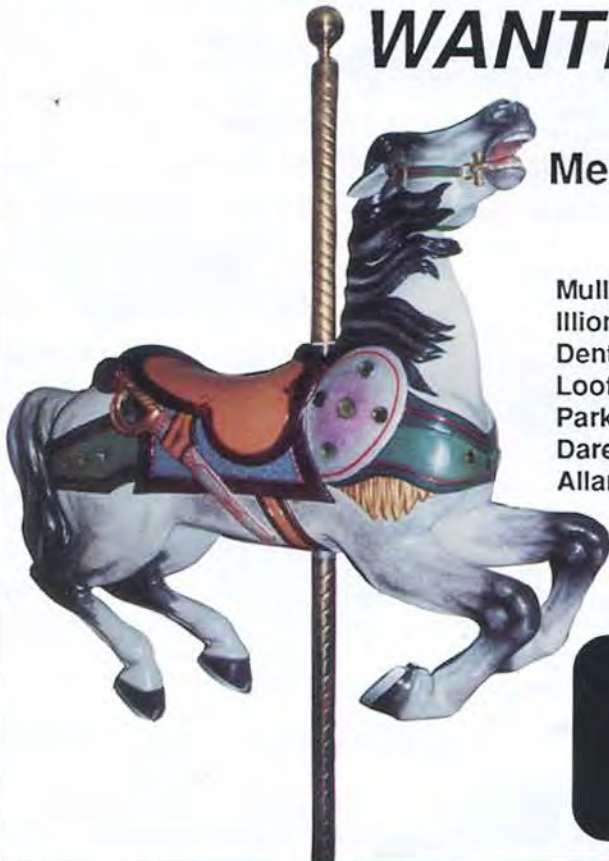
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FIGURES

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OLD MEXICAN carousel figures, S.A.S.E. ROBERT JEFFREY, 340 Victory Ct., Burbank, CA 91506. (818) 842-6504.

CAROUSEL HORSES, Buy, Sell & Trade. S.A.S.E. for list. ALLEN & RITAORRE, P.O. Box 56, Phillipsburg, OH 45354. (513) 884-7051.

PARKER WITH BEARSKIN and jewels. Phone (219) 262-2022 evenings, or S.A.S.E. for photo. LORIE WEAVER, 510181 Twilight Drive, Elkhart, IN 46514.

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MUSIC

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PUBLIC AUCTION

Consignment Sale

SATURDAY, MARCH 25, 1989 10:30A.M.

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AUCTIONEERS DAVE GALLAPOO & KEN KEPNER

CONSIGNMENTS OF ALL KINDS WILL BE ACCEPTED 'TIL 9 A.M. SALE DAY 10% COMMISSION
OHIO SALES TAX WILL BE CHARGED CASH OR CERTIFIED CHECK NO BUYER'S PREMIUM

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