

The

Carousel

News & Trader

May, 1992

Vol. 8, No. 5



For Sale 1990 Chance Carousel



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PATTERNS FOR CAROUSEL HORSES




See carving pattern on page 44



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	2	July 90	9 Sept 91
	3	Sept 90	10 Nov 91
	4	Nov 90	11 Jan 92
	5	Jan 91	12 Apr 92
	6	Mar 91	13 July 92
	7	May 91	14 Oct 92

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COVER

Photo: William Manns

The impressive animal on our cover is from the Gower collection. He came from the factory of Charles I. D. Looff. There are only 4 known to exist.

This imposing figure could be called a "Buff-alo," as you will see in Karen McCarthy's story on page 11. She has conducted extensive research on a little-known carver named Edward Buff, who worked for Looff.



Left: Letter holder carved by Edward Buff. This scene shows two horses at a drinking tub. Karen McCarthy photo.



Above: The wall plaque featuring a buffalo was carved by Edward Buff more than 60 years ago. It is owned by Laurie Fowler. Karen McCarthy photo.

PAUL PARKER

April 10, 1898 - February 9, 1992

Paul Parker, son and last survivor of the C. W. Parker family, died on February 9, 1992.

Paul was born April 10, 1898 in Abilene, Kansas, son of Charles W. and Louise Westrup Parker. He died February 9, 1992 in Owings Mills, Maryland.

Paul operated the Parker Amusement Company for 20 years after his father's death on October 28, 1932.

The Parker Leavenworth factory was one of the largest factories exclusively manufacturing amusement devices in the nation and the world. It was known as the Wooden Horse Ranch operated by C. W. Parker, "The Carnival King." The company moved to Leavenworth from Abilene, Kansas in 1911, and by 1917 produced all the parts for the merry-go-rounds, including the organs. Special order floats for the Mardi Gras of New Orleans were made at the same fac-

tory.

The Parker business prospered until the mid 1920s when the depression and new entertainment devices such as automobiles, radios, theatres and motion pictures caused the industry decline.

By the time Paul took over the factory in 1932 the demand for the large, expensive carousels had diminished, and he was building 30 and 36 foot machines, replacing the once popular 60 foot models.

Before WW II the wooden hand-decorated horses were replaced with spray-painted aluminum steeds.

The company soon moved from the South 4th Street location to a smaller facility downtown, and operated with a minimum crew before closing down.

Later Paul retired and moved about finally settling in the east.

Thank you, Betty Phillips, President of the Leavenworth Historical Museum, for providing this information.

CARL F. THEEL

August 20, 1915 - April 7, 1992

Carl F. Theel of Leavenworth, Kansas, died at the age of 76 on April 7, 1992. He was the founder of Theel Manufacturing and Kiddieland. His company bought out the former Parker factory, producing aluminum figures.

The Theels made their first amusement ride in 1947, and opened Theel's Kiddieland in 1951. They built their first merry-go-round in 1955.

During World War II, Mr. Theel worked at the Missouri Valley Ship Yards. He was also an interpreter at the Veterans Administration Center for German prisoner of war patients. He was a lifelong Leavenworth resident. He was a member of the International Association of Amusement Parks and Attractions.

His wife, Ruth Theel, and three sons and daughter are among the family's survivors.

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CAROUSEL CALENDAR

AUCTIONS

June 29, 1992, 7 P.M. Norton Auctioneers selling Rare 1928 Barton 3-8 theatre organ in original installation in Bohm Theatre, Albion, Michigan. Auction held at Days Inn, Albion.

Late Summer, Guernsey's Auction, consignments accepted. (212) 744-3638

September 12, 1992 Jim Aten consignment auction. Santa Monica, CA. (Ad this issue).

Early October American Carousel Museum & Norton Auctioneers 2nd auction in San Francisco, CA. Date & details pending.

October 31 Jon Abbott's 2nd Annual Carousel & Collectibles Auction, "The Mid West's Top Sale", at Farmington Hills, Michigan. Consignments accepted. (313) 625-1233.

November 7, 1992 Mid-American Amusement Auction, Ross, Ohio. (Formerly Kissel Auction). Consignments accepted.

BAND ORGAN RALLIES

June 12-13 Spring ABOA (American Band Organ Association) Organ Rally, Angola, Indiana. Phone: 1-800-LAKE-101 or 219-665-5658

June 18-20 MBSI Mid-America 17th Annual Band Organ Rally, Medina, Ohio. Ed Krause, 216-239-1794.

July 17-18 Mid-Summer ABOA Band Organ Rally, Columbus, Ohio. Ken Smith, 614-855-1441.

September 11-12 "Down by the O-Hi-O", ABOA Fall Rally, City Park, Gallipolis, Ohio. Contact: Kim Sheets at (614) 446-6882.

September 25 - 26 Monkey Organ Rally, Mid-America Chapter MBSI, Columbus, Ohio, as part of "AmeriFlora Celebration". John E. Flint, (313) 476-0163

October 10-11 Genesee Country Museum, Mumfords, New York. Band/Monkey Organ Rally in conjunction with MBSI East Coast Chapter Fall Meeting. 1-716-538-6822.

July 15-18, 1993 MBSI Mid-America 18th Annual Band Organ Rally, Muscatine, Iowa.

CAROUSEL EVENTS

Current-July 1996 The Mary Lockman Collection of 20 Tonawanda carousel animals is on display at the Herschell Carrousel Factory Museum, North Tonawanda, New York.

OPEN NOW: the EuroDisney carousel, Paris, France. The inner row horses are fiberglass with the outside row figures being "American" handcarved wooden horses.

April 20-October 12 AmeriFlora '92, International Floral and Garden Exposition, Columbus, Ohio. A Loeff menagerie carousel owned by Duane and Carol Perron will be operating. (See cover and article in January, 1992 issue.)

May 23-25 Opening of the restored PTC #54 Lincoln Park carousel at Fall River Heritage State Park, Fall River, Massachusetts. (508) 675-5759.

May 1-2 Flower Mart at Washington National Cathedral, Washington, DC. The All Hallows Guild will set up and operate their U.S. Merry-Go-Round Company carousel. Rain or shine. Dedication party for three restored animals will be April 29.

May 2-3 Mid-West Carousel Expo, Mansfield, Ohio. (419) 683-3038. Hotel information 1-800-642-8282

CONVENTIONS

American Carousel Society Convention is being postponed until the spring of 1993. Further details to follow.

June 13-14 Miniature Carousel Builders Convention, Hampton, Virginia. Write: Patrick Wentzel, 2310 Highland Ave., Parkersburg, WV 26101.

September 23-27 NCA Convention to be held in Hull, Massachusetts. Francine Townson 617-925-2273

November 18-21 IAAPA (International Association of Amusement Parks and Attractions) Convention and Trade Show, Dallas, Texas. (703) 836-4801.

EXHIBITS

April 25 to November 1, 1992 Sandusky, Ohio Merry-Go-Round Museum hosts a display of the finest in carousel art from the American Carousel Museum, San Francisco, CA. (419) 626-6111

Current through September, 1992 The International Museum of Carousel Art presents a display of 50 animals from the Perron Collection at the World Forestry Center, Washington Park, Portland, Oregon.

SHOWS & FESTIVALS (ANTIQUES & COLLECTIBLES)

May 2-3 Mid-West Carousel Expo, downtown Mansfield, Ohio. (419) 683-3038

May 8-10 2nd Annual Carousel & Amusement Park Show, Chapel Hill Mall, Akron, Ohio. (216) 633-7100. (See ad in February issue.)

Let others know about your carousel related event in the
CAROUSEL CALENDAR

Write:

The Carousel News & Trader
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NCA 1992 CONVENTION UPDATE

Francine Townsend, Chair of the 1992 Homecoming Convention of the National Carousel Association, is busily lining up an exciting agenda for September 24 through 28. Tentative plans include many of New England's finest carousels, including Mas-

sachusetts' Dare at Martha's Vineyard, the PTC machines at Fall River and Hull, Rhode Island's Pawtucket and Providence Loofts, and New Hampshire's Loeff at Whalom Park in Fitchburg as well as the mixed machinel at Canobie Lake. There will be opportunities to visit Boston by trolley and

Hull's Lifesaving Museum as well.

The Sheraton Tara in Braintree, Massachusetts will serve as convention headquarters.

The mailing address for the 1992 convention is: Carousel Convention 92, PO Box 412, Hull, MA 02045.

Letters

ANOTHER JOSEPH BROWN CAROUSEL

What a pleasure to come across an article on Joseph Brown and his Salem Willows carousel (CN&T March 1992).

In 1989 when I was in Dracut, Massachusetts researching the original site of the Forest Park Muller for Marvin Sylvor of Fabricon, Betty Baroni, a Dracut artist, handed me a photograph. It was from the historical society; an old sepia print showing a primitive 2-row machine; the first installed in the town's park. Under magnification, it proved to be a small Joseph Brown carousel.

I contacted the Essex Institute of Salem (they hold all the original 8 X 10s of the Salem Willows machine), and they went back through the town directories. In the 1898-1910 issues, they discovered the following description: "Joseph Brown, Manu-

facturer of Flying Horses of Carousals of Every Description, by Steam and Hand Power, Also importer of Pipe Organs. No. 12 Central Ave., Salem Neck, Salem, Mass."

Checking further, from 1911 until his death in 1914, Brown was listed then under "Flying Horses, Fort Ave.," where he was the operator.

So it turns out that for 13 years, this gentleman was making and installing merry-go-rounds, and the town of Dracut is only 20 miles northwest of Salem.

I then recalled seeing a picture in Charlotte Dinger's book (page 42, *Art of the Carousel*), and looked that up. It shows a third Brown machine, with different panels than the other two, and prettier ponies. I'd love to know how John Caruthers came by the photograph, and if he has a provenance on it.

By the way, the Essex Institute photo clearly shows that the "elaborate saddle blanket" on the Salem Willows camel was in fact, an oriental rug? How's that for authenticity?

Gigi Hopkins
Acton, Massachusetts

WHAT LEGACY?

Several of my friends and I enjoy your publication. The other day these friends talked me into visiting a carousel museum for the first time.

As I visited this museum a small child reached over the velvet ropes to pet a splendid horse. "Don't touch, please!" said the tour guide harshly. The guide then expounded on what carver created it, what carousel it came from, who owned it, and how it was worth thousands of dollars. The child stood stiff throughout the speech with sad, mournful eyes. I looked at her and then to the horse's familiar face. You see, I knew that horse all too well, and the carousel it came from. It was scarcely two years ago that for 50 cents anyone, including myself, could thrill and delight in riding aloft his splendidly adorned leaping body. Hundreds of children had fondled his carved mane, pulled his reins and swished his hair tail. His carousel had operated intact and undisturbed for three generations. Now here before me stood the fourth generation, a little girl who could only see him alone, and could not even touch him! What legacy have we left this child?

The death of a carousel is a tragic thing, for once it is broken up and sold as pieces it will never exist as a whole again. Its history is ended. I wondered if the remaining carousels would be doomed into extinction by the greed of wealthy investors? As I looked around the room I saw how many carousels had already succumbed. Their horses' open

mouths seemed to scream of the agony of their situation. I then turned to leave the tour group, for the horses' silent screams pierced my heart and tears were in my eyes.

Leave operating carousels intact, support them with your contributions and help make them a heritage for future generations to enjoy them as they were meant to be enjoyed, intact and operating!

Mrs. K. J. Hartmann, Franklin, NJ

CALIFORNIA DREAMING- TWO UPCOMING AUCTIONS

Mark your calendars and make your plans for two great carousel auctions in California this fall.

On September 12 Jim Aten is conducting a carousel art auction that will be held in the Santa Monica area. (See ad this issue).

In early October Norton Auctioneers will conduct another auction in conjunction with the Freels Foundation, American Carousel Museum, to be held in San Francisco.

Watch future issues for details.

FROM BAY TO BAY...

Over a million dollars worth of carousel animals and artifacts from San Francisco's American Carousel Museum have travelled to Lake Erie's shores. They will be displayed at the Sandusky, Ohio Merry-Go-Round Museum. Approximately 30 figures have made the journey, and will be receiving visitors until November 1, 1992.

The museum is open Wednesday through Saturday 11:00-5:00, and Sunday 12:00-5:00. Monday hours are 11:00-5:00 (Memorial Day through Labor Day only). They are closed on Tuesdays.

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WHY WOOD? A Carver's Perspective

Story and photo by Karen Vannoy

Time and again I get the strangest response from people when they ask me what I do. When I tell them I am a carousel animal woodcarver, they always look surprised and don't seem to quite know what to say. I know this is due in part to the fact that I am a mother of four, thirtysomething, and not built with arms like Popeye! So at this point, I usually go into my fairly routine spiel about carvers, carousels and my love of the art form. By then, they are somewhat composed enough to ask intelligent questions.....but not always! I usually have a good sense of humor and enjoy these conversations, but on less energetic days when I don't feel like being sized up by some ignoramus, I simply answer artist or sculptor.....period.

I've spent a lot of time carving and thinking through this awkward question of "why woodcarving?" It is the most difficult form of art I've ever experienced and yet the most rewarding. It reminds me of the saying, "The greater the struggle, the greater the reward." So true.....so I would like to share these thoughts with my friends who also love carousel art as to why I've chosen this artistic challenge.

There is something mysteriously special about wood. The fact that it comes from the living, majestic trees that beautify our planet and replenish the air around us is amazing enough. If we listen closely, they whisper peace and tranquility to us while the speeding cars, planes, trains and people routinely spin about in this hectic concrete and asphalt lifestyle of ours.

Trees have touched our lives from beginning to end. They are used in the celebration of a birth to make a cradle and the decorated, eternal resting place of a coffin. It became a manger for a holy birth and the wooden cross of our Savior. It is the pews and the pulpit. From earliest man we have used wood to preserve life itself by warmth of its fire, our shelter in homes and exploring the new world in sailing ships.

Our earliest forms of American art were created from wood. Our trees were, and still are, one of the rich natural resources of this great land. The old wooden antiques which survived neglect seem to promise me that my carvings will also continue to bring joy to generations that follow after I am gone. In a way, I think I've chosen wood as an outward symbol of rebellion towards a society that mass produces copies of anything cheaply and without an individual's unique touch. I like to hold onto the remembrance of American artisans who came before me

by continuing the slower, hand-made, quality artwork. Carving allows for a time of thinking and expressing yourself.

The qualities of wood are many. Many different varieties of trees have distinct fragrances, some are medicinal, some preserving or others desired for their perfume. These fragrances can evoke past childhood memories to leap through my mind. The smell of the Christmas tree is a sure favorite! The beauty of colors and grain patterns in wood is like the uniqueness of snowflakes or studying hidden pictures as a child. Often when working with wood, I have heard musical sound vibrations which catch me by surprise and remind me of the fabulous violins, cellos, guitars and grand pianos the trees have given to us. We forgot how we looked in amazement at the mazes in the bank of the rough tree trunk as we climbed on them as children. I remember how I marveled at the velvet softness of the puzzle-shaped, fragrant pieces of eucalyptus bark.

The wood teases me to challenge the twists of grain and hidden knots. Dodge the splinters, watch me close! Sometimes the sawdust flurries about me, and I am suddenly transformed into the center of a child's water snow-dome that has just been shaken up and it makes me laugh. I can see the hidden sculptured animal in the block of wood and, as if it were wild, I must work hard and carefully coax him out. Like the development of a newborn, I cannot speed up the process too much or the price will be less than perfection. The labor is too hard and long for that.

When the hours are done and the animal stands proud and complete, I am grateful to God to be able to transform a piece of a tree, that which is beautiful in its beginning, into something which is also beautiful in its completion. A full circle, as we carousel lovers say!



Karen's current works in progress show a contrast of light and shadow to obtain the desired effect.

HORSIN' AROUND

BY CINDY CROWELL



"I DON'T KNOW, DOCTOR. SOMETIMES I JUST GET THE FEELING THAT I'M GOING IN CIRCLES BUT NOT GETTING ANYWHERE!"

Norton Auction Lima, Ohio April 11, 1992

The consignment auction conducted, at the Allen County Fairgrounds, Lima, Ohio, by Norton Auctioneers sold a large variety of amusement ride equipment.

Among the rides to sell was a 1972 Chance Rides 30' carousel that was in average condition and sold for \$39,000. Also selling was a Chance Skywheel for \$100,000 and a King Kiddie Parachute Ride at \$3,250. A Tilt-A-Whirl brought \$4,750, a Hampton Combination Ride at \$8,000, a King Kiddie Swing Ride for \$4,000 and a Tank Ride for \$12,000. Tents sold from \$700 to \$2,100. There were 182 registered bidders from 16 states.

News from the Park in the Pines

Knoebels Groves in Elysburg has added two new attractions at "Pennsylvania's Hometown Park" for 1992.

A new Balloon Race Ride employs the popular theme of hot air balloons. The replicas seat up to four adults in the gondola. Suspended from a center pole, the balloons revolve as the ride begins. The entire ride is elevated and tilts slightly, providing a new and different amusement for the whole family.

Of interest to carousel enthusiasts are Knoebels' two antique wooden carousels (see story in August 1990 CN&T). You can still reach for the brass ring on the Kremer/Carmel machine, and the kiddie Stein & Goldstein welcomes adults as well.

Noting the popularity of these rides, the park has built a 4,000 square foot museum which houses a collection of hand-carved figures representing the various carving styles, as well as an assortment of carousel memorabilia. (We'll bring you a full report on this new museum in an upcoming issue of the Trader).

Band organ enthusiasts will enjoy hearing the organs which can be found throughout the park. A variety of inexpensive taped recordings are available in the gift shops.

The park was chosen as the site for the American Coaster Enthusiasts' spring conference in May 1992.

Knoebels is open on weekends until Memorial Day, and then daily until Labor Day. Admission to the museum and the park is free, with rides on a pay-as-you-go basis.

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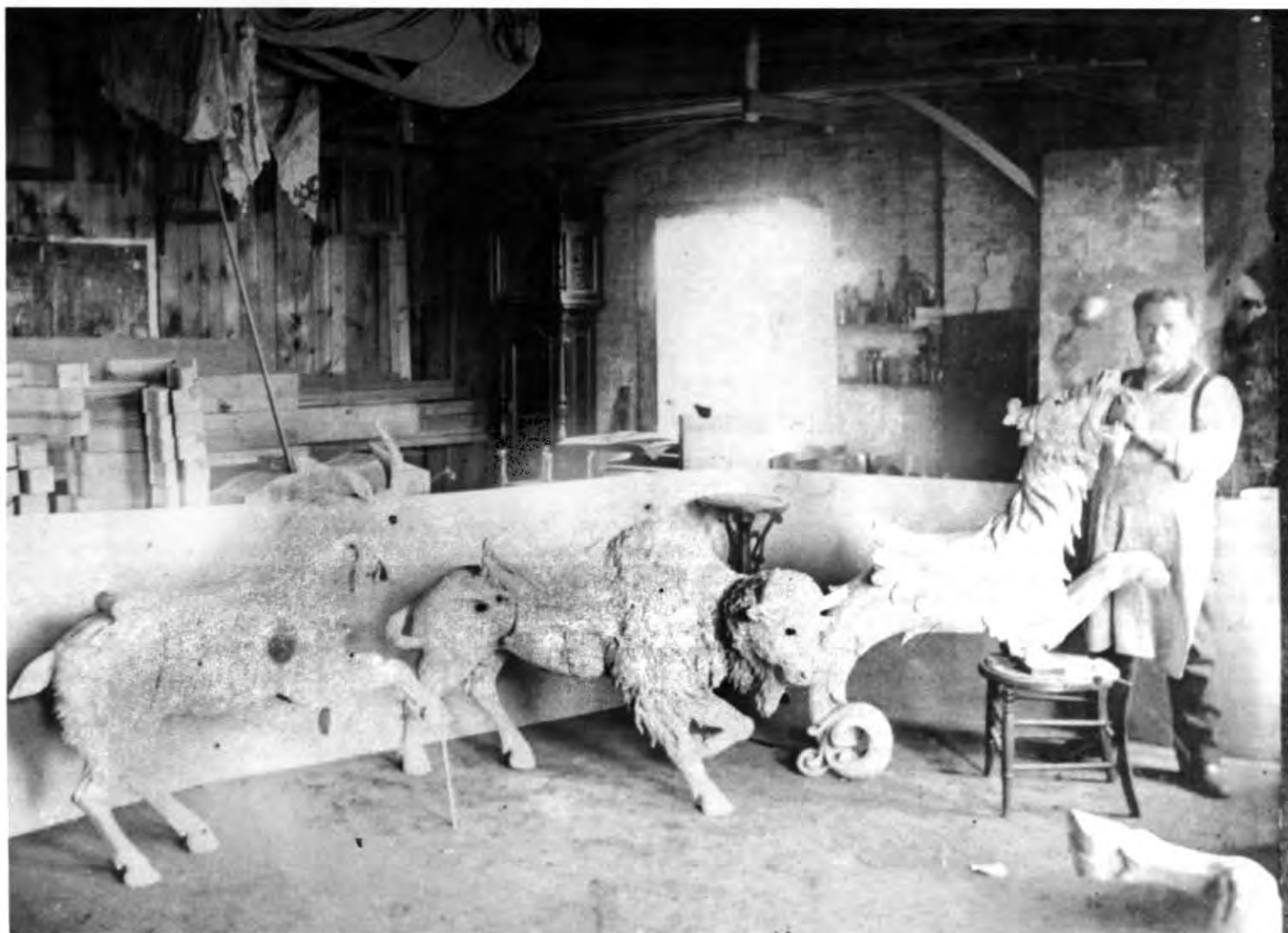
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ARABIANS, ANDALUSIANS, WILDLIFE & EDWARD BUFF UNKNOWN LOOFF CARVER

Story by Karen McCarthy



Carver Edward Buff of New York worked for Charles Looff at the turn of the century. Here he is shown in his workshop with three completed figures. They are smaller than normal size, perhaps for a children's carousel. Notice the pile of roughed-out legs behind these animals, along with a roughed-out torso. To the left in the background there is a circus poster.

The first question you may ask is: What connection could there possibly be between horses, wild animals, and an undiscovered carver? To me, the circumstances and ironies still seem hard to believe. Was it fate? Perhaps. But I feel that somehow, I have been chosen to deliver Edward Buff to the carousel world.

This past summer Bonnie Fetter, a friend who, like myself, is a wild animal rehabilitator, unexpectedly dropped in over the weekend with another couple, looking for a horse

(live, that is) to buy for her niece. I didn't have anything for sale, but told her of an Arab mare I had recently sold to my good friend and equine cohort, Tina Cristiana Veder. Tina had bred the mare to her magnificent Andalusian stallion, Destinado/Dacio IV, and was offering her in foal for resale. I invited them in to see some videotape of Destinado performing, and as they entered the living room they spotted two of our Carmel horses. The conversation quickly shifted gears, and Bonnie told me that

Laurie's great-great-grandfather had carved carousel animals. Excitedly I asked who he was, and what factory he worked for. She said he had been self-employed, and his name was Edward Buff. Not recognizing the name, I then asked where he lived and where his shop had been. Laurie told me the town was named New Baltimore, down in the Catskill mountains, along the Hudson River. Still nothing clicked, and I thought, "Oh, he probably carved a few primitive

(continued on page 12)



Edward Buff seated at his workbench. Date unknown. Compare the head on the right with the third row jumpers in the photos on page 13. Look closely at the head in the glare of the window and compare to photo on page 11. All horses are from Salem Willows machine. Buff is holding an unfinished foreleg. There is a roughed-out leg in the vise of the work bench.

(continued from page 11)

animals for one or two obscure machines." Nevertheless, I asked her to send me more information on Mr. Buff.

A couple of weeks passed, and I received in the mail a photocopy of a newsletter published in 1981 by the local historical society of New Baltimore, a tiny, rural town in upstate New York with a population of approximately 3,500. I was shocked when I looked at two of the photos that pictured carousel animals! How could someone with so much talent still be unknown to us? Evidently Rip Van Winkle's resting place wasn't the only secret hidden away in the Catskills!

Determined to learn more, I asked Bonnie if she'd like to come with me to an antique estate sale in New Baltimore, on the outside chance that I might meet someone who could tell me more about Edward Buff. What took place there was a once in a lifetime happening.

As this was an estate sale held on-site, everyone brought lawn chairs. The auctioneer's tent was set up in the back yard of the old farmhouse. We sat down and previewed the auction contents which, for the most part, were uninteresting, but I was curious about a couple of Persian rugs. About an hour into the sale they came up, but went much higher than I dared to bid. Prices were generally high so we decided to try and catch another auction that had been advertised. Bonnie went to use the phone to get directions.

All of this time there had been an older couple



The Buffs in front of their Ellenville store. The clock in the center of the window with the foxes can be seen on page 18.



Salem Willows stander, now in Sardina collection. Look closely at the third row jumper and compare this head to the head on the workbench on page 12. Though not the same head, both are almost identical, with the same carved bridle and fringe. Photo courtesy of Gray Tuttle.

sitting right next to me, but they didn't appear to have a bidding number and weren't doing much of anything. So I thought, "What do I have to lose?" as I leaned over to ask the gentleman if he lived in New Baltimore. He replied "Yes," so my next question was did he know of a woodcarver named Edward Buff. His response was "Certainly. What would you like to know?" I started bombarding him with questions about carousel animals at 90 miles an hour. I explained that I wanted to find out more about this man, but all I had to go on was an old local historical society newsletter. He then said, "Well, I wrote that article." I almost fell through my lawn chair!

Talk about hitting the lottery! Not only had I sat right down next to Walter Dietz, the historian who authored the 1981 article, but he in turn directed me to the home of Louise Krietmeier, Buff's great-granddaughter, who just happened to have the original photographs showing the carousel animals! She very generously agreed to loan me her photos, and also invited us to view her collection of carvings done by her great-grandfather. These pieces were small wall plaques, napkin rings and mantle clocks that resembled Black Forest carvings, only I thought the animals depicted on Mr. Buff's pieces were much more detailed and life-like. The clocks were especially beautiful and intricate, with deer, acorns and oak leaves all carved around enameled faces with delicate, filigreed hands.

Equipped with these original photographs, I rushed home and pulled out every piece of reference material I owned, focusing on Loeff animals from the 1880-1900 period. The pieces of the puzzle were beginning to fall into place. Readily identifiable, Buff's horses have very sensitive, pretty heads, beautiful mane flow and an unusual, deeply carved ear. Muscles are also well defined, sometimes almost too

much so. But what struck me when I saw Mrs. Krietmeier's collection of pieces was now even more apparent—the secondary carvings behind the saddles of Loeff animals carved by Buff were the exact same birds, foxes, dogs, etc. that were on his souvenir pieces! It was almost as though these whimsical critters were his "signature" on an animal.

What follows is a brief summary of the historical society newsletter about Edward Buff, along with information I have obtained from family members, Walter Dietz, and residents of New Baltimore. I have tried to put this together with photos of Loeff animals I'm certain were carved by Buff along with my photographs taken of his "souvenir" pieces that depict the same little birds, dogs and the like that crouch behind the cantles of turn-of-the-century Loeff animals.

According to Walter Dietz's article, Edward Buff was born in Germany in 1845, and emigrated to America about 1880, settling in New York City. Around the turn of the century he moved upstate to New Baltimore, following his daughter and son-in-law, who had recently purchased a farm on the outskirts of town. He continued his career as a woodcarver nestled in the Catskills, the bulk of his creations being small plaques, clocks, serving trays and other assorted, hand-carved items. These were sold in his souvenir shop in Ellenville, New York, where he and his wife spent their summers. He was also commissioned to carve the large wooden eagles that adorned the pilot house of the Hudson River boats. New Baltimore had shipyards on the banks of the river.

As for the carousel animals, the only information known was that he received the
(continued on page 14)



Cantle detail of above horse. This floral arrangement matches quite closely the wall plaque in the Buff's souvenir shop window (page 12). Photo courtesy of Gray Tuttle.

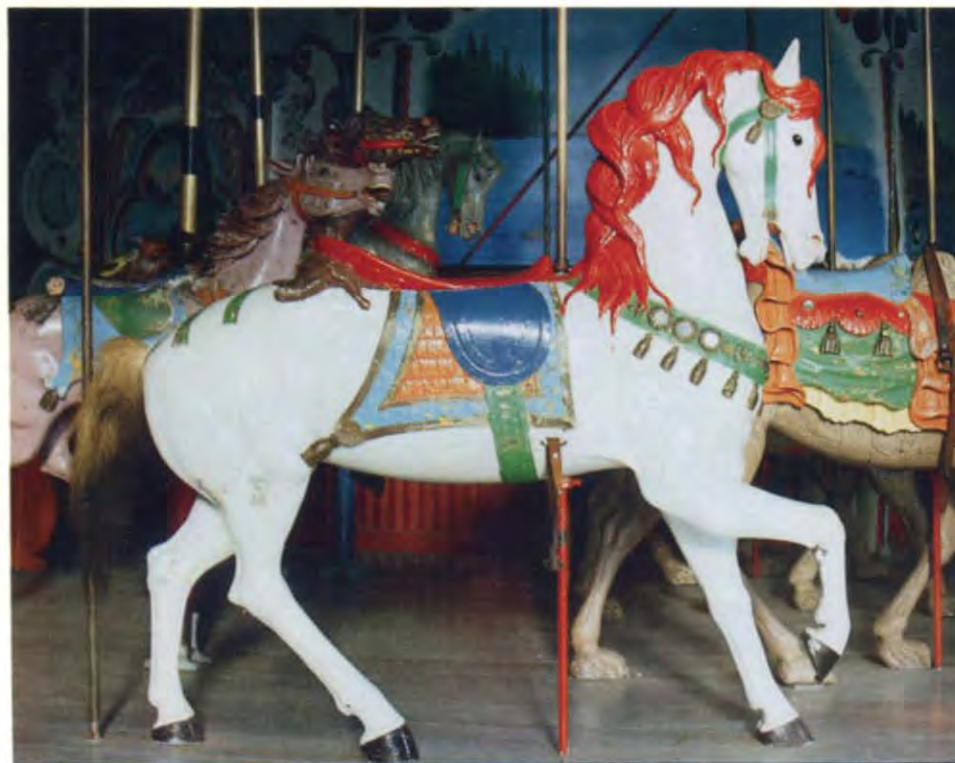


Beautiful outside row stander from Salem Willows. The cantele is decorated with a bouquet of flowers. Even the inside row head is beautifully carved. Photo courtesy of Gray Tuttle.

(continued from page 13)

planks of wood from the consignor in New York City, and would then assemble and do the finish carving of the animals. His granddaughter (now deceased) remembered being assigned the monotonous task of sand-

ing the finished pieces before they were wrapped and shipped back to New York. She also remembered as a child riding a merry-go-round in New York City, whose animals had been carved by her grandfa-



A row of winning Buff heads. Although all are extremely expressive and beautifully carved, the inside row horse is a "head hunter's" dream. Photo courtesy of Gray Tuttle.

ther.

In his research, Mr. Dietz had contacted Frederick Fried of the National Carousel Association, and asked his opinion of the two photos containing carousel animals. Mr. Fried identified them as Loofts. Evidently nothing else was ever written or recorded about Edward Buff, as I have checked with the NCA archives and his name doesn't appear anywhere. I am assuming that he is still virtually unknown to the remainder of the carousel community. He died in 1929 at age 84 and is buried in the Stanton Hill Cemetery in New Baltimore. His grave is unmarked.

In studying the old photos, I could see in the background of one a large supply of roughed-out legs and an assembled torso, but nowhere in either photo was there a band saw or machinery of any kind. In questioning Walter Dietz, who still lives nearby and as a young boy spent time watching Buff carve, I learned that the rural part of New Baltimore where they lived did not have electricity until 1933. So I assume Loeff must have sent roughed-out parts up to Buff, who would then assemble and do the finish carving. Walter Dietz also had no recollection of carousel figures in Mr. Buff's shop; only clocks, wall pieces and other small figures. Since Dietz was born in 1911 and Loeff moved out of Brooklyn in 1905, and on to Long Beach in 1910, it seems logical to assume that Buff probably ceased to carve carousel animals when Loeff moved to Rhode Island, as it was no longer economically feasible to ship body parts and completed animals back and forth from upstate New York to Rhode Island.

And how Edward Buff could carve! (Loeff must have thought so too; otherwise, why would he have gone to the trouble of shipping materials upstate? He certainly had other talented carvers employed there locally). In my opinion, the sea monster in the large photo is one of the most beautiful examples I've seen. Instead of the traditional bat-wing saddle, the under part resembles the outstretched wings of a bird, with the primary feathers graduating down in size to the secondaries. He even carved the smaller 'wing covert' feathers that cover the shafts of the primaries and secondaries. The elbow too has a "feathery" feel. It's as if Buff were using his artistic license to give the sea monster a softer, bird-like appearance.

The bison and goat are no less exceptional. The buffalo carries an Indian chief in full headdress at the cantele, and the fur detail is magnificent. He has the distinction too, of having been carved as a bull! The trappings on this figure match almost exactly the other three known Loeff buffalo, having the same fringed saddle blanket and square girth buckle. One of these figures from the Salem Willows machine even carries along the

saddle the same oak leaves so often seen on Buff's souvenir carvings.

The goat's trappings cannot be clearly seen, except for the typical Looff rolled saddle cantle, but he has a much finer head than most Looff goats. It's cocked to one side and has an extremely expressive face with protruding tongue. Here again, fur detail is much more pronounced than on most goats of this period. But the unusual characteristic of these animals is their size. In comparison to Buff, it's apparent that they are about two-thirds normal size. One observation was that they were probably carved for either a children's or travelling machine. We're accustomed to seeing less detailed carvings on a kiddie carousel, but that certainly isn't the case here!

The whereabouts of these figures is unknown; in all probability they no longer exist. But when I interviewed James Baldwin, grandson of the New Baltimore shipyard owner, he told me an interesting story of how one of his grandfather's customers was having a tug built and went to Edward Buff's shop to order a figurehead for the pilot house of the boat. When he got there he spotted a prancing goat in the shop and bought it immediately, thinking this would be a refreshing departure from the usual eagles. I then showed Mr. Baldwin the old Buff photo and asked him if the goat in the photo looked anything like the pilot house goat, and he replied, "Why yes, it looked just like that!" Considering the hard life of a tug boat and what weather conditions can be like on the Hudson, I doubt that this figure would still be around, but I'm checking the Hudson River Maritime Museum nonetheless!

The Salem Willows Connection

Since the four row machine at Salem Willows was broken up before I became involved with carousel animals, I have had to rely upon the experts for photos and recollections of this Looff machine. The consensus of opinion between Marianne Stevens, Gray Tuttle (who bought the machine) and Tina Veder was that Looff probably didn't carve the unusual animals. Gray made the comment that perhaps somewhere down the road they would discover who did. There is no doubt in my mind that Edward Buff is the answer to this mystery. The Looff animals on board seem to be from different periods, but many of them were of a very different carving style. Gray said he had never seen another Looff machine with animals like these. Most notable was the high degree of fur detail on menagerie figures. This carousel also carried two of the three known Looff buffalo, along with a one-of-a-kind Golden Retriever style dog. Even the greyhound was atypical, with curly fur around the neck. The outside row camel was even more unusual, with the deep fur detail extending way down the legs; he had a distinctive, non-Looff type face and



Above photo (courtesy of Gray Tuttle) is one of the two bison on board Salem Willows. Not only is he identical to the plaque below, he also carries along the saddle the same oak leaves found on Buff's souvenir pieces.

Below is detail of the buffalo wall plaque seen on page 4. Compare with the bison above. Notice how the "boomerang" shape of the hip bone is identical in both pictures. Photo by Karen McCarthy.



that same rounded, deep ear.

In comparing the old Buff photos to those of Salem Willows animals, the menagerie figures all seem to bear a resemblance. I particularly noticed the slight tilt of the head on the goat (black and white photo), camel and retriever (from Salem Willows). These three animals all have their heads slightly cocked as if looking upward at someone. Two of the outside row standing horses, now in private collections, are very similar to the heads on Edward Buff's workbench. But they more

closely match the heads on the second and third row horses. Notice the carved fringe on the bridle of the workbench head. This same fringe appears on the inner rows of horses, while outer row horses wear plain bridles. Gray also said that in addition to the unusual carving style, these outside row horses were especially large. If you compare the size of the heads on the workbench to Buff, it's apparent that these heads weren't large enough to be outside row. My guess is that these heads in the old photo ended up on

(continued on page 16)

(continued from page 15)

Salem Willows. If anyone out there has this horse now, let's hear from you!

A collector who owns one of the Salem Willows buffalo agrees that the figure is virtually identical to the bison on a wall plaque in Laurie Fowler's collection of her great-great grandfather's pieces. Laurie's most magnificent example though, is a large mantle clock depicting two foxes. One is caught in a leg-hold trap. The other carries a dead bird in its mouth. This carving is an absolute duplicate of a Loeff horse in the Perron collection who carries behind the saddle a fox with a dead bird. Both foxes have a distinctive ridge of fur around the edges of their faces that I've come to call a "Buff Ruff." I'm confident that with unlimited time and access to enough of Buff's souvenir pieces, I could match up virtually every secondary carving on a Loeff animal to the corresponding animal on a clock or wall decoration.

The most convincing argument for attributing these unusual Salem Willows figures to Buff is undoubtedly the buffalo wall plaque.

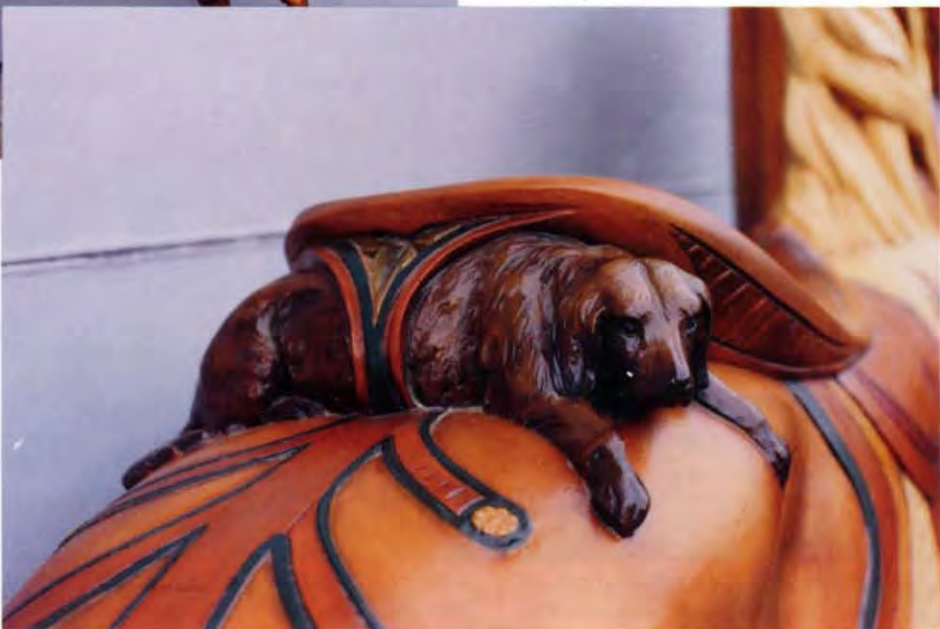


Above photo from Gray Tuttle is the outside row camel from Salem Willows. This figure is unlike the inner row ones, especially the neck and ear. Note the slight tilt of the head and thick, deeply carved ear.



Left is an outside row stander from the same machine. This is an exceptionally beautiful carving, with a small dog lying behind the cantle. Small animals such as this may be considered Buff's "signature" on his carvings.

Below the close-up photo shows the dog in greater detail. Both photos courtesy of Rusty Donohue, Americana Antiques.



Although the entire piece measures only 14 inches high, with the actual bison itself being only 4 1/2 inches tall, this carving is a carbon copy of the buffalo on Salem Willows. Most notable is the "boomerang" shape of the hip bone on both pieces. The entire hindquarter areas, for that matter, have identical carving lines. I even had the negative to this shot reversed and developed so that both figures were facing to the right, and you can literally superimpose one figure over the other.

Secondary carvings—a Buff original?

In discussions with Marianne Stevens, she made the observation that quite prob-



The one-of-a-kind retriever type dog from Salem Willows has very pronounced fur detail. Note the "ruffs" of fur around the face and neck. Compare the "Buff ruff" to that on the dog below, which is on the bison from the same machine. Photos courtesy of Gray Tuttle.

ably the concept of placing secondary carvings behind the cantle actually originated with Edward Buff. Gray Tuttle agrees. This theory seems to be reinforced by carefully studying Loeff horses from the earliest examples. Up until about 1880 they all had varying degrees of eagle back saddles. Then suddenly (about the same time Buff arrived here from Germany) we start to see sensitively carved animals with dogs, foxes, eagles, dragons. This carried through the Loeff animals for the remainder of his manufacturing. Obviously Loeff really liked this idea! Evidently the competition did too, as shortly thereafter we begin to see just about everything from cherubs to dragons behind the saddles of Dentzel, P.T.C., Muller, Illions and E. Joy Morris figures. Yet for Edward Buff carving these tiny, 3-dimensional figures was probably second nature, as virtually every piece he ever created carried an animal or bird of some sort. Assuming that he apprenticed for his career in wood-carving at an early age, as was the case with most of the carvers we're familiar with, Buff would have had about a 20 year "head start" on these little creatures.

Speaking of cherubs, if you get a magnifying glass and look closely at the photo of Buff seated at the workbench, you will see that the upper corners of the window trim boards are decorated with winged cherub heads. And this was just his workshop! These cherub heads had intrigued me, and I asked Louis Krietmeier if perhaps they might still be somewhere in the old farmhouse. Initially she very confidently told me she was sure everything had been long since remodeled, but I kept after her. She



Close-up of the "buff ruff."

checked with a friend who lives across the road from the house and who knows the current owners, and sure enough, while most of the house had been redone, there remains on the window on the very left hand side both a cherub and a lion head decorating the corners. The current owners had been told of Edward Buff when they purchased the farmhouse, and during renovations found these tiny carvings. They cleaned them up, repainted them and returned them to their original location on the window.

While you still have the glass handy, check out the carvings in the photo of the Buffs in front of their Ellenville store. In the very lower left and right hand corners of the window, next to Mr. and Mrs. Buff's hands, there are wall plaques, evidently a pair, that depict a bouquet of roses (left) and a cluster of grapes and either apples or oranges (right). Tina Veder studied this photo carefully and told me she once owned a trim piece—not surprisingly, from Salem Willows—that had the very same bouquet of flowers. Many of the Loeff horses carried similar bouquets at the cantle.

The Black Forest Influence

The other pair of plaques in the photo show a dead rabbit and grouse with their feet lashed. Both rabbits and gamebirds were extremely popular secondary carvings, not only with Loeff but with Illions and even Carmel (Rye Playland). But this rabbit/game bird combination also appears on Black Forest cuckoo clocks. These clocks were usually adorned with antlered stags on top with the rabbit and gamebirds on either side of the face. This hunting theme was made complete with a pair of rifles at the bottom of the clock. I'm convinced that

(continued on page 18)



This is the sea monster from Salem Willows. Compare this carving with the figure on page 11.



Above is a close-up of the detail of the fox clock at right. The carving of the fox is virtually the same as that behind the cantle of the Perron's Loeff horse shown below. Photo by Karen McCarthy.



The full view of Laurie Fowler's fox clock shows the influence of Black Forest carving.

(continued from page 17)

the Black Forest carvings of his native land must have been a major influence for Edward Buff's carvings. Certainly his carvings closely duplicate Black Forest pieces; deer being among his most popular subjects. Yet these stags do not resemble species here in this country. They look like the European red deer or fallow deer. A wall plaque in Louise Krietmeier's collection is of a chamois, which is a species of antelope indigenous to Europe. Walter Dietz owns a carved deer head, about one-third life size, which hangs on his wall. The eyes are not glass, but are carved in such a way that the animal seems to be watching you, no matter where you are in the room. Many of the pieces are decorated with the shaggy, Ponderosa style pine trees also common to Europe. In fact, the Black Forest was so named because the trees were so thick that very little light shone through the forest itself, thus making it almost "black." One glance at these incredibly detailed "souvenir" pieces leaves little doubt that Buff was classically trained. Sadly, when or where will probably never be known, as it seems he never divulged any details of his

early life to his descendants. Not even the names of his parents are known. In fact, Buff not seeming like a very German name, I wonder if possibly he may have changed it, or as often was the case, he was misunderstood when he came through immigration.

Or did Buff feel that he had something to hide? There are so many facts that just don't quite fit. I obtained a copy of Buff's death certificate in hopes of learning more, but only found a lot of "unknowns." Even the portion where persons of foreign birth list how many years they have resided in the U.S. was left blank.

About all I did learn was that the Buff's only child was from his wife's previous marriage. She too was born in Germany and her death certificate as well contains many "unknowns." I'm currently trying to follow up on some naturalization records contained in the family album on a person the Buffs knew, but who was unrelated to them. Why all of his citizenship records were kept by Buff's granddaughter in the family album is not clear yet. My hope is that a careful search through state records may reveal what his connec-



Cantle detail of Loeff horse from Perron collection. Note the ruff around the face and raised fur detail on the flank area. Compare to clock fox above. Photo and figure courtesy of Perron collection.



Another Loeff cantle showing a lovable whiskered dragon. Even dragons can have a ruff of fur around their faces, it seems. Photo and figure courtesy of Perron collection.

tion to Edward Buff was.

Where in Germany Buff spent his early years is another mystery. Again, none of the children were ever told anything of Buff's early life. But the striking similarities between his carvings and Black Forest pieces drove me to learn more about the origins of this art form.

Marianne Stevens is quite knowledgeable about Black Forest carvings, and told me of a book titled "*Fantasy Furniture*," by Bruce Newman. In trying to locate a copy, I discovered it was out of print, and ended up calling the art gallery in New York where it was published. To my surprise, I was connected to the author himself. I told him about Edward Buff and how I was sure he must have worked closely with a Black Forest carver, but I needed to know more about the birth of the Black Forest.

He told me that for the most part, a single family was responsible for the development of these pieces. The Trauffer family lived in Switzerland near the German border (and the Black Forest), and began producing tiny woodcarvings around 1880. These were sold as souvenirs, and became so popular that more and more were carved. The small trinkets grew in size to clocks, wall decorations and eventually pieces of furniture. This same family founded a carving school and maintained almost complete control of production of Black Forest carvings until about 1950.

I couldn't believe my ears as I listened to is information! The sequence was an absolute parallel of Edward Buff's career. I was even more convinced now that this man had a Black Forest connection. In fact, I'm going to go out on a limb and propose that Buff most likely was acquainted with or knew of the Trauffer family. Keeping in mind that he emigrated to America shortly after Black Forest pieces sprang up, I'm betting that he thought he could come to America and do exactly what the Trauffer's had done in their country. But the success of small souvenir carvings would have been limited to New York City, so he probably took a job with the Loeff factory to support his wife and family. Once he moved upstate and settled in the Catskills, a popular summer resort, these small decorative pieces sold like hotcakes to the tourists. These Black Forest pieces then became his primary source of income.

Walter Dietz remembers the entire house bulging with finished carvings, and a spare bedroom filled from floor to ceiling, waiting for



Game bird wall plaque. The same bird rests behind the saddle of Loeff horse in the Sardina collection (see below). Photo by Karen McCarthy.

the summers and tourists to arrive. During the years he rented the shop in Ellenville, the carvings would be packed up into barrels and shipped to Ellenville for the season. Buff never did any advertising locally—it was all word of mouth. When someone wanted a gift or wedding present, they would simply go to Buff's house and select something appropriate from an always plentiful stock of carvings. In his later years Buff gave up the Ellenville place of business and simply sold carvings from his home and shop.

Dietz related to me a story of how, as Buff grew older, his hands became arthritic—not a good situation for someone who depends upon his hands for a living. He had a magneto that he would crank with one hand, and hold onto a rod with the other, sending electric shocks into his hands. Somehow he thought this helped the arthritis and made his hands limber enough to continue carving. His last years were spent feeding and watching the birds in his back yard. (continued on page 20)



This Loeff from the Sardina collection has exaggerated muscles, well-defined nostrils and deeply-carved mane. Photo courtesy of William Manns.



Close-up of the saddle cantle detail from the Sardina's horse. Photo courtesy of William Manns.



The cherub and lion heads are still on the wall in Buff's old workshop, now a kitchen. The present owners of the house cleaned up and repainted the pieces when they learned of Edward Buff, and placed them back in their original location. Photo by Karen McCarthy.



(continued from page 19)

It's been said that "what goes around comes around." Early in 1991 in a letter to TCN&T I stated that "I was sure that there were still carvers out there that we were totally unaware of." I never dreamed as I wrote those words that less than a year later, I would stumble onto one!

I am still in awe at the way Edward Buff was literally "dropped on my doorstep." I am fortunate too, that I live nearby enough to make frequent trips to New Baltimore so I can continue by "dig." To be able to go from house to house has really been a thrill. The discovery of the lion and cherub heads in their original place on the workshop window was incredibly exciting. I'm hoping that maybe, just maybe, there's still a carousel animal out there somewhere, though my common sense says no. It's also been a lot of fun, and extremely gratifying, to watch the family members' reactions as they realize just how much this man means to the carousel world, and how suddenly, a much wider circle of people are appreciating his exceptional talents. Recognition of Edward Buff as a carousel carver is long overdue.

But I don't feel as though this article is complete. There are still a lot of unanswered questions about Edward Buff, the animals he carved, and his association with the Loeff factory. Hopefully after reading this, some of you will be able to help fill in the blanks. I have picked the brains of family members and acquaintances clean, so the rest of the pieces to this carousel puzzle will have to come from collectors and continued research. I'm going to keep digging, and

would love to hear from people who have pieces that were carved by Buff. Perhaps they can be traced to a particular machine and dated. I think that over time we'll be able to add more chapters to this story.

As a closing note, let me pass on the observation made by Art Caffee, former director of the New England Carousel Museum, at the 1991 ACS convention. "From here on out, people are going to have to be a little more specific when they tell someone they're a carousel buff."

I'd like to thank the experts and collectors who made it possible for me to put this article together: Marianne Stevens (my self-appointed mentor) for her undying patience with my questions, phone calls and requests for her photos; Gray Tuttle, for his invaluable Salem Willows photos and recollections of that machine; Tina Veder, for sharing her carousel experience and insights on Buff's carvings, and for her encouragement and support for this article; Carol Perron for her photos and keen knowledge of Loeff figures; Bill Manns and Rusty Donohue for their photos of Loeff/Buff figures.

Special thanks go to Bonnie Fetter, who unknowingly opened the door to this discovery; members of the Meyer family for allowing me to photograph their souvenir carvings, and especially Louise Krietmeier, for allowing me to copy and publish her original photographs, and for her special interest and enthusiasm with my research of her great-grandfather; Laurie Fowler, for not only sending me the initial information on Buff, but also for all of her ongoing assistance with this project and her help with family members in New Baltimore; Mr. and Mrs. Walter Dietz, the New Baltimore historians responsible for the initial information on Buff, who contributed greatly to this story; and lastly, James Baldwin and all the other New Baltimore residents who patiently tried to answer my questions about Edward Buff.



Buff's last residence and workshop in New Baltimore. The rear of the building contains what was his workshop, which was originally detached from the main structure. It has since been incorporated into the main house. Photo by Karen McCarthy.



Historian Walter Dietz's deer head wall plaque. Buff must have remembered this species of deer from his native land.

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Leo

Story by Sandy Paul
Photos by Steve Crescenze

Leo was created in the North Tonawanda, N.Y. factory of Allan Herschell on July 27, 1949, and spent his working life traveling the country on a portable merry-go-round. After his retirement, he was restored by Steve Crescenze of Restorations by Wolf. Horses like Leo are still in operation and can be seen and ridden on the carousel in front of the castle building at the Smithsonian Institute Museum in Washington, D.C.

To facilitate the set-up, breakdown, and transportation of the "country fair" style carousels where they spent their working lives, Leo and his running mates were designed to be small and streamlined. Ears were swept back to prevent breakage, legs were tucked up to allow for stacking in vans or railway cars, and trappings were simplified to minimize chipping and breakage of delicate embellishments. The wear and tear on the residents of the portable machines was considerable. Horses with broken parts could be shipped back to the factory for recarving but that was time-consuming, expensive, and created costly down-time. Sometimes, on-the-spot repairs were made by well-meaning but often untalented carnival crews, creating an eyesore on an otherwise aesthetically pleasing machine.

To solve these problems, the factory began the manufacture of cast aluminum replacement parts which could easily be shipped to owners on the road. Realizing that the durability of the carousel horse was a prime selling point, the company began to produce horses with bodies carved in wood and the troublesome parts (heads, legs and



Leo spent his working life traveling around the country on a portable carousel. Worn and weary, he was bought by Sandy Paul of Arlington, Virginia.

tails) cast in aluminum. Leo is an example of this "transitional" style of horse which was produced before the company began the production of all-aluminum horses.

Unlike their larger thoroughbred cousins on the permanently sited park machines, these residents of the portable machines are wild and feisty little mustangs, showing a great deal of spirit and motion while fulfilling a practical design concept.

Sandy Paul wrote this biography of her Allan Herschell horse for her scrapbook. The horse was stamped clearly on the underside with the date 7-27-49, hence he is named for his astrology sign, Leo.

Commonly known as "half and halves" today, these sturdy little horses ceased production in 1951. Their successors were entirely cast in aluminum. Leo is among the last of his kind.



Steve Crescenze of Restorations by Wolf has given Leo a wonderful new look.



When stripped, the date "7-27-49" was found on the underside of the horse. The Allan Herschell company ceased production of the half and half horses in 1951. That makes Leo the last of his kind.



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LOOFF LION WITH CHERUB

circa 1914



Impressive Loeff Lion with full cherub head with wings and retaining its original factory paint under the park paint it now has.
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LEPRECHAUNS FIND A POT OF GOLD AT THE FLOYD MORELAND CAROUSEL

by Norma B. Menghetti

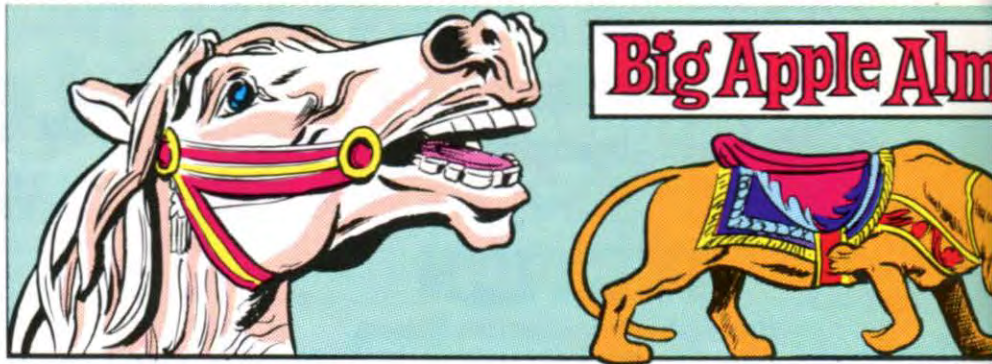
When the elves gather for the "Wee Leprechaun Contest," it would take more than a dismal rainy day to dampen their high spirits. The annual contest was held on Saturday, March 7, 1992, at The Carousel at Casino Pier in Seaside Heights, New Jersey by the St. Patrick's Day Parade Committee.

The children were judged in two age groups, 3 to 5 and 5 to 7 years, for both boys and girls. The contestants were judged on the most original leprechaun costume, authenticity and personality.

Judging took place on the carousel which was decorated with green and white ribbons, bows and shamrocks. As each group took their turn mounted on a horse or menagerie animal, the merry-go-round turned slowly to the Irish tunes on the band organ.

The first prize winners were awarded a \$100 savings bond and a large stuffed animal. First runner-up won a wooden rocking horse, second runner-up received a large teddy bear, and each child received a small prize.

After the awards, a parade of lepre-



chauns circled the carousel led by a bagpiper and a wee lad also playing a bagpipe.

On the following Saturday, March 14, all of the winners and runners-up were honored by riding on a float in the St. Patrick's Day Parade in Seaside Heights.

The Floyd L. Moreland Carousel at Ca-

sino Pier is a circa 1910 four row menagerie machine featuring the carvings of Dentzel and Loeff. The band organ is a Wurlitzer Military Band Organ, style 146A, built in 1923. The carousel is open daily during the summer, weekends, and holidays year 'round.



Raymond Dryburgh, 6, took first prize in the boys 5 to 7 age category.



Wilhelminia Ostog, 6, was the first prize winner in the girls 5 to 7 age group.



Colleen Murphy won the first prize in the girls 3 to 5 age category while riding "Bob".

anac by Patrick M. Reynolds

THE CAROUSEL ORIGINATED IN EUROPE BUT REACHED THE PEAK OF ARTISTIC RAZZLE-DAZZLE UNDER THE SKILLED HANDS OF A FEW IMMIGRANTS IN BROOKLYN.

MOST OF AMERICA'S FINEST CAROUSELS WERE CREATED BY *the Coney Island Carvers*



LOOFF DESIGNED HORSES IN EXPRESSIONISTIC POSES WITH FLOWING MANES, THEN EMBELLISHED THEM WITH JEWELS, MIRRORS, COLORED GLASS AND ELECTRIC LIGHTS.

THIS ORNATE TREATMENT BECAME KNOWN AS THE CONEY ISLAND STYLE.

ORS PAY UP TO \$30,000 FOR A SINGLE LOOFF HORSE.

IN 1880 LOOFF OPENED A CAROUSEL FACTORY ON BEDFORD AVENUE, BROOKLYN, AND HE EMPLOYED CARVERS WHO WENT ON TO SET UP THEIR OWN CAROUSEL SHOPS AT CONEY ISLAND. CONTINUED...



STOLEN

Rooster from a private collection in Atlanta, Georgia. No questions asked if returned before the FBI gets involved. Confidentiality assured. Reward for information leading to rescue.

Jon Abbott, Carousel Corner, Box 420, Clarkston, Michigan 48347 or call (313) 625-1233; fax: (312) 625-1244.

HAPPY BIRTHDAY, CONNEAUT!

Of the approximately 4,000 amusement parks to have operated in the United States, only 17 have survived to see their centennial. 1992 marks the 100th anniversary of Pennsylvania's Conneaut Lake Park, one of America's great traditional amusement parks.

To help them start the birthday celebrations, the National Amusement Park Historical Association will hold a convention at the park this month on May 22 and 23.

The park has been returned to a turn-of-the-century look while adding new attractions such as a water park and an extensive array of concerts and live shows.

A new railroad-themed miniature golf course debuts this season, while the classic Blue Streak roller coaster has been renovated.

In addition to the coaster, Conneaut Lake Park features several other classic rides, including one of the few remaining Tumble Bugs, a Whip, the Devil's Den Dark Ride, and an old fashioned Dodgem ride. The carousel includes new wooden carvings created by the Carousel Works of Mansfield, Ohio (see August 1989 CN&T).

"KEEP 'EM RUNNING!"

5th Annual NCA Technical Conference held in St. Louis, Missouri

Story and photos by Noreene M. Sweeney

Missouri is known as the "Show Me" state, and that's exactly what happened at the fifth annual NCA Technical Conference in St. Louis on March 20 through 22, 1992.

The conference was the first to be conducted by non-NCA people. Carousel owners, operators, friends and support groups will continue the work the NCA began in 1988 in Kansas City, Kansas.

Focusing primarily on the technical aspects of restoration, maintenance, operation and marketing, the conference is aimed at a different audience from the annual conventions.

The conference drew people from Portland, Oregon to Portland, Maine, from Rhode Island to California, and all points between. Ninety per cent of those attending were repeaters, attesting to the value of the infor-

mation gained at the seminars.

An informal get-together was held on Friday evening at the Seven Gables Inn in Clayton, Missouri, west of downtown St. Louis. The charming inn is located within walking distance of the St. Louis County Government Center, conference headquarters.

On Saturday morning Patrick M. Donelan of the Friends of the Carousel welcomed guests.

Brian Morgan, NCA President, made the opening remarks. "The Technical Conferences are succeeding beyond our wildest dreams," Brian commented. People keep coming back because there is always more to learn.

Brian announced that orders would be taken for the third annual NCA miniature

casting. Jerry Reinhardt has begun carving the 1992 selection.

A stander from Libertyland's 1909 Dentzel carousel in Memphis, Tennessee was chosen after careful market research. Like the two preceding figures, it will be available at a reduced rate to parks and support groups to sell as a fund raiser.

Next the conference chairperson, Virginia Stith, Director of Historic Sites & Preservation for St. Louis County, presented an overview of the agenda. The focus of the conference was based on their own questions and problems.

Introducing the first speaker, she explained that St. Louis has a Regional Arts Commission, whose volunteer members include attorneys and accountants.

Richard Haferkamp, engineer and tax



This "Pegasus" type of horse is found on St. Louis, Missouri's Faust Park 1920 four-row Dentzel carousel.



Former NCA President Charles Jacques and NCA Treasurer Terri Mann aboard PTC #39's Roman chariot.



Attorney Richard Haferkamp is an engineer and tax attorney.

attorney, specializes in patents, trademarks and copyrights. His presentation began with a definition of each of these terms, and how they apply to carousels.

A patent grants a monopoly for a particular invention which is protected by the Federal government for an initial period of 17 years. It does not apply to carousels, whose patents have run out since original manufacture.

Trademark is a group of words or symbol that represents a particular product. Any intent to confuse the buyer as to which is the original violates the trademark. It is protected as long as it is in use.

Copyright recognizes the creator of the work as its owner, granting the creator all rights, benefits and privileges of ownership. A copyright lasts for the life of the creator plus 50 years.

To illustrate copyrights, Haferkamp gave the example of buying a Stephen King novel.



Millwright John Ogden spoke about the similarities between mills and carousels.

The person who buys the book owns the book, but not the right to reproduce it. Those rights are retained by the author, and are not assigned with the sale.

Since carousels were bought, not made by the present owner, they cannot be copyrighted. There are probably no contracts in existence today protecting the creation of the figures, which would have transferred the copyright to the owner. The copyrights have expired or been lost since the original manufacture.

Copyrights do apply to carousels in that although the creator of the work (carver) is no longer alive to prevent duplication, the owner of the machine can still control reproduction and sale of art created thereof.

The carousel owner controls the "right of access," whether it is a friends group, private, government or corporate owner. The owner can limit access to reproduce the carousel for sale and profit.

When an artist creates a piece of art from the carousel, such as a sculpture, photograph, painting or drawing, the artist has the copyright on that piece of work. This copyright is automatically assigned to the author (artist) by the creation of the work.

It was advised to get a written contract with an artist wishing to reproduce the carousel. There are different options regarding the copyright and the art created.

The artist may retain the copyright but license the carousel owner to create a specific product, such as posters. The artist could then make products other than posters from that artwork. Or the artist could transfer the copyright to the carousel owner, and the owner license the artist to make a specific product. An attorney can arrange a contract.

If the artist works for the carousel as an employee, then the copyright to the resulting artwork belongs to the employer, not the artist.

If the artist is commissioned to create the



Calvin Pearce of the Hampton Beach, Virginia carousel expects a big year for PTC # 50.

artwork, the artist retains the copyright. The commissioner owns only the original artwork.

A register to claim a copyright should be filed with the U.S. government when the artwork is first published. The registration itself costs \$20 plus legal fees (approximately \$100). A written contract with the artist is necessary to assign the copyright to the carousel owner.

Haferkamp explained ride tickets can be printed in "little, tiny lawyer print" prohibiting the commercial reproduction of the carousel without written release. Some carousels post signs to this effect.

(continued on page 28)



NCA President Brian Morgan and Virginia Stith take a ride on the Faust Park Dentzel.



Jerry Reinhardt had just begun carving the Libertyland, Tennessee Dentzel stander.

(continued from page 27)

When an ad agency wishes to use a carousel for advertising purposes, there should be a signed contract regarding the specific uses of the photography.

Since t-shirts were of particular interest to the conference attendees, the copyright and its applications were discussed.

He advised that the carousel owner or group register their claim to copyright when making t-shirts, post cards or other products. Let the manufacturer know that the design is copyrighted to prevent illegal reproduction. There is little that can be done, though, to prevent vendors from selling other original designs based on the same theme.

The media may be employed to point out that only proceeds from the "official" products benefit the carousel. Public sentiment may be used to the carousel support group's advantage.

The intricacies of the law require a thorough understanding of the rights and responsibilities of the carousel owner. Carousel groups are encouraged to seek legal advice from an attorney in the community who may be willing to provide services at reduced rates for non-profits. Some friends groups seek lawyers as board members.

The second speaker was John Ogden. When Virginia first inquired about having the millwright speak, she was told "a carousel is an upside down mill." Although not entirely true, there are many similarities between carousels and mills, the focus of Ogden's talk.

John Ogden has served as a consultant for both the St. Louis and Glen Echo, Maryland Dentzel machines. An engineer with a large electrical company for many years, Ogden took an interest in post mills, and became a millwright.



Charles Walker inspects the park paint on PTC # 35 at Six Flags over Mid-America in Eureka, Missouri. Charles is the NCA Conservation Chairman.



Judy and Carlos Sardina restored both of the Faust Park carousels which are in St. Louis, Missouri.

Post mills, also known as windmills, have been in existence for centuries. According to Ogden, "all forms of engineering owe their development to the technology of the mill."

The mill stand, which is made up of cross-trees, post and half bars, resembles the carousel mechanism. The post, or centerpole on a carousel, is made of white oak. Selection of the timber for the post is very exacting, as the weight of the mill and the carousel are balanced thereon.

Only a master carver may carve out the top end of the post where the bearing sits. There is no margin for error here, as a mill can weigh as much as 50 tons.

The gears of a carousel and a mill are similar. Slides of the construction of a mill illustrated the parallels between the two. During the presentation, Ogden offered advice on restoring and maintaining the carousel mechanism.

Great care should be exercised in maintaining the gearing. The ring gear in particular is subjected to a great deal of punishment and needs to be watched.

Wooden gearing can last indefinitely when well made. Wood should not require preservatives if it is placed in good light and air.

Many carousel owners do not operate their machines when temperatures drop. Ogden explained that in temperatures below 40 degree Fahrenheit, old cast iron can become brittle and break. Since old mechanisms have iron gears, this is a wise practice.

Loading of a carousel is important for maintaining the gearing. An evenly distributed load minimizes backlash.

Ogden advised that carousel owners have the machinery inspected annually by an engineer. Get someone who is familiar with old machinery. He can hear things the operators have grown accustomed to, and spot potential problems.

Schedule the inspection at the end of the operating season, to allow time for necessary repairs, and get all recommendations in writing.

Regarding lubricants, Ogden explained that originally tallow was used. Today's automotive oils or greases contain detergents, which filter out in cars, but not in carousels.

Machine oils used for lathes, drills, etc. can be useful. Oils have SUS ratings which determine the weight. Ogden advises SUS numbers between 284 and 347, equal to approximately 20 weight motor oil, or SUS 417 to 510, approximately 30 weight oil.

For heavy loads at low speeds, grease is needed. CAZAR 2 "sticks like glue" and is still manufactured by Exxon, although he cautions "You may have to hunt for it."

With oil, grease and sticky lubricants on their minds, the group



Faust Park's Armitage-Herschell 1898 track machine is Missouri's oldest carousel.

was then dismissed for lunch.

Upon returning to the conference room, the next item on the agenda was a talk about park paint. Charles Walker, NCA Conservation Chairman, showed slides of Lake Winnepesaukah, Georgia's PTC #39.

"Park paint" may have gained a reputation as gaudy and unprofessional, but Charles provided visual examples of how it can also be very attractive.

PTC #39 sits in a lake (see August 1991 TCN&T), where it gets wet every day. Charles found that he had only limited hours each day when the horses were dry enough to paint.

The first step in "patching up" the park paint was washing down the horses with a Clorox solution to remove dirt and mildew.

Presenting slides depicting before and after views, Charles demonstrated how the use of enamels and a clear polyurethane gave the horses a new yet old look.

Colors were chosen that would blend with the previous layers of paint. Particular attention was given to touching up the wear spots. "Let the machine texture itself," Charles advised. He uses spray paint to provide shading, although he's found Krylon will make enamel paints coagulate.

Slide after slide showed the improvement that can be accomplished without the expense of completely stripping and repainting the animals. On this carousel, even the salmon pink horse is handsome!

Moving on to other carousels, the slides demonstrated restoration techniques as Charles shared his extensive knowledge.

The audience was amused to hear Charles explain that toilet bowl cleaner and bicarbonate of soda are good for getting the black tarnish off brass poles. Brass cleaner and a paste was then used to finish the job.

Bruce Pier said he buys a metal spray-on foam which is available at janitorial supply stores to clean brass on the Seaport Village Carousel in San Diego, California.

Peter Boehm of "Our Fair Carousel" in St. Paul, Minnesota, shared that his organization has their lightbulbs made by the Handicapped Workers of America. The bulbs withstand vibration better than the conventional ones, are covered by a guarantee, and last much longer.

Band organs were Charles' next topic. Again, he provided many slides of different types of band organs. Among them was a slide of a Wurlitzer 185, of which five were made, and only one still operating.

After demonstrating a variety of components which make up a

band organ, Charles contends that a band organ is a simple instrument that only looks complex. Not everyone was convinced!

It is easy to understand why there are not many organs available for sale, as many are owned by collectors. For those carousel owners who want to get a band organ, Charles advised they get friendly with members of the Music Box Society. "Organ donors" may be found who would be willing to place their band organ at a carousel.

Carving techniques were then demonstrated by the next speaker, Tom Wade. Slides of Tom working at the Merry-Go-Round Museum in Sandusky, Ohio illustrated his points.

Tom said he learned about carving and restoration from his mistakes. His book and video tape offer instruction to help others avoid those mistakes.

In his work, Tom said he uses belt sanders and motorized tools, as well as hand tools. He advised keeping gouges razor sharp for carving, and uses a buffing wheel to sharpen his tools.

"Araldite," a carveable wood filler from Ciba-Geigy is one of the products Tom uses.

When restoring an animal, Tom explained he tries not to replace wood that can be saved. Slides were shown depicting the repair of various body parts with newly carved pieces.

Everyone has artistic talent, Tom declared. "If you think you can carve a horse, you can!" There were some non-believers in the room, but everyone agreed that Tom's presentation was informative.

(continued on page 30)



PTC #39 from Lake Winnepesaukah, Georgia has horses with unusual head positions, like this stargazer.



The Steam Riding Gallery has 24 cheerful horses who rock gently as the machine revolves. The machine is now powered by electricity.

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After some general discussion, Charles Walker returned to the podium to talk about maintenance.

He stated people spend a great deal of money on restoration, but often ongoing maintenance is overlooked. While not as glamorous as a well-painted carousel, the mechanism is just as essential.

"Original parts have out-lasted the people who made the carousels." Charles said it is possible to have parts made to original specifications.

Various slides illustrated the potential fire hazards on mechanisms. Oil or grease dripping into the commutator can cause a fire, but a tin shield can prevent grease from making contact with electricity.

Throughout the presentation, Charles encouraged carousel owners and operators to maintain the mechanism. He is anxious to compile a directory of resource people, and urged the group to keep one another informed.

Finally the moment arrived to get a first-hand look at the St. Louis carousels. The group piled into a yellow school bus and headed for Faust Park in Chesterfield.

The grand St. Louis carousel is a 4 row 1920 Dentzel park machine. It has 64 animals, of which 4 are deer, and 2 chariots.

The earliest records of the carousel indicate that it appeared in St. Louis at a dairy show in 1930, and shortly thereafter was installed at Forest Park Highlands. When the amusement park was destroyed by fire in 1963, only the carousel survived.

Wanting to keep the carousel intact and operating in the St. Louis area, Howard Ohlendorf bought the machine for \$10,000. It was donated to the St. Louis County Department of Parks and Recreation, and installed at Sylvan Springs County Park in 1965.

Until 1979 the carousel was operated during the summer at the park. The county's Historic Buildings Commission began a study on the carousel restoration and building a climate-controlled structure for the machine. When the non-profit Friends of the Carousel was formed, funds were raised for the restoration. The Commission, Parks Department and Friends worked together to preserve the carousel and make it available to the community once again.



Anne Hinds, author of *Grab the Brass Ring* and *Merry-Go-Roundup* Editor on a topknot Dentzel at Faust Park.

The first horse was restored by Tobin Fraley, who chose the colors for the remaining animals. Judy and Carlos Sardina restored the carousel, completed in 1987.

The carousel operates 25 hours a week in a pavilion which is enclosed by glass on three sides, offering a spectacular view. The adjoining exhibition hall walls are lined with vintage photographs of St. Louis County.

Although rain was falling lightly, many of the conference visitors were not lured inside the carousel building immediately. They flocked around the rare 1898 Steam Riding Gallery which shares the park with the Dentzel carousel.

This Armitage-Herschell track machine is the oldest carousel in Missouri. Always operating in the state, the machine had several locations until 1985, when Judy and Carlos Sardina bought and restored it. The Friends of the Carousel acquired the machine for Faust Park in 1989.

The 24 horses rock gently like hobby horses as the machine turns. Their happy faces lured riders who occasionally took a drenching as rain rolled off the canvas top. The opportunity to ride and photograph this



The second row chariot horse on PTC #35 looks over the shoulder of his partner. The horses have curled tongues in their wide open mouths.

unique machine was well worth it.

There are also four chariots on the machine. The original 1898 band organ is displayed in the carousel pavilion.

Because of the rain the original steam engine was not operating. It was restored in 1979, and is displayed at the site. The carousel has been converted to electricity.

In addition to the two carousels, St. Louis County is adding a village of vintage structures dating between 1840 and the 1890s. Demolition sites provide some of the buildings, which are all indigenous to St. Louis County. Recognizing that the carousels themselves cannot survive alone, the vil-

lage will provide additional attraction, according to Patrick Donelan.

After a barbecue dinner, slides and video tapes brought by the guests provided the evening's entertainment. Ideas and questions flowed informally in the comfortable carousel gallery.

When the conference resumed at the Government Center on March 22, past president Charles Jacques reflected on the events of the conference. Referring to his infamous yellow legal pad of notes, he repeated many of the gems shared during the sessions.

A determined preservationist, Charles



Patrick Donelan of the Friends of the St. Louis Carousel.

encourages raising public awareness of the historic value of carousels. He urged the friends groups to get their board members involved in the hands-on operation.

There can never be too much publicity, Charles declared. Whatever happens at a carousel, whether it is a holiday display, re-opening for the season, special event or restoration, there's always a story. Get the media involved.

Will Morton was next to take the floor. His talk focused on retaining, modifying and replacing original features and equipment.

Conservators and restorers, Will and Marlene Morton's goal is to preserve original material, putting it back the way it was. They do not believe it necessary to replace in order to restore.

Preserving the integrity of the carousel is more than just the horses. Will sees the machine as a whole—the rounding boards, the mechanism, the figures, the platform.

He suggested three steps to decide whether to keep or modify mechanisms. First is to inventory. Document every nut

(continued on page 32)



The 1915 four row PTC in Eureka, Missouri came to the park in 1971. It has 58 jumpers and 10 standers, and two chariots.



Will Morton spoke about preservation and restoration.

(continued from page 31)

and bolt, every part. Listen to the mechanism. Note every shake and rattle. Note what is different from the original and how and when it was changed.

Do you want to restore the modifications? Some parts are no longer available. You may want to return it back to the original if those parts can be obtained.

Second, a philosophy must be determined. Are you a purist? Do you want it like it was originally? Do you believe in making it more trouble-free? What can you afford? What are your beliefs?

The philosophy is based on knowing what you have, and then documenting what will be done as the restoration moves ahead. Written documentation will help successors know why particular decisions were made.

The third step is decide what specific things you should change, and how you will do it.

Mechanisms were built in a "low tech" age, and often built better than necessary to do the job. "They were built to go forever—over-built," Will explained. "Why change a bearing that worked for 75 years when only proper care and oiling will keep it going another 75 years?" he asked.

Machine shops and foundries can be found that will work with the carousel owner to replace parts to original specifications, often in rural communities. "There's a lot of restoration going on out there, from old cars to old lighthouses. You just have to find them." Among Will's many ideas is color-coding the lubricants used on the mechanism. He suggested painting the grease gun and parts where grease is to be applied yellow. A blue oil can would oil blue parts, and black would indicate a different lubricant.

Make up a comprehensive manual on how to maintain and operate. Keep a service ladder at the center of the carousel for daily maintenance. "What you put on yesterday, wipe off today before reapplying oil." With each slide, Will offered more valuable advice.

With the seminars drawing to a close, Brian Morgan announced that St. Paul, Minnesota will host the 6th annual conference on April 2, 3, and 4, 1993. Peter Boehm of "Our Fair Carousel" talked about the highlights they plan to cover, including an above the sweeps tour if possible. It should prove to be another informative opportunity.

Last on the agenda was a visit to Six Flags Over Mid-America in Eureka, where

The Carousel News & Trader, May, 1992

Bob Sweeny greeted visitors at a private showing of PTC # 35.

The carousel came to the park in 1971 after operating in Ohio since 1915. An example of park paint, the four-abreast machine was restored in bright colors.

There are two Roman chariots on the machine, one with the PTC monogram. They are pulled by horses whose heads are turned outward to the park. The chariot horses have unusual head positions, with one of the inner horses looking up and over the outside horse.

Roses, lion heads, feathers, cherubs, eagles, swords and mace decorate the 58 jumpers and 10 standers. Their body colors are blue, copper, silver and gold, with trappings painted in bright yellow, green, red, orange and blue. The effect is an unusual but exciting combination which draws attention to the carvings.

After a lengthy opportunity to photograph and study the carousel, the conference drew to a close as the school bus loaded up once again. For a few days, everyone was a student and everyone a teacher, sharing ideas and enthusiasm. The lessons learned in St. Louis will now be applied throughout the country.



Marvin Sylvor of Fabricon Carousel and the Forest Park, Queens, New York Muller carousel, enjoying a ride on the track machine at Faust Park.



Dave Lindsey of the Floyd Moreland Carousel in Seaside Heights, New Jersey poses with a steed on the Faust Park Dentzel.

The City of Angels' Only Carousel



A knight in armor decorates the shoulder of this outside row Spillman on the Griffith Park carousel in Los Angeles.



A maiden grasps the mane of this outside row Spillman horse, and an upstretched arm can be seen on the second row horse as well.

Story by Noreene M. Sweeney
Photos by E. Michael Sweeney

High on a hill and obscured by trees, the last full size Spillman Engineering carousel still operates. The 1926 machine is located in Griffith Park, between the zoo and the Los Feliz entrance, above the golf club house. It is worth seeking out when visiting one of California's most famous cities. Los Angeles has the last operating full-size Spillman Engineering carousel.

Four abreast, the 68 horses are all jumpers. Eleven of them are Loeff, although they are original to the mechanism. According to Bill Manns in *Painted Ponies*, Spillman bought horses from the Loeff factory in the mid 1920s after the factory closed down. It is believed that the Loeff horses may be as much as 40 years older than the Spillman figures.

Each horse is finely detailed, and each offers surprises and differences in the decorations. Their bridles are jewel encrusted but otherwise simple in design. Many of the horses have secondary carvings of lion heads, sunflowers, eagles, maidens and more. On some horses the blanket drapes across the withers gracefully, while others wear armor and broadaxes. The Spillman horses have slightly tucked heads and similar bodies, while the Loeff figures are more elaborately carved, with gentle faces and upturned heads.

All of the horses wear old paint, much of which is now yellowed with age. The whole machine has a sepia-tone patina, as if frozen in time.

The two chariots have carvings of a man in loincloth chasing a woman. There is speculation as to whether they are Adam and Eve, although the woman looks perhaps like a wood nymph, with large sheer wings, fleeing a hunter.

The mechanism is enclosed with scenic panels of ships, wild birds, dogs, waterfall and other subjects. Built in double sections, the upper portion tilts outward. Carvings of "wind gods" decorate the frame work on the center crown.

Dave Bradley of Bradley & Kaye had designed the leather straps which hold the riders in place on this 14 mph ride. There are no buckles on the belts, which are hooked on at the front of each pole.

Rosemary West and Warren Deasy have owned the carousel since 1984. Rosemary and staff, both volunteer and paid, have been working on the restoration of the machine. Progress is slow and painstaking, with limited funds for restoration. Yet the results are quite different from any other Spillman machine.

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One of the things that makes this carousel different are the rounding boards. They are the work of Nathan Boleus, who spent many years painting and restoring the Griffith Park carousel.

Nate Boleus was a circus and carousel painter. His own particular style has been imprinted on the machine, evident in the coloring and designs he employed. He stippled paint in color over color to create the desired effect.

Copper and silver leafing was used on the scenery panels, which were painted on tin. Over the years the tin has rusted away. Only faint traces of the designs remain on some of them. All would have been lost if it were not that Nate had recreated the scenes when he was in his nineties, shortly before his death in the late 1950s.

This second set of paintings had been stored by J. O. Davis, whose family had been business agents for the Spillman Company. His grandfather, Ross Davis, purchased the carousel and brought it to Griffith Park, moving it from Balboa Park in San Diego in 1937. He sold this set to Rosemary and Warren, and they are now being used in the restoration.

The paintings are remarkably bright and new in appearance, despite years of storage. They were painted on oilcloth, which is mounted and glued onto canvas prior to placement in the rounding boards. Cracks in the folds are filled with gesso, but otherwise they look as fresh as if Nate were still around painting today.

Like the immigrant carvers who created the carousel animals, Nate Boleus has been elevated to a folk artist. Maintaining the original look of his work has been very important to Rosemary West. "People in LA are used to the look and color of this machine," so she is careful to respect that heritage.

A dilemma facing the restorers is to determine which is of greater historical or aesthetic value - the delicate painting of a deer in a forest glen, or the words under Nate's painting, "Oliver W. Davis, Spillman Agent." A decision will have to be made whether to preserve Nate's painting or the signage beneath.

Restoration of the carousel began with the outside cornices, rather than the horses. "We started with the part that needed it the most," Rosemary explains. To date 7 panels and 7 shields have been completed.

Automotive paint is used in the restoration. Colors are individually mixed and selected in small batches, and then matched by computer and prepared by the gallon. The exact same colors will then be available whenever the need arises.

The cherubs on the rounding boards are each very individual figures. During the restoration process, Rosemary and staff found



This horse has grape clusters adorning his bridle. Note the stencilled ceiling on this carousel, made of fiberboard which is no longer available in sheets of this size.

that some had Asian features, others had dimples, some pout, and each has its own name. Names are chosen for the loyal staff, as well as some special regular customers. Meagan is a dark-haired, freckled beauty.

The 36 cherubs had all been painted in gold leaf originally. It was decided that because each one had a unique personality,

color would be used to bring out their endearing features. They were too appealing to repaint in one solid color.

In painting the cherubs, one of the challenges was to paint the figures as viewed from the ground, looking up at the crown. Shadows on faces and the facial expressions are different when viewed from below.



The long forelock, jewels and wind-whipped mane on this Looft are distinctly different from the Spillman figures on the Griffith Park carousel.

Characters are painted with that angle in mind, and studied from a different perspective.

Rosemary worries about her little cherub children once they are finished. "I have to go up and wash their dirty little faces." Dust and dirt from the park collects more on one side of their faces, since they revolve in only one direction. Indeed, one of the cherubs appeared to be shedding a dirty tear on the left cheek, which meant Rosemary will have to climb up to wipe it away.

When asked about the colors that will be used on the horses, Rosemary explained that the plans are to keep them soft and low-key. "Paint is transitory." It is the paint that preserves the carving, and that is what really counts, not the colors chosen.

Weddings are popular in this location. The most amusing one was a Japanese group that arrived in full dress, with the priest in kimono. No one spoke English, but they all purchased tickets, climbed aboard the carousel and the bride and groom were married. It would seem that the universal language of carousel was all that was

needed.

A little boy who visited chided Rosemary on her upkeep of the carousel. He said that she had not been taking good care of her unicorns, as their horns were broken off. She had to think for a moment, and then realized he meant the armored horses, with the short pointed spike on the chamfron. The young fellow told her knew that they were really unicorns, so she did not argue with his choice of which creature to ride.

Warren Deasy especially enjoys talking with the children who come to ride. One little girl came for her very first merry-go-round ride recently, and he asked her to let him know how she liked it. Afterward, she came up to the ticket booth and told him it was wonderful, and that she would return in 5 days on her birthday. He assured her that he would be working that day, and promised her a free ride.

When the girl returned, she had her free ride, and gave Warren a big hug appreciation. It was worth far more to him than the price of a ticket.

Film students often request the use of

the carousel. They are required to provide a script in advance to assure that their project is legitimate, and must have insurance.

Rosemary explained that the television and movie industry has been very supportive. Agents often promote the carousel as a location for filming. It is this support that has aided in the restoration and operation.

A Mary Tyler Moore movie prompted new tails for the horses at her request. The television program "thirty something" provided the awning stripes around the pavilion. And the ticket booth was embellished by Universal Studios when making a movie in the park. Television and movies have been helpful in decorating the carousel area, as well as providing revenue to keep the machine operating.

New staff are carefully brought into the family at this carousel. All new employees must work in the snack bar concession first, to evaluate their reliability, the way they work with the public, and their abilities. Only after that initial breaking-in period are they trained in carousel operations according to

(continued on page 36)



Behind these chestnut horses is the North Tonawanda band organ, which plays on week days.



A dappled gray, this second row Looff horse has a great deal of scrollwork on the trappings. All of the horses have a sepia-tone patina.

a detailed schedule. An operator must be able to stop the machine completely with the manual brake in one revolution without any skipping or bumping which could throw passengers.

There are strict rules for operators. Whenever anything unusual is spotted, whether it is shavings from the ceiling which fell on the band organ rolls, indicating worn commutator brushes, or a piece of material later found to be a part of a child's toy, everything is suspect. Every unusual noise or change in the feel of the operation must be reported immediately.

The clutch predates the carousel back to 1914. There is little wear and tear on the other gears, though, as maintenance of the mechanism is thorough. They have to shut down the carousel during times of rain or even drizzle, as wet shoes and a fast revolving deck are an invitation to danger.

A Stinson 165 Military Band Organ was ordered for the Griffith Park carousel. It is reputed to be the largest band organ accompanying a carousel on the West Coast. The facade features a conductor, two angels and two lady bell-ringers. The organ plays on Saturdays and Sundays, with more than 1500 selections of music in their library. A smaller North Tonawanda band organ plays during the week.

Only two of the horses have been restored to date. One is "Jessie," who was restored and named in honor of a special patron who brought four generations of her family to the carousel. Jessie is on display and will return to the carousel when more figures are completed.

A second horse, "Capitan," is a Loeff figure which was stored in the back room of the carousel. Upside down, with broken legs, he had served as a stand or a ladder in the store room. He was lovingly scraped down and found to have a great deal of detail which had been hidden by many layers of paint. Today he remains in natural wood, and stands with Jessie next to the Stinson band organ.

All of the horses have been coated with a protective sealer, to arrest the aging process and prevent further wear.

Once the crown of the carousel has been restored, the next step will be to repair the ceiling. Some of the ceiling panels are missing or broken. They may need to be replaced rather than repaired, as they are made of fiberboard. A similar material is no longer made, so sign plastic may be used instead.

There are also plans to install a fire protection system. The wiring has already been repaired and sealed with wax in the traditional methods. Warren Deasy will be repainting the deck and trim on the center housing panels.

The carousel operates on weekends



The outside row horses have seen the most wear, but all are protected by sealant until they can be restored. The carousel was brought to Griffith Park in 1937.

throughout the year, as well as weekdays during the summer, Christmas and Easter vacation.

Griffith Park covers 3,015 acres, and is known for the Los Angeles Zoo. The park also offers an observatory and planetarium, the Greek Theatre, four golf courses, pony

rides, miniature train, Travel Town and the Gene Autry Western Heritage Museum.

Warren is a video producer. Rosemary is a toy designer as well as carousel artist/owner/operator. This over-sized toy of theirs has delighted riders for more than 65 years, over 50 in Griffith Park.



The four row Spillman machine has 68 horses, all jumpers. There are, however, eleven Loeff horses on the carousel also.

CLASSIC COUNTRY CAROUSEL TOURS

Once again Waterbury, Connecticut will host 3-day tours of carousels in Connecticut on July 17, 18, 19 and August 21, 22, 23, 1992. The cost of the tour is \$50 per person, including all transportation, attractions and experienced tour guides.

The tour begins on Friday evening with a reception at the New England Carousel Museum and R&F Design. On Saturday morning there is a visit to downtown Waterbury, and then off to the capitol, Hartford, to visit the magnificent Stein & Goldstein carousel at Bushnell Park.

Next stop is Lake Compounce Festival Park, home of a Murphy/Looff/Carmel/S&G mixed machine. Finishing off the afternoon is a stop at the Danbury Fair Mall, to ride the Italian double-decker fiberglass carousel.

On Sunday morning the tour resumes with a visit to New Haven's Lighthouse Point Park on the shores of Long Island Sound. Their Murphy/Looff/Carmel carousel's restoration has recently been completed. From there the tour's final destination is Quassy Amusement Park in Middlebury with a new Chance fiberglass machine.

Contact the Waterbury Convention and Visitors Bureau, 83 Bank Street, PO Box 1469, Waterbury, CT 06721, (203) 597-9527 for more information.

RENOVATIONS CONTINUE AT NORTH TONAWANDA ALLAN HERSHELL CARROUSEL FACTORY

Work continues at the Allan Herschell Carrousel Factory in northwestern New York state. The renovations and improvements will restore and safeguard the museum complex.

With funds from the New York State Natural Heritage Trust, the museum will install a wet sprinkler system in the Roundhouse, a heating system in the Roundhouse and newly built offices, and a new commercial fire and security system throughout the complex. State legislators Senator Daly and Assemblyman Murphy were instrumental in securing these funds.

Eileen Vogt has been working away throughout the winter priming and painting the 30 new windows received through a New York State Council on the Arts Initiative grant to replace all missing and rotted windows at the factory site.

A new Children's Exhibit and Discovery Room are planned for sometime during the summer.



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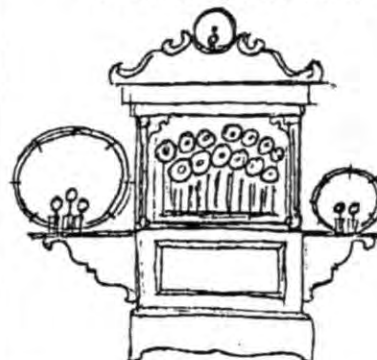
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1/2 page, horizontal	7 1/2" X 4 3/4"	165.00	148.00	132.00
1/4 page, vertical	3 5/8" X 4 3/4"	85.00	76.00	68.00
1/4 page, horizontal	4 7/8" X 3 3/4"	85.00	76.00	68.00
1/8 page, vertical	2 3/8" X 3 3/4"	45.00	40.00	36.00
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1/2 page, vertical	3 5/8" X 9 7/8"	375.00	337.00	300.00
1/2 page, horizontal	7 1/2" X 4 3/4"	375.00	337.00	300.00
1/4 page, vertical	3 5/8" X 4 3/4"	225.00	202.00	180.00
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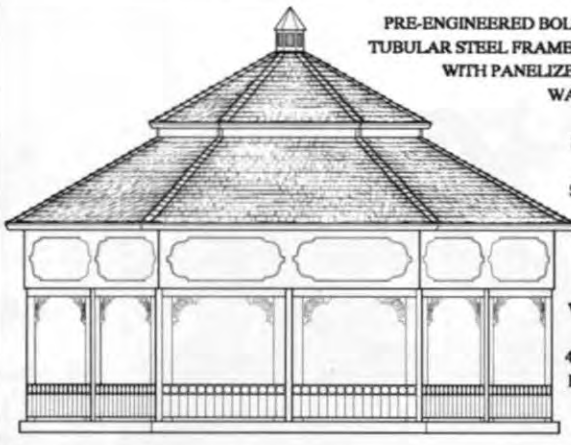
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UNIQUE FORM OF HORSE POWER WHERE SPEED IS KING

Story and photos
by Ben Morrision

During the month of May, speed is king at the Indianapolis Motor Speedway. Drivers from around the world rocket around the two and a half mile oval at speeds faster than 220 miles per hour. Their goal is simple. Win the coveted checkered flag.

Inside the track is the Speedway Museum. It's a shrine to the cars and drivers who have made the 500 mile race the "greatest spectacle in motor sports."

On display at the museum are more than 25 cars that have roared around the "brickyard" to victory in the annual May classic. It's one of the world's finest automobile collections. Only a fraction of the collection is actually on display. Deep in the basement are dozens and dozens more examples of classic motor cars.

Lurking through the basement, say some museum staff members, is also a kindly old gent, an apparition. The ghost, neatly attired, resembles an English dandy some say. He's been seen wandering through the sea of vintage autos. Then he vanishes.

Also in the basement is another tribute to speed and horsepower. But this machine never broke any records. It travels at just about 8 miles per hour.

It's an old wooden carousel, seemingly frozen in time.



In the basement of the Indianapolis Speedway Museum, these horses, all of North Tonawanda origin, are seemingly frozen in time. They've not carried riders on their backs for decades.

The Allan Herschell vintage 3 row machine was purchased by the late Tony Hulman, owner of the Indianapolis Motor Speedway. Hulman, a native of Terre Haute, bought the carousel from Robert Kissel of Cincinnati, Ohio, years ago.

Museum officials say Hulman originally intended to erect the carousel at the Speedway. In addition to the carousel, Hulman planned to install a miniature train to carry race fans around the racetrack grounds. A ferris wheel would round out the amusements. Hulman died in 1977. His dream never came true.

Neatly arranged in a row are 29 galloping horses. The steeds are a mixed variety, but all of North Tonawanda origin. Most were carved in the shops of Allan Herschell. Others are of Spillman design. Still others

are Herschell-Spillman. A half dozen nicely carved Herschell "roached mane" horses trot to the head of the pack.

Some have nicely carved tassels on the headstalls. Many horses show original jewels. Most show some seam separation. But these horses were built to last. And they have.

Several of the outside row jumpers have been given new life. They've been restored by Tom Wade, the restorer/carver at the Sandusky, Ohio Merry-Go-Round Museum. Wade removed fiberglass, tin patches and hundreds of nails during restoration. He then carved several new legs, restored rotted wood and painted the figures.

The frame of the old Herschell rests nearby the horses. Neatly stacked in sections, the sweeps, platform and gears on the circa 1920 carousel appear to be in running condition.

The chariots are of simple design and show no carving.

No doubt this old machine is responsible for countless memories, even though the horses haven't carried any riders for several decades.

And unless they get some attention from that kindly old ghost who wanders the museum's basement, the old wooden figures do little more than collect dust.

In this high tech world of speed and power the old wooden carousel appears relegated to obscurity. Speedway officials say there are no plans for the carousel. It simply is not a priority.

Someday the old relic may twirl again. Maybe at the Speedway during the month of May when speed is king. But until then the carousel remains entombed.



Some of the Speedway Herschell ponies need major restoration. This one is missing part of a front leg, and is held together with lots of metal and fiberglass.





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Morgantown Mall's 1991 Carousel Heritage Show was a phenomenal success! Vendors and exhibitors were quite pleased with mall traffic and advertising efforts for the show.

This year's show is planned for Saturday, June 6 and Sunday, June 7, 1992. Along with exhibitors and vendors, and our 36 foot Chance Classic Carousel, we will also have a Roberts Brothers circus performance in the parking lot on Sunday, June 7, 1992.

The mall will support this event with advertising in the *Carousel News and Trader* and radio advertising in a five-state area!

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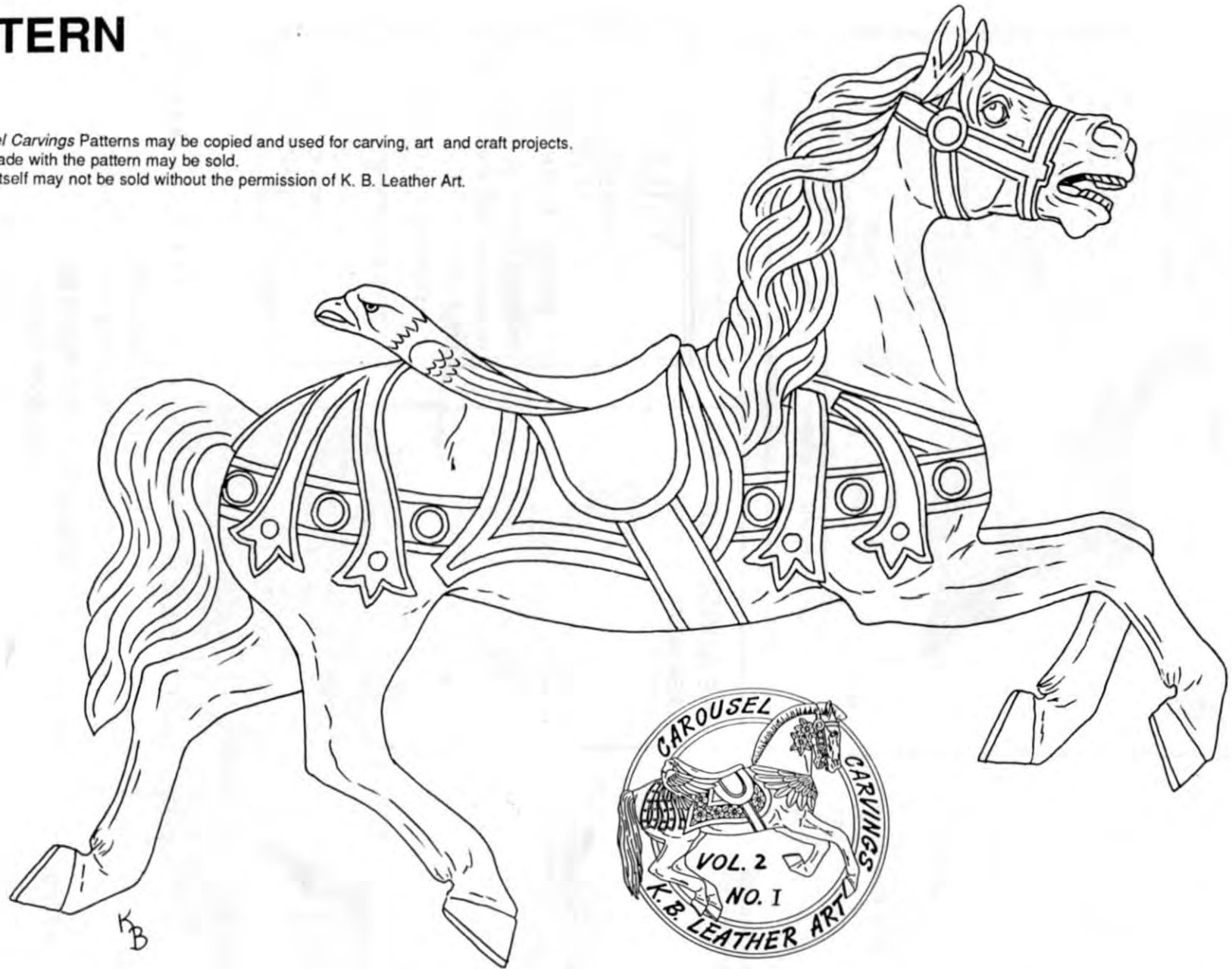
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The Carousel News & Trader

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Series One, Two, Three, Four, Five, Six, Seven and Eight of *Carousel Carvings* are available. They are a group of line drawings of the sides of carousel horses and a few menagerie animals suitable for artists and woodcarvers. Menagerie Animals from Series One thru Six is also available. The price is \$12.95 plus \$2.00 P&H for each set. (OH res. add 6% sales tax.) K. B. Leather Art, 2341 Irwin, Holland, OH 43528.



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The Carousel News & Trader

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Dec	Home Amusement Sale	
Apr. 1986	PTC #15, Reproductions	
May	Norton Sale, Fiberglass	
Jun	Phillips Auction, Lansing MGR	
Jul	PTC #34	
Aug.	Norton Collection, 2 carousels	
Sep.	Carousels of Missouri	
Nov.	ACS Conv., Kissel, Wayne Sawyer	
Apr 1987	Boblo Island, Buyer's Guide	

		\$3.00 each
Mar. 1988	Six Flags Over Texas, Norton Auctions	
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, PJs Carousel, Kissel	
Jan. 1989	Guernsey's, IAAPA	
Feb.	Sotheby's, Forest Park, St. Paul Carousel	
Mar.	E. Joy Morris, Washington Cathedral	
Apr.	Buyer's Guide, Donna Russo, Sotheby's Sale	
May	Kissel Sale, North Platte, Diane Luke	
Jun.	Guernsey's Sale, ACM Illions Display	
Jul	Columbia Carousel, Pfister, NECM, London, Geary	
Aug.	Werner Rentsch, Forest Park, Conneaut Lake, Libertyland	
Sep.	Quassy, PTC #50	
Oct.	Empire State Carousel, Stamford Museum exhibit	
Nov.	ACS Convention, Lake Compounce	
Dec.	NCA Conv., Quassy Auction, Kissel Auction	
Jan. 1990	Guernseys, Glidden, Leavenworth	
Feb.	Dollywood, Sandusky, Crossroads, New Eng. C.M.	
Mar.	Tampa sale, Boblo sale, Rexburg ID,	
Apr.	Buyers Guide, Carousel Works	
May	Jerry Betts, Sotheby's, Kissel	
Jun.	Roseneath, Dollywood, Sandusky Museum, Norton	
Jul.	Vancouver, NCA Tech. Conf., Salon Demeyer MGR	
Aug.	Knoebels Grove, Rexburg, Golden Gate, Nat. Cathedral	
Sep.	Prospect Park, Great Falls, Guernsey's Auction	
Oct.	Canobie Lake, Henry Paul, Norton CA Auction	
Nov.	Sandusky Mus., Hershey Pk., ACS Conv., Rochester	
Dec.	New Orleans, Revere Bch., NCA Conv., Syracuse PTC 18	
Jan. 1991	Palm Beach, Kissel, Christie's, NEC Museum auctions	
Feb	Lighthouse Point, Buffalo, WY, Camden Park	
Mar	Nancy Strailey, Tampa Auction, Old Town Rest.	
Apr.	Buyers Guide, Fall River, MCB, Heritage Plantation	
May	Broome County, NCA Tech. Conf., Kissel Auction	
Jun.	Wm. Dentzel, Empire State update, Mid-West Expo,	
Jul.	Chatt., Redford, Burnaby, Crossroads, Recreation Pk.	
Aug.	Melton-Gillett, Hampton, VA, Rochester, MI, Herschell Mus.	
Sep.	Gustav Bayol, Salon Carousel, Santa Cruz, Little Rock, ...	
Oct.	Mansfield, Creative Time, Wash. Cath., L.A. Co., MT Car.	
Nov.	Perrons, Rentzer, MCB, PTC 72, NCA 91, ACM Auction	
Dec.	Hoppes, PTC 15 at LaPuente Mall, Kissel, Tony Orlando	
Jan. 1992	AmeriFlora Looff, Wahp. ND, ACS Conv., Abbott Auction	
Feb.	Kings Dominion, Donohue Exhibit, El Cajon, Long's Pk. ..	
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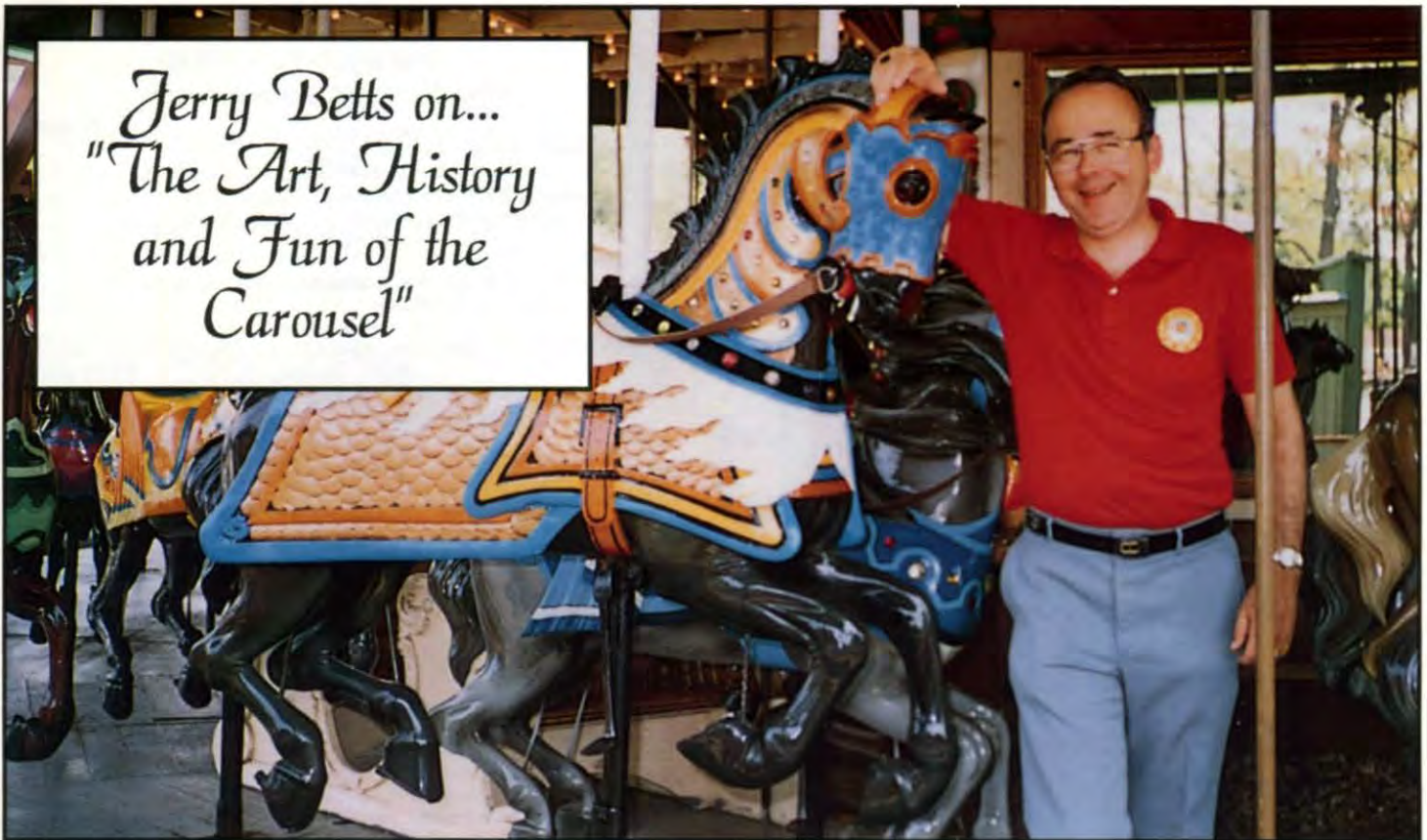
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Jerry Betts on...
 "The Art, History
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 Carousel"

As a tribute to Mr. Jerry R. Betts and a legacy to his purpose of informing everyone of the need to preserve the beauty and art of the carousel, *The Carousel News & Trader* in cooperation with Custom Videographics of St. Paris, Ohio, has produced Jerry's slide presentation *The Art, History, and Fun of the Carousel* on videotape for you to enjoy with your family and friends.

Learn the history behind one of America's most highly enjoyed art forms. This 60 minute video is packed with pictures of many carousels, some of which are no longer in existence today. Find out why; what has happened; and what is happening to carousel art in our society.

Before his sudden death in March, 1990, Jerry was personally working on having his slide presentation produced because of the urgent need to "get the word out" on the problem of America's carousels being broken up and sold. It is because of Jerry's desire that this copy of his presentation is being made available to the public. It is the only authorized video of his presentation and is perhaps the only video (and definitely the last) ever made of Jerry and his love for this historic and beautiful art form.

VHS Videocassette, 60 minutes
 Produced by The Carousel News & Trader and Custom Videographics
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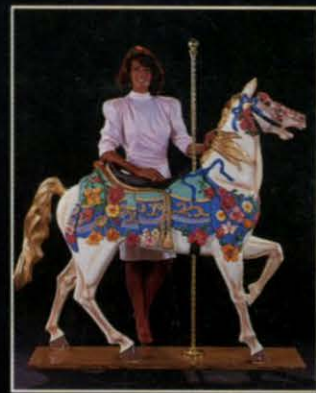
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