

The
Carousel

News & Trader

February 2013
Vol. 29, No. 2
\$6.95



**1st Annual
Restoration
Feature Issue**



**SEPTEMBER 25-29, 2013
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Sept. 26 - The Wizard! – 1901 Parker, Abilene – 1908 Herschell Spillman, Topeka

Sept. 27 - KC Royals 2009 Carousel Works, KC Zoo 2007

Carousel Works, Worlds of Fun 1926 Illions, BBQ Dinner

Sept. 28 - 100 Year Old 1913 Parker, 1950 Parker, 1850 NCA

Primitive Carousel, C.W. Parker Museum Tour,

Leavenworth City & Fort Tour, Faire, Banquet & Auction

Sept. 29 - Breakfast, General Meeting & NCA Archives

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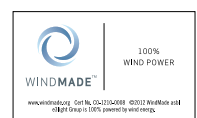
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ON THE COVER:



February, 2013
Vol. 29, No. 2

**A beautifully restored
Dentzel stander from the
1905 Watkins Regional
Park carousel in MD.
Rosa Patton did the
color and paint to bring
this amazing horse back
to life. (The full story soon).**

Dentzel stander, Ron Rozzelle photo
Background, Dentzel Archive photo

Inside this issue:



*The Ultimate English
Flamboyant - Restoring
A 1920s Orton and
Spooner Peacock ... 13*

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Next Month:
Annual Carver's Issue

Historic Carousels

FOR SALE

1925 PTC. Last operated Kiddieland in Melrose, IL
3-row carousel with an amazing 16 signature PTC horses.

JUST IN – 1890 Loeff Carousel. The famous “Broadway Flying Horses” from Coney Island.
Just undergone museum restoration. Three extremely rare dogs among the menagerie.

1927 Illions Supreme – SOLD
This is the last of the three complete supremes including the world famous American Beauty rose horse.

1900s PTC Carousel
Last operated by the world famous Strates shows. In storage awaiting restoration.

1880s Herschell–Spillman Steam–Operated Carousel
Original steam engine with 24 animals and 2 chariots.

1900s PTC Carousel
Rare 4-row unrestored carousel great for community project. Priced to sell. Restoration available.

1920s Dentzel Carousel
Another huge 4-row machine, just like Disneyland’s Carousel, with 78 replacement animals.

1900s Loeff Menagerie Carousel
Huge 4-row menagerie carousel. Has been in storage for years, awaiting restoration.

1900s Dentzel Menagerie Carousel
All original animals. Currently up and operating looking for new home.

1900s PTC Carousel
A huge 4-row with all original animals. Restored and ready to operate.

1920s Dentzel Menagerie Carousel
All original animals. Deluxe trim. Currently in storage. Videos of it operating at its last location.

1895 Loeff Carousel. Last operated at Asbury Park
A huge 4-row with 78 replacement animals.

1927 Dentzel frame from Rock Springs, WV
The last carousel Dentzel ever built with the trim still in original paint. Replacement animals available.

A Large Supply of Newer Used Carousels. Perfect for Malls.
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From Dan's Desk

Message from the publisher,
Dan Horenberger

No one wants to have work done on their carousel in the spring, summer or fall, so winter is the busy season for Brass Ring Entertainment, especially the gear, bearing and maintenance department. (Those are of course all Dan, as well as the other departments). That said, Dan has been on the road much of the winter and that continues, from the Bay Area, to the mid-West and south East, and covering the country in between, (and don't forget Canada).

In addition to maintenance, winter is a time for meetings and planning. We hope for a number of exciting announcements in the placement of antique carousels in 2013. There is always something brewing – maybe this will be the year it brews. In the meantime, next up is our **Annual Carver's Issue**. The **Brass Ring Carousel** and **Dentzel Museum** in **Albany, OR**, has some exciting news, and progress is moving rapidly for the **Berkshire Carousel** in Western Mass. We'll check in with **Kingsport, TN**, the **Olaha Carousel**, **Ken Means** and his students and others.



Looking for substantial figures to place on a historic operating carousel.

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Thank You, David Knight!



John Caruso photo

Beth Farnstrom and David Knight on Eden Palais.

We got a lot of nice compliments on our last issue featuring the 2012 NCA Convention in St. Joseph, MI, and hosted by the folks at Silver Beach. Thanks to all who helped and contributed; John Caruso and Jean Bennett and especially to **David Knight** from St. Joseph. David fed me dozens of photos at the 11th hour, only to have me credit him as Dennis, and then as *DK* through the rest of the issue. Thank you again **David Knight** for you great photos at the last minute. And thanks to *John Caruso* for pointing out the error.

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A Last Look at IAAPA 2012



It seems every year I miss Dick Knoebel when he stops by the booth. This year I got a picture and a chance to say "hello".



Good friends Richard Stewart and wife, (left) and Lou Romano, (right) of Stewart Shows out of Connecticut.

Herschell-Spillman Prancing Goat



From Carousel at Grand Strand
Park, Myrtle Beach.

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*Herschell-Spillman rooster and pig also available
from the same machine.*



Rick Knoebel gave Tom Rebbie a break and poses for our annual photo from the PTC booth.



ORLANDO, FL – If you have never been to IAAPA, or have not been in a few years, you need to check it out – and bring comfortable shoes. The trade show floor is about the size of two football fields with everything from full-size rides to the latest snack innovations and everything in between. IAAPA will be back in Orlando this year, November 19-22, but they are taking reservations now. Visit www.iaapa.org for information.

Rare Band Organ Offerings

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**Mortier
Minerva
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Mortier Dance organ. Fully restored by Johnny Verbeeck in Belgium. Huge 20 feet wide by 16 feet tall. Known as the Minerva from the factory. Comes with plenty of book music and also set up to play by midi control with around 1,000 songs in the computer. This organ is ready to go and a true showpiece for any collection.



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ALL THINGS CAROUSEL FOR OVER 35 YEARS

Schoenbach Collection to Sell in St. Joseph, MI, April 18

St. Joseph, MI – Al Schoenbach and his late wife, Dagne, have been collecting carousel horses for over 30 years and have pieces that are carved by most of the notable master carvers. They enjoyed not only the collecting, but the friends and acquaintances they met over the years, traveling to carousel auctions and conventions.

The Schoenbach's were good friends with Walter and Nancy Loucks, the founders of *The Carousel News & Trader*, and some of the very first conversations regarding a trade publication for the carousel world were between these two couples. As a matter of



S&G armored stander.

regarding a trade publication for the carousel world were between these two couples. As a matter of



Full shot of the Dentzel above. Below and right are faces behind the cantle.



fact, Al and Dagne were proud to have donated monies in order to get that first 8-page issue of the *CN&T* up and running in Sept. 1985.

Al was also instrumental in the development of the new Silver Beach Carousel, which is located in the Silver Beach Center on the shores of Lake Michigan, in Al's hometown of St. Joseph. This is a wonderful facility that sits on the same beach where the famous Silver Beach Amusement Park used to rest. This is also the same location that Mr. Schoenbach's carousel collection will be sold on April 18th.



The Dentzel's cantle.

Visit www.belchermcpherson.com for more information on the auction sale.

Jean Bennett photo

Restoration Running Horse Studio

Lourinda Bray
626-793-1303
rindalsb@sbcglobal.net



AL SCHOENBACH CAROUSEL AUCTION

Long time Carousel enthusiast and collector, Mr. Al Schoenbach, has decided it is time to liquidate his fantastic collection of horses, chariots, shields, rounding boards, panels and more at public auction. Mr. Schoenbach was instrumental in many facets pertaining to the Carousel industry, including his involvement in the early stages of *The Carousel News & Trader*, all the way to the help and guidance he provided in the construction of the carousel at the Silver Beach Center, where this important auction will be held on:



DATE:

APRIL 18TH, 2013 AT 11 AM

DOORS OPEN AT 9 AM DAY OF SALE
OPEN HOUSE PREVIEW SCHEDULED FOR
APRIL 17TH FROM 3 to 6 PM

LOCATION:

THE SILVER BEACH CENTER

**333 Broad Street
St. Joseph, Michigan**



BOTH LIVE AND ON-LINE BIDDING AVAILABLE FOR THIS AUCTION EVENT!

HERE IS A SAMPLE OF WHAT TO EXPECT AT THIS AUCTION - **Armored Lead Horse-Stander, Outside Row, Stein and Goldstein, Gold and Silver Leaf, Restored by Tony Orlando, Dearborn Heights, MI.** Prtl. Armor Horse-Stander, Outside Row, Muller, Paint Removed showing the ornate wood carving, Carousel Sterling Forest Park - **Horse-Stander, Outside row Dentzel, Roach Mane, c. 1920, restored by Tony Orlando of Dearborn Heights, MI., from Penn Marr Carousel, Alaska** - Philadelphia Toboggan Co. Horse-Stander, c.1905, Outside row, Unrestored, 4 carved on blanket, great leg action and bob tail, carriage type looking horse - **Horse-Stander, Outside Row, Philadelphia Toboggan Co., 1905, restored, 17 carved on blanket** - Carmel Stander Horse, c. 1910, middle row, restored, Carousel Grand Strand Amusement Park, Myrtle Beach, S.C. **Illions Jumper Horse, c. 1915, outside row, Jewels Parrot on Cantle** - Carmel Jumper Horse, c. 1910, Middle row, restored, head tuck, Carousel Grand Strand Amusement park, Myrtle Beach, N.C. - **Carousel Chariot, Park Paint, Loeff, one seat** - C.W. Parker Jumper, c. 1910, Inside Row, Flying peek-a-boo mane, Jewels on inner side of horse for reflection in surround mirrors, park paint, flag on Cantle, Carousel Moxahala Park, Zanesville, Ohio - **Spillman Engineering Co. Jumper Horse, c. 1924, restored, jeweled blanket on rump and other jewels** - Mangels-Illions metal horse, park paint, from kiddies ride, great mane detail - **Pony Cart, Philadelphia Toboggan Co., original paint, hand made, only 8 were made from Euclid Beach** - (2) scenery panels, Loeff, original oil painting on canvas over tin, Zebra-Leopard & Lion-Calf scenes, Filigree on top and leaves on frame have been dried stripped to original paint, c.1909 - **Ornate French Rounding Board, c.1903, Alexander Devos, Shaped mirrors, park paint** - Horse Head from Illions 1927 - **Restored Illions corner shield with mirror** - 1910 Carmel Horse from Grand Strand Carousel in S.C. - **Philadelphia Toboggan Co. pony cart** - Illions outside road jumper with parrot on cantle - **Nice cast iron/brass turn style from wax museum on Coney Island** - Wurlitzer 1015 Jukebox, c.1940 - **Gaming Wheel from men's Republican club in Indiana, oil painting by John B. Katzbaner, built by T.M. Harton and more!!!**

There is no better location to conduct this auction than the Silver Beach Center. Silver Beach was home to the Silver Beach Amusement park from 1891 to 1971 on the shores of Lake Michigan. Today, one the newest, year round entertainment venues in Southwestern Michigan was built in honor of the park. The Silver Beach Center, complete with carousel, Amusement Park museum, Kids Discovery Zone and more is the perfect location for this beautiful collection. For more information on the Silver Beach Center, go to www.silverbeachcarousel.com.

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Stein & Goldstein



1900s Armored Jumper from Happyland, L.I., NY. \$19,500

C. W. Parker



HUGE Outside Row 1920s Parker. Older restoration. \$14,500

Muller/Dentzel



ca. 1905 Dentzel-Muller from the Mexican Muller Carousel. \$44,000

Dentzel Elk



Early 1900s Dentzel Elk. Prancer, Restored. \$14,500

Keansburg Looff



Early 1900s Keansburg, NJ, Looff Jumper. ~~\$6,500~~ \$5,900

Spillman Broncos



Two Very Rare Spillman Bucking Broncos. Beautiful Paint Restoration. Reduced - \$16,000 each or \$30,000 for both

Dentzel Rabbit



Early 1900s Dentzel Rabbit Featured on page 94 of "Fairground Art". \$24,000

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Figure From The Elaborate Orton and Spooner Scenic Railways of the 1920s

Proud as a Peacock Restoration The Ultimate English Flamboyant



Before and after: Swen Swenson's giant peacock re-foliated to its original exuberance. Such figures set the elaborate themes for Orton and Spooner scenic railways in the 1920s.

on page 19 of the richly illustrated *Men at Work: The Fairground Artists and Artisans of Orton & Spooner* (Alan S. Howell. St Albans, Herts [England]: Skelter Publishing LLP, 2003).

Pioneering collector and dear friend, Swen Swenson, had managed to find two pairs of the discarded peacock heads and tails during one of his show tours in the UK. They eventually became available to us in the commemorative auction of his collection held at Lourinda Bray's Running Horse Studio on Nov. 20, 1993.

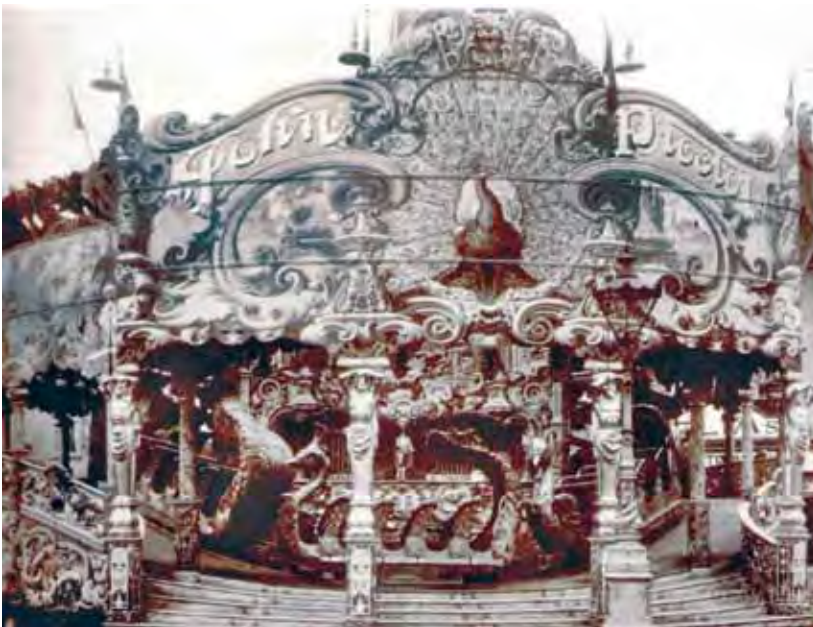
By Rol & Jo Summit

Special to *The Carousel News & Trader*

We first heard the term, English flamboyant style, in the late 1970s from Geoff Weedon during his U.S. research tour for his epic book (*Fairground Art*, Geoff Weedon and Richard Ward. London: White Mouse Editions Ltd., 1981). He described the traditional practice of using metal leaf as the base for over-painting with transparent colors. Geoff also suggested that M.C. Illions adopted those techniques from his English apprenticeship for his distinctive gold manes and vivid trappings. We were experienced in such limited flamboyance from restoring Illions horses, and were intrigued with the possibility of overall gilding. We gained the opportunity to practice the full monty with our purchase of a giant peacock head.

This prize was a relic of the production of several massive scenic railways constructed by Orton and Spooner in the second decade of the 20th century. The same firm that had produced a patriotic carousel with heroes of the Boer War riding as centaurs, later decorated the fifteen-passenger cars for their themed scenics depicted as dragons, dolphins, whales, and peacocks. One of the two such aviaries, made in 1923, is shown in Geoff's book on page 165. The other, built in 1924 for showman John Proctor, appears





Historic photo of John Proctor's Peacock Scenic, 1924 (left). Detail, above, shows one car flanked by the tail and head of adjacent vehicles.

The carving was in remarkably good condition. Paint was multi-layered, alligatored and diffusely eroded but the underlying surface was unworn, a testimony to the fact that these pieces, as attachments to their fast-moving cars, provided no access to passenger handling. Seams were



generally open but stable, ready for our chosen semi-restoration style for this piece. In this style, existing visible seams and joints are stabilized with West Systems Brand adhesive epoxy composition but left partially open to preserve the venerable appearance of wear and tear, as opposed to being resurfaced into mint condition. The only structural damage was the splitting away of the outward flowering of the comb feathers, which was easily replaced as logical extensions of the surviving contours.

A hinged panel under the chin opened into the interior lighting system, which had been dismantled except for a residual mounting bracket. We devised a folding platform with mountings for a 12 volt halogen bulb and two 6 volt lantern batteries which could be inserted through the trap door (we have since upgraded the light source to more efficient LEDs). There were small shards of the original eye glass lodging in the inner frames. Interestingly they were green, not red as in the companion piece at auction. Lacking a contemporary equivalent, we replaced the eyes with clear bev-



Primed in aluminum leaf (left). Above, the trap door under the chin which opens to the interior lighting system.



Cocktail time in the Summits' shop, 1977. Jo planning with Swen Swenson how to put back together his freshly dismembered Mexican centaur.



The Mexican centaur after its over-night restoration.

eled rounds designed for stained glass constructions, which we back painted with transparent green oil.

Now came the flamboyance. Everything except the beak was surfaced in aluminum leaf and clear varnish. Although it may have been possible for the historic experts to achieve a uniform transparent glaze with fan brushes and wads of cotton, we settled for our trusty, tiny DeVilbiss EGA Detail Pro spray gun, which can double as an airbrush. The basic color was our favorite: Prussian blue, which is truly transparent, accented with an admixture of transparent green (Shiva Signature Permasol Transparent Oil Colors), with a final clear coat of glossy varnish. We have relied on the Permasol line since our first Illions restorations. Thirty-seven ml. tubes are now available online at www.aswexpress.com.



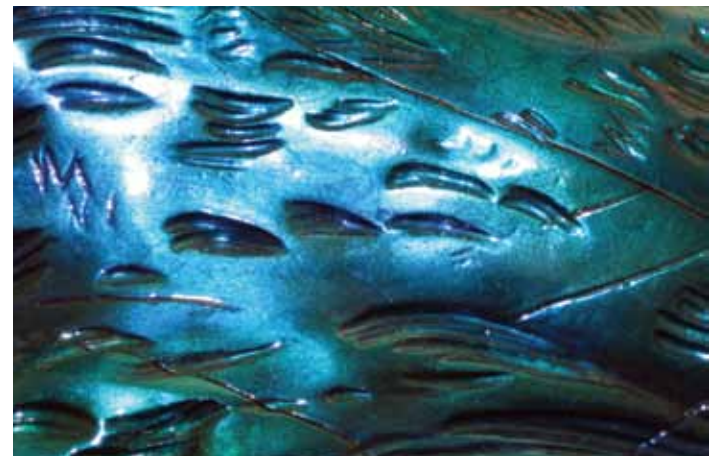
Peacock seated in the tub.

The brilliance of the flamboyant style is due to the fact that the color is seen at full intensity in the light transmitted from the underlying mirrored surface. Mixing of the colors is achieved through alternating the successive layers, rather

than stirring them together in a pot, and the value from light to dark is proportional to the thickness of the accumulated layers.

One of our attractions to the peacock is the fact that we live in the midst of a community of feral peafowl, sharing at once their beauty in decoration and their nuisance in defecation. Our models for the decoration were as close as our back fence, so their distinctive masks could be detailed via binoculars. The masks for painting were cut out of folded plastic shelf lining, yielding book-matched adhesive patterns to attach to each side of the bird before glazing with color. The masked areas were then whitened by hand with a translucent glaze of titanium white and pearl dust. The shafts of the crown feathers were brushed with color and wiped to accentuate their surface.

A final highlight of the presentation of this flamboyant peacock is our depiction of him as a gigantic mutant emerging from a radioactive sewer. He lives in the bathtub, perched over the drain. We call it the birdbath.

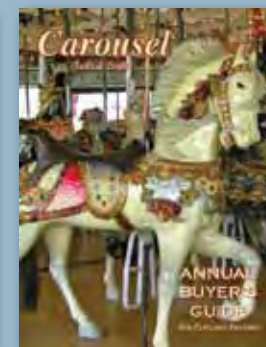
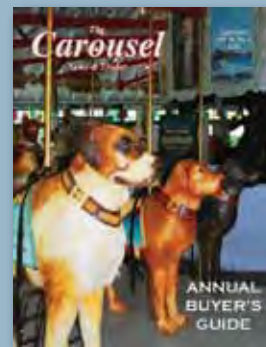
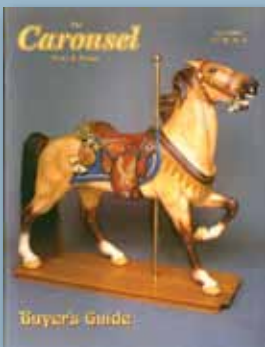
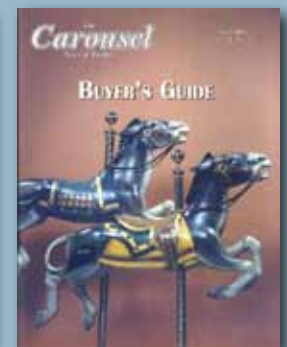
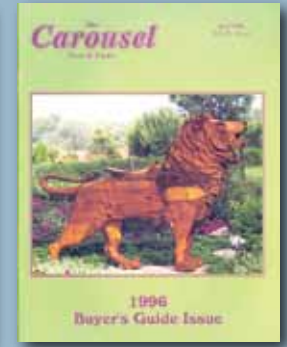
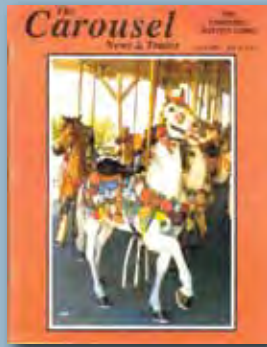


Comb with fractured feathers restored, left. Above, the deliberately "semi-restored" finish.

☆ — *The Carousel News & Trader* — ☆

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Purchased Through an Ad in the October 1991 *Carousel News & Trader*

Operating a Kiddie Mangels/illions “For the Love of Carousels”



The kiddie carousel up and running. This classic little ride has been the center of countless special fund raising events.

By Sue McMeans

Special to The Carousel News & Trader

Andy and I have always had a love for the magic and wonder of boardwalks and amusement parks, county fairs and carnivals.

There is nothing quite like whirling lights reflecting off of mirrored surfaces, lake waters and ocean waves to spark the imagination of our universe. The sounds of band organs, carney barkers and crowds of people having fun seem to draw us further into that universe.

Add to that the smells of cotton candy, candied apples, hot dogs, cinnamon rolls and barbecued food, and all of our senses become alive again. It is as if we have been given permission to become kids again.

We are lured into the fantastical, stupendous world of excitement and anticipation of an old fashioned churning, clanking mechanical world of rides from a by-gone era, shedding all cares of an adult, work-a-day world.

We have always been lovers of the details and simple beauty of old rides. We are both content to sit for hours and watch the mechanical movements that make the machines go and to study the beautiful work of artisans from the past.

My first introduction to such splendor took place at small county fairs and the Midway at Carolina Beach near Wilmington in my home state of North Carolina and at Myrtle Beach, South Carolina. It was always my dream to own a carousel or Ferris wheel; the carousel being more preferred because of my life-long love of horses.

While Andy has always loved trains and anything old and mechanical, it was I who first sparked his interest in carousels. We both had a love for real horses and both of us had owned horses for many years before meeting and marrying. As a matter of fact, Andy had two horses when we first met. We had them for many long years after we married and added others to our “herd” over the years.

Now I’m going to digress for a moment to tell you a fam-



The center pole and drive set up.

ily story about how life's twists and turns can lead you in a completely unanticipated direction, entirely different than the one you started in, bringing something much more enjoyable and precious than what you first set out to acquire. This story has always been considered priceless in our family and by many of our friends, who never fail to get a good laugh out of it. It plays a large roll in how we came to own our little Mangels/Illions Kiddie carousel.

I've always loved motorcycles. They provide fun and excitement and a great way to see the country side. During my college years in the mid-to-late 1960s, I had a Honda 250 Scrambler for transportation.

When I met Andy, I didn't have a motorcycle. After nine



The basic tower set up with top on and one floor panel.

years of marriage, I decided I wanted to start riding again. Andy's first response to this was, "If you get a motorcycle, you'll have to get a divorce first!". I called his bluff, got two motorcycles, and taught him to ride.

We spent the next twenty or more years riding together all over Baja, the western U.S. and Canada. We have many exciting and often very funny "campfire" stories to tell about all of our escapades over the years on our motorcycle trips.

Eventually we found ourselves in need of new motorcycles and began saving money to purchase them. While saving money for the two new bikes, I spotted an ad on page 7 of the October 1991 *Carousel News and Trader* for a, "1955 Mangels Carousel 3 abreast -16 jumpers - 8

FOR SALE - Classic 1950s

Mangels/Illions Kiddie Carousel

This carousel is In storage with full parts list inventory available.

24 Cast Metal Horses

(One Restored - Shown Below)



The carousel is shown above when it was last assembled for a holiday season display.

Asking \$7,500. Call (626) 639-0313



Sample photos of restored Mangels Kiddie Carousels.



The inside row of horses are stationary and the middle and outer rows are jumpers. As with a full-size carousel, the outside row animals are slightly larger, with raised heads and more elaborate trappings.

stationary; metal Illions horses. 22' circle, 10' 10" high. 180 light bulbs - excellent condition. \$25,000.00." The seller was Lyle Drollinger of Iowa City, Iowa.

Hmmmm.... what to do now? New motorcycles or a carousel. It took less than a minute to make that decision. While I still have my old R1000GS BMW dual sport motorcycle, we now also have a beautiful little carousel.

Upon making our decision to purchase the carousel we immediately called Lyle, only to learn he already had a couple of interested buyers from Florida who were trying to come up with the money for the machine.

We asked if we could send a \$2,000.00 refundable deposit to allow us time to drive back and look at the carousel just in case the other parties fell through. They were unable to raise the funds for the machine and we immediately took off for Iowa with a certified check in hand for the balance of the cost of the carousel should we decide to buy it. The rest is history. We fell in love with the machine at first sight and couldn't leave Iowa without it.

We did have one additional stipulation, though. The carousel came racked in an old 24-foot Ryder van. We asked Lyle to show us how to put the carousel together. His initial response was "there's only one way to put it together", to which we replied that if you've never seen one being put together, how would we know what that "one way" was? So, he had one of his helpers show us the basics of how to get it out of the truck, put one section together, and then get it back into the truck. Making the trip back to California with an old moving van that hadn't been driven in two years was quite an adventure in itself, and it would require another article to tell that tale.

Once we returned home, we began considering what we might want to do with the carousel and quickly determined we did not want to operate it as a business. We both had full-time day jobs that required much more than 40 hours per week each. We decided to set it up at our place so we could admire and work on it and allow neighborhood children to enjoy it. When we were unloading it, we found part of a tag that showed something from the truck had at one time been sold by Norton Auctions at an auction in the Washington, D. C. area.

At any rate, it didn't take long for word to spread that there was a carousel in town and people began showing up to see it. Different civic groups and non-profits began asking if we'd run it for their events to help raise funds to support their causes.



After some lengthy consideration and discussions with our insurance carrier and various city and county agencies, we decided we would donate the use of it on a very limited basis to causes that were near and dear to our hearts.

Because of my many contacts from work, I was approached by someone in the District Attorney's Office to donate the use of the carousel for a fund raiser for our county's Child Abuse Prevention Council. We agreed to do that. That was one of our first public runs, held at the Veteran's Hall in Cambria.

We also have many friends who are firemen. Our local town of Atascadero sponsored a few Firemen's Musters several years ago and we donated the use of our carousel for their annual fund raiser to benefit the Alisa Ann Ruch Burn Foundation. The firemen asked a dollar per-ride donation for the carousel with all proceeds to go to benefit a children's burn camp to pay for fun activities, counseling and other camp services for severely burned children.

All musters were two day events and, at a dollar per ride, we usually took in \$1,600 - \$1,700 in donations for the weekend. If someone didn't have the price of a donation, they were allowed to ride free. This became our favorite group to work with.

The musters were held in the beautiful Sunken Gardens of Atascadero and fire departments came not only from all around the state, but from Australia as well. Many brought old immaculately restored steam pumpers with teams of horses to pull them.

As an aside, the Sunken Gardens are located right next to a creek that runs through town. Many homeless people live in the creek bed. They came up after hours wanting carousel rides and Andy obliged them until a security guard ran them off and informed Andy that they caused too many problems for all of the other vendors in the park.

Andy always spent the night with the carousel for two day events to make sure it wasn't vandalized and our grandkids



Our oldest grandson raising the canopy. This photo also gives a good look at the upper gear, the gears and crank rods, the various metal braces and sweeps, and the brushes for the electrical pickup for lighting.

often stayed with him. They all have fond memories of getting to camp out with grandpa and the carousel.

One of the other more memorable events we were involved in was held at the Paso Robles Youth Authority facility. Before they closed, they often provided a group of inmates with guards to assemble and disassemble the carousel for us at events all over the county. Getting their pre-parole kids out in public and exposed to the community was part of their mission. These kids loved working with the carousel. The Youth Authority asked if we'd be willing to donate the use of the carousel for their annual Christmas Head Start Program party one year. We agreed as they'd done so much for us over the years. Many of the inmates' families and children, nieces, nephews and others were present.

The Youth Authority assigned a pre-parole inmate to each child to help that child in riding the carousel and collecting presents that had been donated by the community. All went well and everyone had a wonderful time. Many of the inmates came in with a "tough" demeanor and went out looking like kids having fun for the first time in their lives.

As usually happens for all of us, life got busy in other directions, and we were unable to donate the use of the carousel for many years.

We've recently donated the use of it for the past two Atascadero "Winter Wonderland" events, held in the Sunk-en Gardens for Christmas. This past year we accepted do-



This photo of the carousel offers a good look at the rounding board shields with the cherub faces.

nations for the "Kinship Center" in Templeton, a non-profit that collaborates with our county and Child Welfare Services to provide counseling, advocacy and other services for families raising their relatives' children.

And, we most recently donated the use of our carousel for a fun, old fashioned Fourth of July, held at Atascadero Lake Park and Zoo on Highway 41 West in Atascadero. The park is just a few miles east of Morro Bay, a beautiful seaside town loaded with ambience....and much cooler weather in the summers. I probably spend at least a third of my time there each summer to beat the heat in Atascadero.

When Andy was pulling the old Ryder van out from under the large, low growing oak tree where we always hid it from public view, to service for the 2010 Winter Wonderland event, the engine caught fire and destroyed the entire cab of the truck.

We live in a rural portion of Atascadero a few miles west of the main part of town and were amazed at how quickly our fire department responded. They saved the oak tree and the 24' box on the van that contained the entire carousel. Nothing on the carousel was harmed but we were left with no way to transport it. After working with our Main Street Association and contacting several people whose names they'd come up with as possibilities for transporting the carousel, we were successful in getting Doug Portney of Portney Construction, Inc. from Paso Robles to donate his time, staff, and equipment to haul the carousel for us. Doug had so much fun at the first event that he's transported the carousel for us for every recent event we've done. Our community owes Doug a big, "Thanks!", for his donation to the cause, for without it the carousel would no longer be operating in public.

We sense that our City Council is beginning to think of our carousel as "ours" in the collective sense; "theirs" and "ours". They are already planning for the next Fourth of July event and are making sure that "our" carousel will be available. Only time will tell. We hope to keep it running for future generations of kids. We'd better start planning with Doug now for future events and hope he'll continue to be available to help.

Each Carousel Company Had a Unique Set of Colors That They Used Again and Again

Color Planning for a Carousel: Part 1

Collecting Color Information



Rosa Patton photo

The already painted outer-row Illions Supreme horses at Brass Ring Entertainment's shop in late fall of 2010.

By Rosa V. Patton

Reprinted from Rosa's blog at www.rosapatton.com

Original factory painting techniques and original color on carousels and carousel animals vary from company to company. Each company had a unique set of colors they used again and again, and company painters painted in the same style and had unique ways of further decorating animals and trim, such as pin striping, painted designs and metallic finishes. Also, some carousel companies were located in the same geographic area, such as the Philadelphia Toboggan Company and the Dentzel Company which were located on the same street in Germantown, PA. Those companies in close proximity to each other possibly shared painters, (as

well as carvers). The result is that each company (or area) has a distinct color palette and painting style, and I have been interested throughout my career to find and note these distinctions. Whenever possible, even on a single animal, I like to document the original painting and designs before proceeding on a restoration project.



Archive photo of an Illions Supreme Carousel.

A color planning project for the restoration of a carousel might begin with a direct exploration of the paint layers on each animal and piece. For my current project on an Illions Supreme carousel, manufactured in 1927 by the Illions Company of New York, I flew to Los Angeles from my North Carolina home in September 2010, to do just that. Working in the workshop of the managing restorer of the Illions, Dan Horenberger, who owns Brass Ring Entertainment, I met up with the animal painters for



Rosa Patton photos

Color sample areas on an un-restored Illions horse.

the project, Pam Hessey and Lise Liepman. Over the past 25 years or so Pam and Lise have completed the painting of the entire outside row of animals on this carousel. They chose the colors for individual animals each time they painted one. In 1986 I did some exploratory color work on the original layer of several of the un-restored animals of the inside row. Pam also restored to original paint a small inside row animal some years ago.

Armed with the results of my 1986 work and photocopies of Dan's recent documentary photos of each animal, my goal for the 2010 Los Angeles meeting was to document the colors that Pam and Lise used and to discover and document the original factory colors and designs on the remaining inside row un-restored animals.

Pam and Lise graciously agreed to document the colors they used, which freed me up to spend all of my 3 days on the un-restored inside row animals. While Pam and Lise did their work, I began mine by methodically cleaning 10 to 20 sample areas to the original paint on each animal. As is typical of many antique carousel figures, especially on a working carousel, layer after layer of paint had been applied



Detail sample areas.



Original factory design on blanket.

over the years to the animals leaving no clue on the surface of what the original factory paint job might have looked like. By cleaning sample areas I was hopeful that something of the original paint might be left for observation and learning underneath the re-paintings. I quickly found that there was plenty of color information left on the original layer. That means that these animals were never stripped to bare wood as is sometimes the case. I cleaned "windows" through the many layers of park paint to expose areas of the original paint and/or design applied in the Illions factory. After suiting up with gear appropriate for protection against old lead paints, I began cleaning using an Exacto knife and a #22 Exacto blade, sometimes using a little heat from a hair dryer or a heat gun.

(NOTE: Dealing with old paint applied before 1978 in the USA involves disturbing lead paint – so please read Rosa's blog entry, "The Dirty Side of Restoration", about safety when disturbing old paint reprinted on the next page.)

For this project, sample areas varied in size and I made sample areas only big enough to identify color unless I noticed a painted design or shading. If I noticed a design, I cleaned enough area to completely expose it. If I saw shading like dark blue to light blue, for example, I cleaned a strip sample to show the variation.

After I had cleaned as many sample areas as I felt was needed, the next task was to document the found colors in an organized way for use later. Each animal was given a temporary number for my purposes. Since I had a relatively small number of sample areas on the current Illions project, each sample area on each animal was given a simple number designation. (On other projects where I have 40 to 50 sample areas, I divide the sample areas into groups corresponding to the design component from which they came. For example, all of the sample areas on the saddle might be given the letter designation "C" and bridle samples the letter "B", etc. In a larger project, if there is more than one sample area on the saddle or in the "C" designation, these would be numbered from 1 upward, for example C-1, C-2, etc.) In the Illions project, these sample area numbers were writ-



Rosa Patton photos



Original factory design on blanket enlarged.

Detail of sample area on trim.

ten on a card and temporarily attached to the animal for photographs and notations. I photographed each animal with an overall shot and with several close up shots to illustrate found colors and designs. Special attention was paid to being sure that every sample area was represented in the set of photos and that the animal number was included in each shot for later identification.

All colors were matched to color swatches from the Munsell Book of Color Glossy Finish Collection. (For those of you not familiar with this color system, it is a universally accepted system for matching and recording color and is many times used to notate historic color.) I used the photocopies of Dan's documentary photos on which to record the color numbers as well as sample area numbers.

After finding and recording color on the animals I cleaned

sample areas and recorded original color on the pieces of the carousel upper trim; rounding boards, shields, mirror frames, etc. Again, I numbered sample areas, took photos, and made written color notations.

By the time I left the work site, I had collected a decent amount of color information to take back to my studio for processing. Pam organized the colors that she and Lise collected into a usable list of Munsell notations and sent it to my studio via e-mail. I was now ready to organize all of the colors including the original and the Pam & Lise colors into a color palette and guide for painting the rest of the animals and pieces.

Next time: Part 2 – Organizing Colors and Making a Color Palette.

The Dirty Side of Restoration...

By Rosa V. Patton

Reprinted from Rosa's blog at www.rosapatton.com

Restoring something as interesting as a carousel animal or a band organ front sounds a bit glamorous and wonderful, and it is, but you might be thinking only of the painting part. The total time spent restoring a carousel animal or organ front usually involves only about 10% to 20% painting; that's the fun part. The other 80 % to 90% of the work is DIRTY, is not always fun, and is potentially toxic. Usually there is old paint to be cleaned off the piece and that means the use of paint removers or other solvents. If the piece being restored was made or painted in the USA before 1978, it most likely has lead paint on it. (The Europeans removed lead from most commercial paints in the early 1900□s). Even fumes from paints and varnishes can be toxic. None of this stuff is good for adult human beings, and children are more susceptible, especially to lead. Protective safety measures must be taken, and children as well as pets must always be kept out of the work area.

On my first project, the restoration of the Pullen Park



Ron Rozzelle photo

Rosa Patton in full protective gear at Glen Echo Carousel.

LONG LOST CAROUSELS:



(EDITOR'S NOTE: In our special PTC issue in June, 2010, we were forced to run a number of great PTC archive photos fairly small, and promised to use them larger at a later date. Here is one of a long, lost machine. Thanks again to Tom Rebbie and the PTC Archives and to Jean Bennett for providing the great scans of these priceless photos.)



1912 PTC #22 • 5 Rows • Code name: "Classfi"

This massive 5-row machine had all jumpers on the inner 4 rows. The carousel operated in Asbury Park, NJ. But its glory days on the boardwalk were cut short when it was destroyed by fire. The exact date is unknown, but it is thought to be in the 1930s

PTC Archive photo courtesy Tom Rebbie and the PTC Archives, scan by Jean Bennett



Ron Rozzelle and Lisa Falstrom working on the Glen Echo Park Dentzel Carousel.

Carousel in Raleigh, NC, I became aware of lead in old paint after a warning from my doctor and thanks to that warning, I began to protect myself early in my career. In the late 1990s, I was required to attend a four day class in a "Lead School" for training in lead abatement so that I would be allowed to work on site on the carousel at Glen Echo Park in Maryland. It was in this class that I learned that in the United States, there were no effective laws governing lead use in commercial paints until 1978. So, in the USA, any paint on any thing that was applied up until 1978 most likely contains lead. That goes for carousels as well as houses and other items. Also, lead is still legally used in some paints in all parts of the world. Here in the USA, some colors of my favorite brand of sign painter's paints contained lead until formulas were changed several years ago. Although Europe has lead laws, some colors of some British made artist oil paints available here in the USA still contain lead, and it is my understanding that the use of paint with lead content is allowed in some historic houses in the USA and Great Britain. If you sand or scrape

Rosa Patton photos



Mirror panel from the Glen Echo Dentzel.

paint that contains lead and make dust, you can ingest it and hurt yourself. You can also spread toxic lead dust to other members of your family directly on your body or clothing. Lead accumulates in the soft tissues of the body like the brain, and this accumulation over time does its damage causing brain and nerve damage and digestive, hearing and reproductive problems.

Methylene chloride paint removers are banned in some states but are still available here in my state of North Carolina. You can take a whiff of this remover and KNOW that it is very dangerous to human beings. You can read the warnings on the label and be sure of it. Recently I have been using

a non toxic paint remover called "Back To Nature Ultra Strip" for some stripping jobs, but I still have not completely given up the use of methylene chloride. There are some projects where nothing else will work. Alkyd and oil paints, mineral spirits, lacquer thinners and varnishes all carry cautionary labels warning of toxic fumes, cancer, and damage to the nervous system.

How do I protect myself? I always work outside when I use methylene chloride paint remover. I have a covered porch that is a perfect open air work space for 8 months out of the year. I wear a protective Tyvek

suit, a respirator approved for organic vapors and chemical resistant gloves. For paints, varnishes and other solvents, I follow the safety directions on the warning labels.

Sometimes I do a lot of dry scraping of old paint to expose original factory paint. This makes a lot of dry dust that is certainly contaminated with lead. Rather than work on my porch where I can't control the dust, I work in an isolated room with the floor covered in 6 mil plastic. For personal protection against the lead in this dust, I wear a Tyvek suit over my clothing, a protective hair net, a respirator approved for

"Before starting any restoration project, you should know the facts about the materials you will be using and disturbing, especially about old lead paint."



Rosa Patton charting carousel colors and color schemes.

lead, and disposable surgical gloves. I vacuum after every scraping session with a vacuum that has a HEPA filter approved for lead. I leave my protective suit in the "dirty room", wipe the bottoms of my shoes with a baby wipe, dispose of gloves, and wash my face and hands every time I leave the room. I clean my mask and shower and wash my hair after a day of scraping. I clean the room thoroughly, replace plastic on the floor periodically, and dispose of refuse according to the laws of my state.

Before starting any restoration project, you should know the facts about the materials you will be using and disturbing, especially about old lead paint. You should read all labels and follow safety directions carefully. Further safety information on all materials can be found on the Internet through search engines like Google. I found several great articles on protecting yourself from old lead paint at:

www.ehow.com/how_7479929_remove-lead-paint-1920s-home.html
and at:

www.healthvermont.gov/enviro/lead/documents/Dont_Spread_Lead.2008.pdf

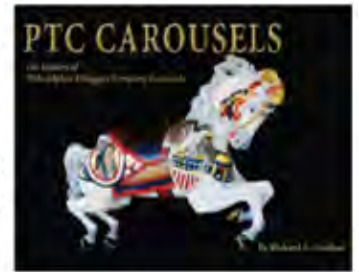
I use these hazardous materials every day so I must be vigilant about protecting my health. I think everybody should be aware of these safety concerns when doing any restoration that involves old paint, paint strippers, varnishes and solvents. Even a painting project done by a contractor in (or outside) your older home should be done using environmentally responsible methods and with safety measures in place. You do not want to contaminate your home with lead and expose yourself and your children to potential life long damage from toxic fumes or dust.

My professional advice is to know the safety issues for the materials you are dealing with, protect yourself and your environment, and keep it clean!

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Restoring a Carousel Figure Series By Ron Purdy, With Lourinda Bray

Carousel Figure Restoration “How To” Part 1 - Wood Repair Preparation



English centaur honoring Field Marshall Earl Frederick Roberts, picture here before stripping the paint.

By Ron Purdy with Lourinda Bray
Special to The Carousel News & Trader

This article is the first in a series designed to give a step-by-step look at the procedure for the restoration of an antique carousel figure. Depending on the condition of the piece, the first step is typically partial or complete dismantling of it to remove any nails, screws, or other improper patchwork found on most authentic, and once hard working, carousel figures. Of course, once dismantled, the separate wood elements of the piece are repaired and the figure is reassembled as it was originally, with glue and dowels. But first things first.

Lourinda and I use similar techniques for dismantling a piece, but we use different tools. For example, I like to use a reciprocating saw or *Sawszall* for cutting through nails and screws, but Lourinda prefers to use a hacksaw blade as she finds the power tool is too heavy in her hand. In this article you will see how we both handle the work.

(Throughout this article, after I describe my technique, Lourinda has added her slightly different technique to accomplish the same task. Lourinda's additions will be in italics).

In my example, I am working on a circa 1899 English

centaur carved by C. J. Spooner of *Burton on Trent*, who carved many such pieces to honor the officers of the Boer War. This centaur is of Field Marshall Earl Frederick Roberts, and in this version he is shown wearing many of the medals he was awarded for service to his country.

This figure is part of the Swen Swenson Collection, a portion of which is now in the collection of Running Horse Studio. For her example, Lourinda uses one of the Allan Herschell jumpers from Marshall Scotty's Playland carousel formerly in El Cajon, CA.

But first, the centaur. Lourinda and I had been talking about restoring this piece for many years. Knowing it would be a massive and expensive undertaking, requiring considerable time and effort. While in Swen's possession, it had been stored in a metal building with a leaky roof, and rain had dripped onto the padded saddle, causing the underlying wood to rot. This led to further issues of dry rot and metal corrosion in the remainder of the piece.

Because of the extensive damage from wood rot, and the corroded metal fasteners used both in the construction and field repairs, the piece needed to be completely taken apart. As an example, there must have been a dozen 6"



nails trying to hold just one of the front legs onto the body. All of the nails were badly corroded and the wood around them had started to rot.

Since this was to be a complete dismantling, I decided to “break the piece up” into subsections first. I removed the legs, first by driving a rigid putty knife into the seam with a hammer to open the seam up enough to get a saw blade into it so that I could saw whatever nails and/or screws there were in two (shown above).

(This is where I use the 1” flat chisel because it makes a wider separation that allows the saw blade to go in further. It can also be used to pry the seam open as well.)

Next, I removed both sides of the body using the same procedure to open the seams and cut through the nails with the *Sawzall* or the hacksaw blade (top right). Then I separated the torso of the human section of the piece from the horse section in the same manner. *(On a horse, you would separate the neck from the body now.)* I removed the top of the horse body, which left the belly section still attached to the chest and rump. Lastly, I separated the belly from those two pieces.

Once the centaur was separated into these subsections, the removal of the nails and bits of dried up glue became easier and more manageable. I try to remove as many nails and screws as possible and in this case, as the piece was both assembled and repaired with nails, there were many of them. I was able to get approximately 98% of the metal out

of the piece. Since I had cut through the nails and screws, this meant I had to remove both ends. All of them were rusted in place and for the nails, instead of round heads and shanks, most of them were oval in shape and counter sunk about 1/4 of an inch, adding greatly to the difficulty in their removal.

Now I turned to my plug cutters, cordless drill, nail setters, awl and Vice-Grips. I used a plug cutter to drill a counter sunk hole around the nail or screw, with the size of either determining the size of the plug cutter (below left). Smaller nails needed a 1/4” cutter and a 3/4” for really large nails or screws, for example. I am usually able to drill a counter sunk hole around the screw or nail, which allows clearance, once the plug is removed, to get a small Vice-Grip onto it.

(If you don’t own a set of plug cutters, you can chisel out a depression around the offending metal piece with a 1/2” flat chisel. You just want to expose enough of the shaft of the nail to get a nail puller or Vice-Grip on it. For a screw bottom, use the Vice-Grips and twist it to back it out. To remove the head end, expose the head, clean out the slot, put the blade of the screwdriver in, stand over the piece with all your weight going down into the driver and slowly back the screw out. Sometimes it helps to drill little holes around the screw to break up the seal between the rust and the wood. For a nail head end, use the nail setter and hammer to bang the cut end into the wood and out the top side.)

Since all of the nails were rusted into the wood, very few





An English carousel centaur carved by C. J. Spooner, ca. 1899. Spooner carved many such pieces to honor the officers of the Boer War. This centaur features Field Marshall Earl Frederick Roberts. Because there was such extensive damage from both wood rot and corroded metal fasteners (used in the construction and in the many repairs), the restoration of this figure would necessitate a complete dismantling.

were able to be pulled at this stage. So I used my drill driver with a small drill bit to drill around each nail to help free them up (page 28 bottom right), sometimes inserting an awl or a punch into the drilled holes to pry back and forth and help loosen the rusted nail further. I was then able to get the Vice-Grips to pull the nail out hopefully in one piece.

(You must remove as much metal as you possibly can as it will continue to rust and cause wood failure in the future if you don't. The only exception I will allow is when a nail was installed at the factory [such as those attaching the head to the neck on this piece] and it still has it's hard white putty and whiting filler over it, the joint or area is undamaged, and there is no sign of rust coming through to the surface.)

After removing all the metal from the subsec-



tions, i.e., the legs, side, top, torso, belly, rear and chest, I then disassembled them further into their various component parts, keeping each subsection separate to avoid confusion during reassembly (bottom left). As before, once the subsections were dismantled, it was time for more nail removal using the same techniques as before. All in all, I probably removed over 300 nails and a bunch of screws. I also removed the metal belly plate as well as the metal brackets under the legs, the hollow brass neck handle and the pipe running through the body.

(Ron has not described a method for the removal of the dreaded corrugated fastener. Place the blade end of a narrow chisel screwdriver against the center of the fastener where it bridges the seam and strike the handle end with a hammer, being careful not to hit your hand. The idea is to cut all the way through the fastener so only a thin bladed driver will work. Once you have cut through all the fasteners you can open the seam in the manner already described. Now, using your

thin screwdriver again, tap the halved fastener up and out of the wood enough to get vice grips or nail puller onto it.)

With the piece completely taken apart laminate by laminate (center), and having removed as many nails and screws as possible, the next task is cleaning the individual pieces. In this case there were around 40 of them. Along with the cleaning is determining how to replace the rotted wood with new basswood and what can be salvaged with penetrating epoxy. All subjects to be covered for next time.



The following series of photos shows Lourinda's methods for the same nail, screw, metal plate (and other make-shift fastener) removal that Ron did on his centaur. Lourinda is working on her Allan Herschell jumper.



SEPARATING THE SEAMS

PHOTO A - Drive a 1 1/2" flat chisel into the seam separation between the leg and the shoulder.

PHOTO B - Drive an extra large chisel screwdriver into the gap and move the flat chisel further down the joint and reset it. This leg was so loose it could be pried apart by using opposing forces on the chisel and screwdriver.



PHOTO C - Nails sticking out of the body at the seam. If the leg had been separated but not wobbly, it would have been better to have cut the nails with a hacksaw blade as shown in "Taking Off The Leg Side."



PHOTO D & E - Remove nails from the body using vice grips or a nail puller.



PHOTO F & G - I found a screw that had to be backed out with vice grips.

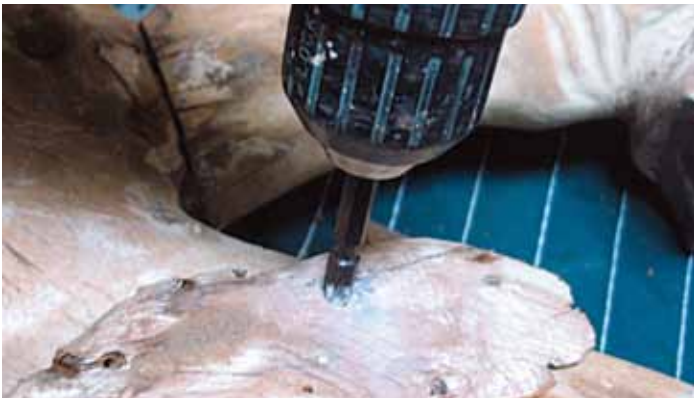


PHOTO H - Pound nails out to the top surface and remove with a nail puller.



TAKING OFF THE LEG SIDE

PHOTO I & J - Use a hacksaw blade wrapped on one end with duct tape to make a handle to cut through nails and screws.



REMOVING THE METAL

PHOTO K - One method to remove the hard putty and whiting filler over a screw is to use a Phillips head bit in a drill driver to grind it out.



PHOTO L - Nails and a screw cut in half on the inside surface of the laminate.



PHOTO M - Use nail set to pound the head end out from the inside surface of the laminate.



PHOTO N - The nail now sticking out from the top side.

PHOTO O - Pulling the nail out with vice grips or a nail puller.



PHOTO P - If pieces of laminate split off during metal removal, it's okay. Just number the pieces on the back, place them in a labeled envelope or cup and reglue them later.

Tools of the Restoration Trade



Both Lourinda and I use a wide variety of tools to disassemble a piece; several sizes of stiff putty knives, a good sized hammer, plug cutters in 1/4", 1/2" and 3/4" sizes, nail setters, needle nose pliers, pry bars, three different sizes of vice grip pliers (including a needle nose), chisel and phillips screw drivers, a Japanese draw saw, a cordless drill driver, a hacksaw blade, an awl, a nail punch and a Sawzall. Lourinda also uses a 1 1/2", 1", 3/4" and 1/2" flat chisels, a nail puller, and extra large chisel screw drivers. Lourinda also uses shallow blocks of wood to act as fulcrums and she wraps her hacksaw blades with duct or painters tape on one end to make a handle.

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REMOVING THE METAL FROM THE INSIDE SURFACE OF THE BODY

PHOTO Q - Using a 3/4" flat chisel with the bevel facing the nail or screw, cut a square shape into the wood about 1/4" deep.



PHOTO R - Using a narrower chisel, chip out the wood inside the square to expose the fastener.



PHOTO S - Use a vice grip to partially back the metal out. If it's a nail, use a shallow block of wood to act as a fulcrum. If it's a screw, just twist it out completely.



PHOTO T - Finish removing nails with a nail puller.



PHOTO U - All clean and ready for wood repair.



GETTING A DOUBLE LAP JOINT APART

(The technique is the same for the front and rear legs.)

PHOTO V - Clean the slot of the screw head out with a thin bladed chisel screwdriver. Hold a larger screwdriver vertically, set the blade end into the slot, and give the handle 3 or 4 sharp, hard raps to break the seal between the rust and the wood.



PHOTO W - Stand over the screwdriver with as much body weight as you can running down into the driver. Slowly, keeping up the pressure, get the screw to start moving. If it still won't move, pound on the slot again. Eventually, the screw should give up and start moving. Sometimes you have to drill around the screw with a little drill bit so that you can get some wiggle room. Continue to slowly back the screw out, keeping the pressure going.



PHOTO Y - If the screw just spins and won't back out, work a thin screwdriver blade under the screw head and pry it up a bit as you continue to back the driver out.



PHOTO Z - The screw is out (left).



PHOTO ZZ - It was a bolt, not a screw, and the nut was on the other side of the knee (right).

REMOVING THE METAL FROM THE OTHER SIDE OF THE KNEE



PHOTO A1 - The white spots are the factory filler over the screws. The dark area held the nut from the bolt. (left)



PHOTO A2 - Chip filler out with a chisel or screwdriver. (right)



PHOTO A3 - Screw heads exposed (left). **PHOTO A4** - Proceed to remove the screws as was done on the other side.



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HOW TO REMOVE CORRUGATED FASTENERS

PHOTO B1 - Fasteners bridging the seam of the knee.



PHOTO 2B - Place a narrow bladed chisel screwdriver in the center of the fastener where it bridges the seam and strike the handle with a hammer (being careful not to hit your hand). Be sure you feel metal on metal as you cut the fastener in two.



PHOTO 3B - Fastener is now halved (left). **PHOTO 4B** - The lower fasteners bridged air only. But there were nails down inside the seam. Cut these with a hacksaw blade (right).



PHOTO B5 - The double lap joint now apart. The halved fasteners can be seen at the top of the knee and the other two uncut ones at the bottom (left). **PHOTO B6** - Place the blade of a narrow chisel screwdriver against the lower edge of the fastener and tap it with a hammer to drive it out to the top a bit (right).



PHOTO B7 - Use vice grips or a nail puller to work the rest of the fastener out of the joint (left). **PHOTO B8** - The fasteners are gone (right).

(Next time I'll show my way of accomplishing simple wood repairs and get the leg back together. Many thanks to Carolyn Caverly who acted as my hand model.)

(EDITOR'S NOTE: If anyone has any specific questions regarding this article on preliminary wood restoration, removing fasteners and other metal or other related restoration issues, please feel free to email them to info@carouselnews.com with Restoration Article" in the heading. I'll do my best to forward them on and get you an answer if possible).

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Carousel Calendar

AUCTION

April 18, 1013 11 AM

St. Joseph, MI. *Schoenbach Carousel Collection Auction.* The collection of Al and his late wife, Dagne, includes a number of great horses. Among them is an armored S&G lead horse, a partially armored Muller, a roached mane Dentzel and some nice PTCs, Carmels and others. There will also be chariots, shields, rounding boards, panels and more collectibles at the public auction. To be held at the The Silver Beach Center, 333 Broad Street, St. Joseph, MI. Preview on April 17 from 3-6 pm. For more information visit www.belchermcpherson.com.

SPECIAL EVENTS

April 18-21, 2013

Puyallup, WA. *The Annual Puyallup Spring Fair.* Home to historic 1917 PTC #43 carousel and this is one of just two opportunities each year to ride it. At the Spring Fair, there is a classic auto show, a Truck Show, rides, exhibits and lots of food and fun for kids. For further information visit www.thefair.com/spring-fair.

June 7-9, 2013

Bickleton, WA. *103rd Annual Alder Creek Pioneer Picnic and Rodeo.* Washington State's Oldest Rodeo will be held June 7-9, 2013 at the Cleveland Park. This is your one chance a year to ride their 1905 Herschell-Spillman. The steam powered track carousel came to Bickleton from Portland's Oaks Park in 1929. For more information visit www.aldercreekpioneerpicnicrodeo.weebly.com.

June 21-23, 2013

Asilomar, CA. *Carousel West at Asilomar 2013* will be held the weekend of June 21-23. Please note that this is not Father's Day weekend. Deposits are being accepted now, so reserve your space. For reservations and information, contact: Jean Bennett at carouselwest@gmail.com.

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April 27-28, 2013

Holland, MI. COAA Spring Rally at Dutch Village. The first organ rally of the 2013 season, hosted by Jim and Donna Partrick. For information, www.dutchvillage.weebly.com, or email: jpartrick@juno.com.

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Carousel News Briefs

Heads-Up "Bruno" - There's a Denzel Dog in Town Now



(EDITOR'S NOTE: This came as a fun email announcement. And for all of their hard work spreading band organ and carousel cheer, I thought the Goodale's deserved some nice praise, and of course "Dentzel" needs his 15 minutes of fame.)

"There's a new Dentzel dog! Yup that's right, a genuine! Over Christmas we got a new yellow lab puppy. After some time of thinking and tossing ideas around we finally settled on Dentzel. Actually it's "Dentzel Jumper" on formal occasions. So far he has been a great dog, happy, healthy, and loves his blue squeaky toy. No paint or brass, but he has the jumping part down pretty good. *Woof.*"

Rob and Helen Goodale

Albino Tiger Appears at PA Auction

Listed as a ca. 1910 Daniel Muller tiger, this carousel albino sold for \$34,200 (including buyer's premium) at a Pook and Pook auction in PA on January 12.



In mid-January, this albino tiger appeared at a Pook and Pook auction in Downingtown, PA. The listing for the figure read; "Outside row standing carousel tiger, ca. 1910, probably from the workshop of Daniel Muller, 52 1/2" h., 59" w. Condition report: Wood. Center body is hollow. The pole hole goes all the way through the body, 1" dia. Piece is an antique. Paint is not original. Not a good painted surface (probably done in the last 10 years). Provenance: large private Pennsylvania collection." The figure sold at the Jan. 12 auction for \$34,200 including the buyer's premium.

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Dentzel Jumper



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Looft



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ca. 1895 Dentzel Stander. Well Known Provenance. \$12,500



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Rare 1920s Herschell-Spillman zebra. Old paint. \$4,800



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1. Dill Pickles Rag, Rag *Charles L. Johnson*
2. Mississippi Rag, Two Step *William Kroll*
3. Stoptime Rag, Rag *Scott Asplin*
4. Crizzly Bear Rag, Rag *George Bangford*
5. Echoes From The Snowball Club, Rag Time Waltz *Harry P. Guy*
6. Hungarian Rag, Rag *Julius Lorenzberg*
7. A Coon Band Contest, Jazz Fox Trot *Arthur Peyer*
8. The Kangaroo Hop, Fox Trot *Melville Norris*
9. Wild Cherries, Characteristique Rag, Rag *Ted Snyder*
10. Doozy Fingers, Novelty *Zee Conroy*

Arranged by Rich Olsen

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WURLITZER Military Band Organ

STYLE 165

ROLL NO. 6856

1. Guadalcanal March, March *Richard Rogers*
2. Ain't Misbehavin', Fox Trot *Walter & Brooks*
3. Meet Me Tonight In Dreamland, Waltz *Leo Friedman*
4. Lady of Spain, Paso Doble *Tolchard Evans*
5. There's A Ring Around The Moon *Al Bowly*
6. Poor Butterfly, Two Step *Raymond Hubbell*
7. Ben Bolt March, March *John Philip Sousa*
8. Red Roses For A Blue Lady, Fox Trot *Tepper & Brodsky*
9. In A Little Spanish Town, Waltz *Mabel Wayne*
10. Dance of The Demon, Grand Galop de Concert *Eduard Holst*

Arranged by Rich Olsen

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WURLITZER Military Band Organ

Style 165

Roll No. 6857

1. E. Pluchea Unen, March *Fred Jewell*
2. The Hakey Pakey, Two Step *Al Fisher*
3. Daisy Bell (Bicycle Built For Two), Waltz *Harry Dacre*
4. Ghost Riders In The Sky, One Step *Sam Jones*
5. Love Letters In The Sand, Fox Trot *J. Fred Cavin*
6. Mexican Hat Dance = El Jorabe Tapatio, Texasella *Paul Wain*
7. I'm In Love With You, Honey, Two Step *Gilson & Mackay*
8. Turkish March = Marcis Alla Yama, March *Ludwig van Beethoven*
9. Brasil (Aquarela do Brasil) = Watercolor Of Brazil, Samba *by Barros*
10. Waka No. 2, Waltz (From "Swing For Victory Steps" Orchestra Vol. 1) *Debra Slesnick*

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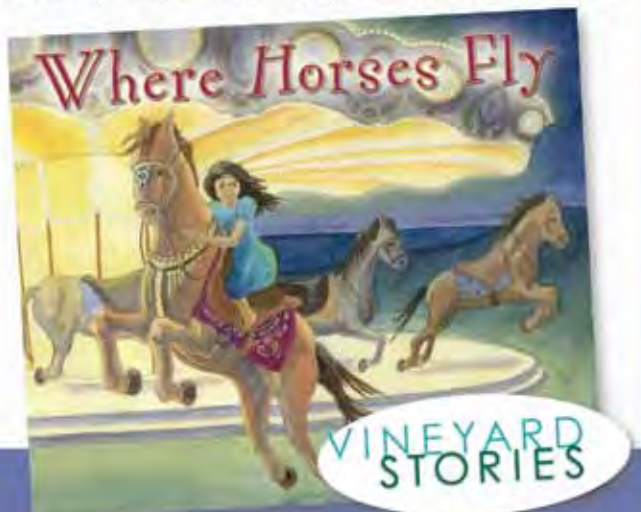
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