

# *The Carousel*

*News & Trader*

Nov/Dec. 2013

Vol. 29, No. 11

\$7.95



## **IAAPA 2013 SPECIAL ISSUE:**

**1927 Illions Supreme  
Restoration Progress**

**Carousel Carver, Builder  
And Showman, O. C. Buck**

**Tribute to Nina Fraley**

# Historic Carousels

## FOR SALE

### **1927 Illions Supreme – SOLD**

This is the last of the three complete supremes including the world famous American Beauty rose horse.

### **1926 Dentzel Deluxe Menagerie Carousel**

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

### **1890 Loeff Carousel. The famous “Broadway Flying Horses” from Coney Island.**

Just undergone museum restoration. Three extremely rare dogs among the menagerie.

### **1925 PTC #72. Last operated Kiddieland in Melrose, IL**

3-row carousel with an amazing 16 signature PTC horses.

### **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.

### **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.**

Later Allan Herschell carousels starting at \$75,000. Newer used fiberglass carousels starting at \$100,000.

Other large, significant antique carousels available. Details by request only.

All machines can be seen at [www.carousel.com](http://www.carousel.com), or call or write for details.

### **CONTACT:**



**Brass Ring<sup>TM</sup>**  
**Entertainment**

ALL THINGS CAROUSEL FOR OVER 35 YEARS

11001 PEORIA STREET • SUN VALLEY, CA 91352  
818-394-0028 • fax: 818-332-0062  
email: [sales@carousel.com](mailto:sales@carousel.com) • [www.carousel.com](http://www.carousel.com)



TIVOLI COPENHAGEN :: DENMARK

# Carousels retrofitted with starLED P45

- 30,000 Hours
- Only 1.1-2.0W consumption
- 2400 Kelvin warm soft light
- The perfect match to achieve energy savings
- Multiple socket and voltage options available
- Shake resistant

## Retrofit your incandescent light with e3light starLED

### starLED A55, P45, T30, B38

The starLED series has been specifically developed for amusement parks to replace traditional 5-25W incandescent bulbs.

The range was designed with a low 2400 kelvin to give a very warm and soft light. The efficient power consumption ensures energy **savings up to 90%** compared to incandescent bulbs. The starLED bulbs have a **lifetime of 30,000 hours**.



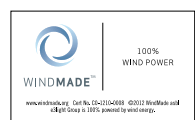
The B38 starLED provides an elegant and slim bulb for all candle bulb applications. Offered in three types of unique glass designs and three metallic base colors, e3light provides different expressions to compliment any fixture.



e3light.  
PRO  
light that matters

For more information,  
contact:  
Phone: +1 646 239 7515  
USASales@e3light.com

[www.e3light.com](http://www.e3light.com)  
Scan and view e3light  
Pro company profile >>



## 10-Year Whitewater Inspections



A division of Roseville Rocklin Electric  
 AMUSEMENT PARK and RIDE INSPECTIONS  
 WORLD WIDE, QSI, New Ride, Insurance, As-  
 Built, Major Modification, Trial Expert, Main-  
 tenance and Electrical Techniques, AC Drives,  
 Motor Controls and Radio Remote.  
 Accident Investigation. Over 30 years exp.  
[www.safetycertify.com](http://www.safetycertify.com) **916-772-2698**

## The Carousel News & Trader

11001 Peoria Street • Sun Valley, CA 91352-1631

Phone/Fax: 818-332-7944

Email: [info@carouselnews.com](mailto:info@carouselnews.com)

Web: [www.carouselnews.com](http://www.carouselnews.com)

Daniel Horenberger ..... Publisher

Roland Hopkins ..... Editor

### Contributors:

Lourinda Bray, Leah Farnsworth, John Caruso,  
 Jean Bennett, Jim Weaver, Bill Benjamin,  
 Marsha Schloesser, Richard Concepcion,  
 Marianne Stevens (1929-2012)

Founding Editor, Nancy Lynn Loucks (1985-1992)

### Subscriptions:

(12 Issues per year)

**\$35 per year U.S. • \$65 two years U.S.**

**\$55 per year Canada/Mexico**

**\$95 per year All other Foreign**  
 (U.S. funds)

**POSTMASTER:** Send address changes to THE CAROUSEL NEWS & TRADER, 11001 Peoria Street, Sun Valley, CA 91352-1631.

**STANDARD RATE POSTAGE** paid at print/mailing facility.

**Back issues:** 28 years of back issues available. Search contents at [www.carouselnews.com](http://www.carouselnews.com). \$7.95 each. See flyer with this issue.

**THE CAROUSEL NEWS & TRADER** is published by TCN&T  
 11001 Peoria Street, Sun Valley, CA 91352.

Founding Editor: Nancy Lynn Loucks, 1985 to 1992.

Publisher: Daniel Horenberger. Editor: Roland Hopkins.

[info@carouselnews.com](mailto:info@carouselnews.com) • [www.carouselnews.com](http://www.carouselnews.com)

**(818) 332-7944**

## ON THE COVER:



Nov./Dec., 2013  
 Vol. 29, No. 11-12

A recently restored outside row stander from the 1927 Illions Supreme. The last of its kind 3-row carousel is in the midst of a 2-year restoration. When the restoration is complete it will be clear why many consider the Supreme the finest carousel ever carved.

Pam Hessey restoration

## Inside this issue:



*A Historical Look at  
 Little Known Carver  
 and Manufacturer,  
 Oscar C. Buck ... 17*

<i>Dan's Desk:</i> .....	6
<i>From Marianne:</i> Dentzel to Albany, OR .....	10
<i>Riding with the Rabbit:</i> Seaside Fire .....	12
<i>Letter to the Editor:</i> More Euro Info .....	13
<i>The Little Known O. C. Buck</i> .....	17
<i>In Memoriam:</i> Nina Fraley .....	23
<i>Painting a Sea Horse</i> .....	27
<i>Kingsport's 2014 Fundraiser</i> .....	28
<i>Carousel to Barrett-Jackson Scottsdale</i> .....	30
<i>The Case of the Purloined Pony</i> .....	32
<i>A Peek in the CNT/Fraley Archives</i> .....	37
<i>Slice of Life: Carousel Documentary</i> .....	52
<i>At the MGR Museum:</i> Donkey & Wolf .....	58
<i>NCA 2013 Convention Paparazzi</i> .....	60
<i>New Gear for PTC #17 in GA</i> .....	63
<i>Book Review:</i> East Coast Carousels .....	66
<i>Chipping Away at Life With Gerry Holzman</i> .....	68
<i>Please Touch Dentzel Awarded</i> .....	70
<i>Carousel Classifieds</i> .....	72



From Mechanical Gears & Bearings to Full

# Museum Quality Restorations



AMERICA'S MOST EXPERIENCED CAROUSEL RESTORATION COMPANY



**Brass Ring<sup>™</sup>**  
**Entertainment**

*America's Traditional Carousel  
Builder & Restorer  
For More Than 35 years.*

1 1 0 0 1 P E O R I A S T R E E T • S U N V A L L E Y , C A 9 1 3 5 2  
8 1 8 - 3 9 4 - 0 0 2 8 • [www.carousel.com](http://www.carousel.com) • [dan@carousel.com](mailto:dan@carousel.com)

# From Dan's Desk

Message from the publisher,  
Dan Horenberger



## Bitter Sweet:

This *Dan's Desk* is one I knew would come one day. This will be my last one as the publisher of the magazine. I recently sold *The Carousel News and Trader* to Bill and Rosanna Harris. Some of you may know them. In the past, they were very active in the carousel world and worked with Marianne Stevens. Building, carving and restoring animals. They went on to automatic music and for many years Rosanna has been the editor of the Music Box Society International magazine. More on them on page 71.

I'll never forget having Walter Loucks call me to say he was only going to make one more issue of the magazine and close it down. After a year of having the magazine for sale, no one had stepped up to continue Nancy and his work. Roland "Rock" my editor was working restoring carousels for me at the time, but his real talent was in print and sales. I asked Rock if he wanted the job, I would buy the magazine. He said yes, and for 7 1/2 years it's been an up and down, round and round, carousel ride. We worked hard



***Taking a break after unloading a semi – the better part of two full carousel frames, and the steel from a third just for fun.***

to make the magazine better. Rock did all of the work, all I really did was pay the bills as most of you know.

I never considered the magazine as mine. The magazine is Nancy Loucks' – all I did was take care of it for awhile. It was her energy and spirit that started the magazine and it's still there. I'll never forget Nancy handing me a copy of her very first issue and telling me how she was starting this new magazine and hoping I would like it. I hope she was happy with our version of her magazine.

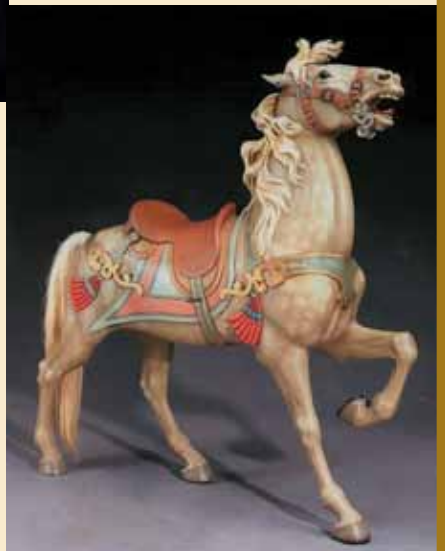
We made a commitment to change the magazine from 10 to 12 issues a year. 48 pages every month in full color. We always made sure to have a great centerfold picture. Added a lot more history with the help of so many of you,



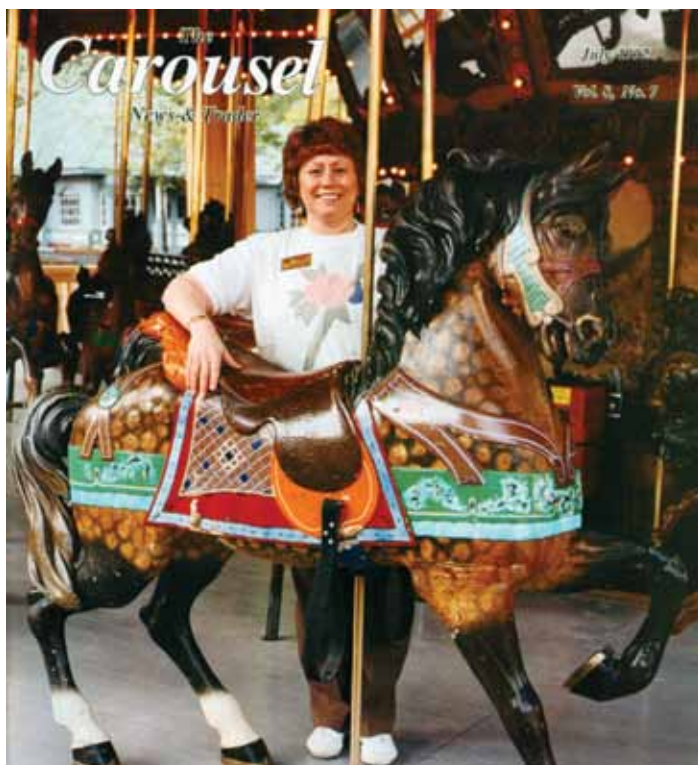
Looking for substantial  
figures to place on a  
historic operating  
carousel.

Carmel, Muller,  
Dentzel, PTC, S&G,  
Illions. Armored.

**George Schott**  
**P.O. Box 9340**  
**Auburn, ME 04210**  
**Call (207) 946-7972**  
**or (207) 754-3630**







**Founder and original publisher of The Carousel News & Trader, Nancy Loucks. Nancy's first issue of the CN&T in Sept. 1986 was made up of folded black & white pages from a copy machine. In December 1988, she printed her first color cover. Sadly, Nancy passed away in the spring of 1992. Her husband, Walter, kept her dream and the magazine going until the spring of 2006, when it was very near extinction.**

and we made it a point to focus on whole carousels not individual animals. The website went from a few static pages to a very large site with almost a million visitors a year. By partnering with Google News, it became the most visited carousel website on the internet. We did the best we could with just Rock doing all of the work. Sorry if we weren't always on time, but you did get an issue every month. We worried more about content than timeliness. Quality of the magazine was always more important to us then getting it there on time.

I want to thank everyone that helped us. Way too many to mention individually. I got to learn who my real friends were and weren't. I wish I would of had more time to put into the magazine myself, but with all of the carousel work – there just aren't enough hours in the day.

Rock will still be a full time employee at Brass Ring Entertainment. From working on new projects, to helping sand horses. We'll be expanding our website for individual animal sales at [www.anticquecarousels.com](http://www.anticquecarousels.com) to help all of those looking for help buying and selling carousel pieces. We will continue working hard to save a few more carousels. I have about 6 or 7 antique machines that I need to find homes for. We've just upgraded my website, [www.carousel.com](http://www.carousel.com), and we have a few surprises we're working on.

There may be lots of changes to the new magazine, just like when I took over. This issue will be a double issue to allow time for the transition. Some may like the changes and

## Amusement Industry LIGHTING SUPPLIES

**Our SMD LEDs:** Are of the Newest Technology, have a Burn Life of Over 50,000 Hours, have No Filaments making them Vibration Resistant, are Totally Encapsulated with Clear-Tough Epoxy making them Weatherproof and Extremely Durable, Produce No Heat to discolor the Turbo AND are from the Originators of LED Turbo Lighting. **OUR BEST IMPROVED DESIGN EVER!**



### E-14 SMD DOUBLE T

120 Volt Power Draw  
12 High Quality SMD LEDs  
0.018 Amps, 0.8 Watt



### E-10 SMD DOUBLE T

60 Volt Power Draw  
12 High Quality SMD LEDs  
0.016 Amps, 1 Watt

Designed to Fit ALL MAKES of Turbo Fixtures



### E-14 COLOR CHANGE BULB

Synchronized Color Changes From  
● to ● to ● On Their Own.  
No Controller Needed!  
18 Super Bright RGB LEDs  
120 Volt, 0.05 Amps, 1 Watt



### S14 BULBS

E-27 Medium Base 10 Super Bright LEDs 0.02 Amps, 0.8 Watts



### G12.5 GLOBE

E-27 Medium Base 10 Super Bright LEDs 0.02 Amps, 0.8 Watts



### TOWER STROBES

E-27 Medium Base 2,000,000 Flash Life Weather Resistant



The Best Source for all  
your Lighting Needs  
Since 1987

**1-800-248-0076** Call for Free Catalog  
**[www.actionlighting.com](http://www.actionlighting.com)**



## Dan's Desk continued...



**The Teddy Roosevelt Dentzel tiger from Edgewater Park, MI. Part of the early Freels Collection. Restored by Nina and Maurice Fraley.**

others won't. I do ask you give the new owners a chance. If you don't like something, let them know. When we took over, there were lots of things people didn't like, and we worked to make the magazine better.

Lastly I want to thank you, the subscriber and carousel enthusiast. Without you the magazine wouldn't be possible. I hope we gave you a great ride on our paper carousel.

*Remember to always reach for the Brass Ring.*



**1905 Dentzel from Playland Park, Seattle. Another of the early Freels Collection restored by Nina and Maurice Fraley.**

### The Passing of Nina Fraley

The carousel world has lost yet another iconic figure and friend with the most recent passing of Nina Fraley. Nina's contributions to the carousel world were many. Maybe the simplest and greatest tribute I can give to Nina in few words ... Just look at the photos in this issue of the restored Illions Supreme horses. Nina didn't paint them, but she taught the artists who did. See page 23 for more on Nina Fraley.

Amphitheaters Pavilions Trellises Gazebos Doghouses Walkway Covers Transit Shelters Signs Fabric Shade

**CUSTOM CAROUSEL HOUSES**

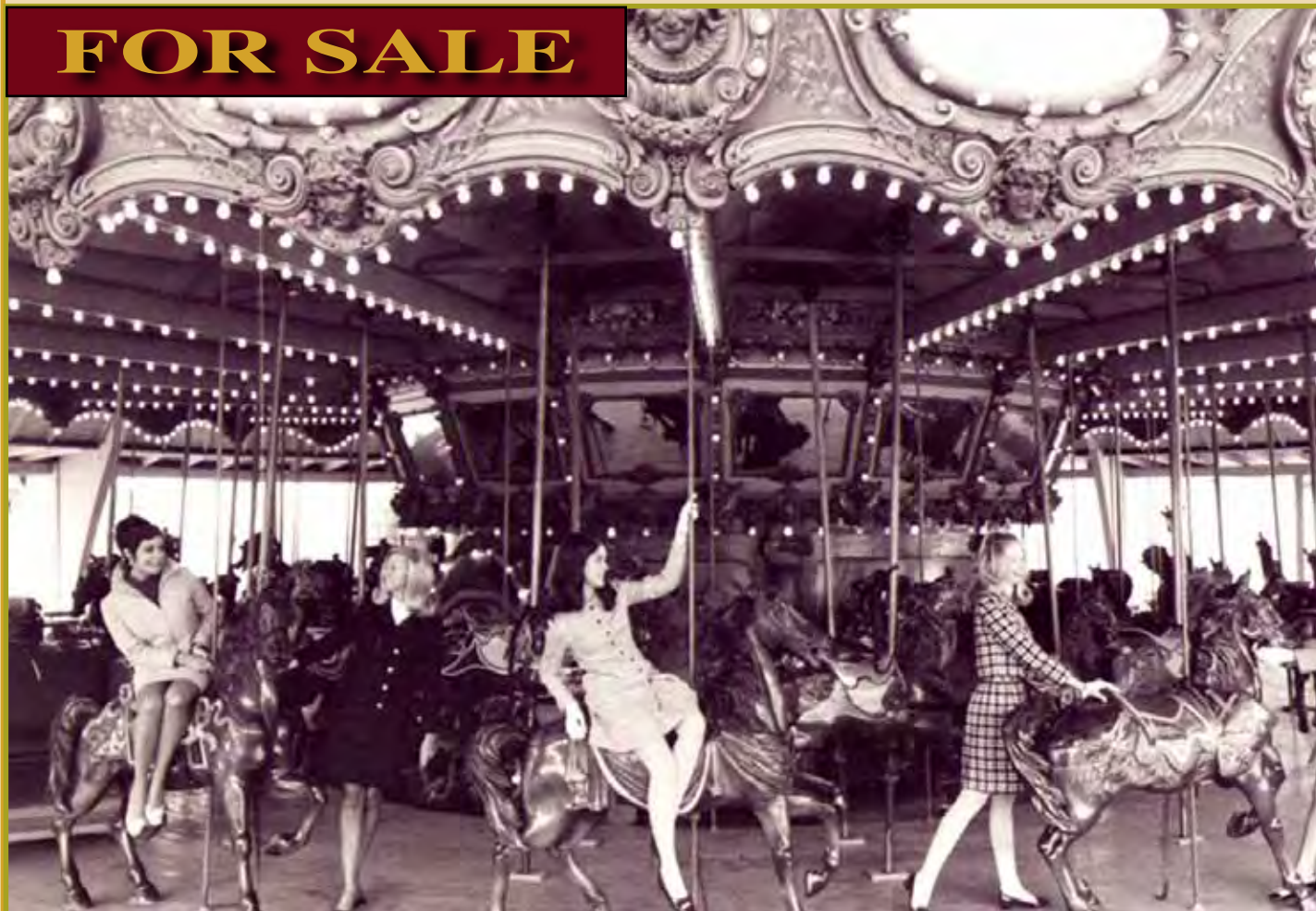
Leader in the design, engineering, and manufacturing of shade coverings for applications in steel, fabric, and wood

**poligon**  
616.399.1963 www.poligon.com



# Historic 1926 Dentzel Deluxe

## FOR SALE



3-Row Menagerie. All original animals. In storage for over 2 decades.



contact:



**Brass Ring**<sup>TM</sup>  
**Entertainment**

ALL THINGS CAROUSEL FOR OVER 35 YEARS

11001 PEORIA STREET • SUN VALLEY, CA 91352  
818-394-0028 • fax: 818-332-0062  
email: [sales@carousel.com](mailto:sales@carousel.com) • [www.carousel.com](http://www.carousel.com)



# SAVE OUR WOODEN CAROUSELS

Notes from Marianne...

## Signature Dentzel to Albany, OR

(EDITOR'S NOTE: This will be the last for sure, but just one more. I recall very early on, in one of Marianne's first columns, when I was still quite new and intimidated, she was talking about museums and I think specifically about museums for carvers themselves. I recall being a bit nervous as I called her to tell her there actually was a Dentzel museum, or soon would be. This would have been 5 years ago or so? So the project in Albany was still somewhat in its infancy and early carving and planning stages, but I knew a Dentzel Museum was always to be part of it. And, I recall talking with Marianne about what a nice group of folks, each and every one I ever spoke to associated with the project in Albany. Clearly, Marianne agreed. Though a beautiful old Dentzel stander, he might look quite simple from afar, but on the saddle is something very few Dentzel animals from either Gustav or William have – a signature. What a won-



Adding a signature was not common not for the Detzel Company making the few signed figures that much more special.

derful and appropriate gift for the nicest folks ever – the folks at the Albany Historic Carousel and Museum... That horse behind Marianne's looks pretty amazing. Will have to make a trip up there sometime soon.)

## Running Horse Studio Restoration

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



[www.runninghorsestudio.com](http://www.runninghorsestudio.com)





*Above and bottom right - This is the horse on display just behind Marianne's at the Dentzel Museum in Albany. He's quite a beauty as well, no signature, but worth a closer look. This Gustav Dentzel piece from 1885 is called "The Gray Stander". It was restored in the mid-'80s by William Dentzel, III.*

**By Tyson Brown**

*Albany Historic Carousel and Museum*

We at the Albany Historic Carousel and Museum would like to announce the acquisition of an impressive and important carousel piece. Graciously gifted to the to the Albany Carousel by the estate of Marianne Stevens, this 1880 Dentzel horse, complete with Gustav Dentzel signature, will be the centerpiece of our future museum. The animal is featured on pg.30 of the seminal carousel anthology, Painted Ponies. We would like to thank the Stevens family for their cooperation and, of course, the "Dame of Wooden Carousels", herself, Marianne Stevens, for her generosity and acknowledgement.

This wonderful animal is currently on display at 503 1st Ave. W, in charming downtown Albany, Oregon. Construction on our new multi-purpose, multi-functional facility will take place in a year or two.

For more information about this rare animal, or information about how you can help the Albany Historic Carousel



*Above - The "Signature" Gustav Dentzel stander gifted by Marianne Stevens.*



meet its goals, please contact us at 541-791-3340, visit our website, [albanycarousel.com](http://albanycarousel.com), or check out our Facebook page at [facebook.com/albanyhistoriccarousel](https://facebook.com/albanyhistoriccarousel).



# Riding With The Rabbit

By Richard Concepcion

## Seaside, NJ, Fire

Thursday September 12, 2013 (the day before Friday the 13th and the day after the nation observed another anniversary of 9-11) a multiple-alarm fire destroyed the South end of the boardwalk in Seaside Park, NJ, which it shared with the borough of Seaside Heights. This disaster came right at the end of the summer season during which time, this New Jersey shore resort fought to recover from the devastation wrought by Superstorm Sandy a little over a year ago.

Throughout both emergencies, nearly 12 months apart, the social media on the Internet came alive within the carousel community as real-time updates on the situations were relayed back and forth with remarkable speed through such websites as Facebook and Twitter. However, for everybody else, the information that was being broadcast was somewhat confusing, especially to those who knew of the location, but not necessarily were completely familiar with the geography or the history of the Seaside community. Some had heard one of the resort's carousels had been damaged or destroyed but were unclear about which one. And so, to clear up any confusion about what has happened there, here is my overview of the occurrences over the past year



**Freeman's Pier on fire in 1955.**

in Seaside Heights & Park in New Jersey along with some background history.

Seaside's first carousel appeared in 1915, set up by the Senate Amusement Company of Philadelphia and was known as the Dupont Avenue Carousel. It was gasoline powered, though its maker is unknown. The ride and its surrounding pavilion actually predated the boardwalk which wouldn't begin to appear for at least another year. By that time, the business at Dupont Avenue didn't meet expectations so it was sold to Frank Freeman, who replaced the gas-driven carousel with an electric one built by Dentzel and carved by Muller. Freeman continued to add more amusements and attractions around the carousel that eventually built up to a full-size park on the South end of the boardwalk.

The boardwalk was completed in stages by 1921. It wasn't until a decade after that when the foundation for the Casino Pier appeared at the North end of the original boardwalk with the arrival of a second Dentzel carousel in Seaside Heights. This ride survived a 1928 fire that destroyed Island Beach Amusement Park in Burlington, NJ. After its rescue from that blaze, it was rebuilt for its new home on the shore and filled out with horses from Looft and other carvers, resulting in the mixed herd on board today. Thus completed the carousel "bookends" that bracket the Seaside Heights/Park boardwalk, although eventually the boards were extended a few more blocks North of the former Island Beach ride. Just as with Freeman's on the South end of the boardwalk, a full amusement park sprouted up around this later carousel, stretching out over the beach towards the ocean onto the so-named



**Left - Aerial view of Casino Pier, circa 1937. Right - The boardwalk to Freeman's circa 1920s.**

Photos courtesy of Floyd Moreland





*The original Freeman Pavilion, with a Dentzel-Muller Carousel inside.*

Casino Pier.

While the disasters that have befallen the Seaside resort over the past year have garnered fresh headlines, they were more of a case of history repeating itself here. Portions of the boardwalk were severely damaged during the Great Atlantic Hurricane of 1944 and in 1955, a devastating fire destroyed the original Freeman's amusement resort, consuming the Dentzel-Muller carousel and surrounding pavilion. But Freeman's vowed to recover from the fire, and did so the following season with the second-hand purchase of another classic carousel to replace their Dentzel. This carousel was an ornate Illions-Borrelli creation that served two previous venues in Coney Island, NY, first inside Chafatino's restaurant on Surf Avenue, then as part of Weber's

bathhouse on the Coney boardwalk. It would turn as the centerpiece of the rebuilt Freeman's arcade for the next three decades.

With the arrival of the 1980s came the great attrition of classic carousels across the country as prices and collectible value for the individual horses exploded in the antique marketplace, an unfortunate side-effect of the increasing awareness of American carousel history brought to the forefront by the preservation movement. Many old rides were lost on the auction block and dispersed even here on the New Jersey shore. The pressure was certainly felt in Seaside Heights and Park.

At the Casino Pier, the owners were seriously consider-



*Freeman's Carousel shown above ca. 1927.*

Photo courtesy of Ken Weaver

*These photos from Richard's scrapbook of Freeman's Illions were pretty discolored. I tried to bring them back a little.*

*You shouldn't ever toss your old carousel photos no matter how bad they look -*

*Photoshop can do a lot and once a carousel is gone, every photo of it has value.*



ing selling off their Dentzel-Looff-Mix carousel piecemeal, but Dr. Floyd Moreland, professor at the City University of New York, stepped in. He spent many summers of his youth riding the carousel and offered to rehabilitate and maintain the historic ride. And after convincing the pier management, he got permission to perform the needed work with the help of volunteers he rounded up. The job was completed over a number of years, funded by cash contributions from carousel enthusiasts. The Casino carousel was then renamed in Floyd's honor and he became official caretaker of the ride.

Things didn't fare as well at Freeman's Arcade later that same decade. The aging Illions carousel was having maintenance issues, and according to the owner, had become more valuable than it was useful as a ride – so the merry-go-round was gradually broken up. First, the wooden horses were replaced with metal ones, then, by around 1989, the entire ride was replaced by a new Chance fiberglass 4-row carousel. Ironically, there was at least one molded horse on this modern carousel with the same pose as a wooden Illions mount that was sold off. So, while the replacement



50-foot Chance filled out the footprint of the Illions, it never could escape its shadow, and longtime riders did notice.

Early in 2002, the Casino Pier was placed under new ownership and the Dentzel-Looff carousel was quietly listed as for sale through a rides broker in Wildwood. Over this and other issues, Floyd Moreland eventually resigned his position as the carousel's caretaker, though the ride still bears his name.

This brings me now to the hurricane that crossed this beach just over a year ago. Forever to be remembered as Superstorm Sandy, it tore through the two boroughs and left a devastated North Jersey shoreline in its wake. The entire Seaside boardwalk was torn to shreds, as were the two amusement piers. Most famously seen on the national TV news was the shot of the Jetstar roller coaster sitting in the Atlantic Ocean along with two thirds of the Casino Pier collapsed along with it. The Moreland carousel was on the land side of the pier and safely made it through the storm protected by the original round pavilion. However, the power connections to the pier were severed by Sandy, and the carousel had no electricity to turn on for more than six months until just before the summer 2013 season was to start.

On the south end of the boardwalk, the Chance fiberglass Freeman's carousel survived Sandy in its pavilion as well, but everything else immediately attached to it was destroyed, including all of the Funtown Pier rides, a restaurant patio, and a video/pinball arcade loaded with vintage machines.

Declaring that "New Jersey is Stronger Than The Storm", Governor Chris Christie marshalled all of the State's resources to aid the Seaside resort's rebuilding efforts to recover sufficiently in time for the summer. The boardwalk was hammered back into shape, the shops, arcades and restaurant-bars reopened, and the carousel on the Casino Pier was finally plugged back in, all by Memorial Day weekend.

It was in the middle of August that I made a long-overdue visit to Seaside Heights. I arrived in town after spending the previous day further down the shore in Ocean City, where I had been riding the state's only other remaining classic beach front carousel at Gillian's Wonderland Pier. Walking onto the rebuilt boardwalk from the bus stop, I found myself at the Midway Steakhouse stand, one of many businesses



*A row of Illions jumpers at Freeman's.*





**Early 1900s Freeman's on the Beach postcard.**

whose quarters were severely damaged by Sandy. Like most establishments here, they rallied to rebuild and reopen in time for the Summer season. I first headed north, to the Casino Pier, noting how fresh the lumber still looked that made up the planks of the boardwalk along with brand new street lampposts lining the railings. All of the arcades, bars and shops on the boards had come back to life for the 2013 summer. The surviving one-third of the Casino Pier was operating with a smaller assortment of portable replacement thrill rides scattered on the deck, while the landed indoor portion of the pier seemed pretty much normal. The Floyd Moreland Carousel had been turning all summer long, and even enhanced with the revival of its Wurlitzer 146-A band organ that had been kept silent for the past several years.

Turning my attention now to the Seaside Park end of the boardwalk to the south, there seemed to be considerably more damage to the amusement infrastructure here, so much that only the Chance carousel inside the circa-1955 pavilion was undamaged and operating. The owners of the Funtown Pier have plans to rebuild their park but were unable to get any construction going in time for the 2013 season. The site of the pier remained fenced off, with only splintered remains of the deck rising up from the sand along with the still-standing drop tower and slingshot, though

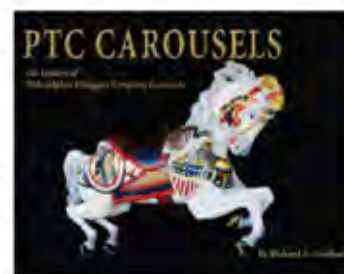


**Richard aboard the Chance carousel that was reported as being destroyed by Sandy (actually, they reported it as Floyd's first). Neither carousel was destroyed by Sandy, however the fire did get the Chance machine this time.**

# Carousel History Resources

*"... This should become the reference book for the PTC enthusiast and historian."*

Bette Largent  
NCA President



*"Reviewer's Choice... Tracing the history of many of the carousels through their use to the modern day, PTC Carousels is a strong pick...."*

Midwest Book Review

***"PTC CAROUSELS" recently received first place awards in the Beverly Hills Book Awards national competition in "History" and "Coffee Table Book" categories. The awards recognize excellence in cover and interior design, and aesthetic components that demonstrate outstanding presentation."***

***PTC Carousels: The History of Philadelphia Toboggan Company Carousels by Richard A. Gardner. 192 pp., 324 photos, Library Edition with dust jacket. ISBN: 978098254685 ..... 39.95***



*"Exhaustively researched and lavishly illustrated... a visual treat."*

Art & Antiques Weekly

*"A welcome addition to the collection of anyone who appreciates carousel art."*

Carousel News & Trader

***Flying Horses: The Golden Age of American Carousel Art, 1870 - 1930, by Peter J. Malia, 200 pp., 250+ photos ISBN: 9780982546826, Limited, Signed, and Numbered Edition .....\$49.50***

Available from the Connecticut Press at:

**[www.connecticutpress.com](http://www.connecticutpress.com)**

**or call: 1.203.268.6784**

All major credit cards accepted.



## Freeman's Arcade Outside, circa 1987.

Pier, and surrounding shops are being cleaned up, with the job expected to be completed by December. Plans for rebuilding this part of the battered resort have not been announced yet.

So, in looking back at the history of the Seaside resort boroughs of New Jersey, we can see how cyclical fate can be over the past century here. From the first carousel attraction raised here nearly 100 years ago, to the fires that destroyed their parks half a century later, and again another half century beyond that. After being battered by a storm then ravaged by a fire all within a 12-month period, there is always hope that the attractions lost here will return again as they did nearly 50 years ago. Already, State and

Federal aid has been pledged for this purpose, out of funds allocated for disaster relief from Superstorm Sandy.

But will a major park-size carousel come back to this end of the boardwalk? Only time will tell. And, of course, I will re-

there was no surrounding board surface to even approach the ride fragments. Back inside the pavilion, as I had at Casino minutes earlier, I climbed aboard for a ride on the Freeman's carousel, which now shared the building only with the Berkeley Sweet Shop candy counter and a handful of video games. Everything else in the entertainment center having been swept away by Sandy. Little did I know, that would be the last time I would ever ride this carousel.

Less than a month after my visit, the south end of the Seaside boardwalk was on fire. The blaze started somewhere beneath the Kohr's Frozen Custard stand, (not in the stand itself), and quickly engulfed the surrounding shops and stands that had survived Sandy, and had struggled through the summer to make a comeback. Strong winds ahead of an approaching weather front fanned flames and kept them burning for nearly ten hours. The Freeman's Arcade pavilion that replaced the original 1915 pavilion destroyed in the 1955 fire, was in smoldering ruins now in 2013. The fiberglass carousel horses were melted away with the burned-out centerpole drooping over to the side. The fire continued to make its way up the boardwalk into the Heights, but the courageous firefighters then made their last stand four blocks north of Freeman's by creating a break line – chopping up portions of the boardwalk that were rebuilt just a few months earlier. But, the fire was stopped, and everything past the break was saved, including the Casino Pier.

The follow-up investigation revealed that the fire was caused by electric wiring which was damaged earlier by Sandy – but buried underneath the boardwalk and hidden in the sand that had been shifted by the hurricane.

In the months following the fire, the charred remains of the Freeman's Carousel arcade, Funtown



*The Floyd Moreland Carousel.*

report on that here later when it is known. One more thought to ponder ... remember that Illions-Borelli carousel brought here from Coney Island to replace the Dentzel-Muller that was destroyed in the 1955 fire? Assuming that all other events remained the same, was the fate of that carousel already predetermined? Had it not been dispersed by 1989, wouldn't it have burned this year anyway? Neither destiny is desirable to those who cherish and ride these attractions. But if there is any consolation, the wooden horses and the rounding boards that sheltered them still exist – disembodied – but at least somewhere. That would not be the case if they served as fuel to a fire.

For now, the merchants and residents of Seaside Heights/Park have augmented their slogan, from "New Jersey, Stronger Than The Storm" to include "Better Than The Fire". We are all confident that they are.



**The Fun Town Pier is shown here after the storm damage from Sandy, but before the fire.**



# Oscar C. Buck, an early Carver and Manufacturer of Carousels



*The Disneyland carousel is populated by horses from a number of carousels, two Dentzels and a Looft among them.*

**By William Benjamin, Ph. D.**

*Special to The Carousel News & Trader*

Jean Whitlinger contacted Roland with the following message. "I am looking for information about my great grandfather O. C. Buck who emigrated from Germany to NY in the 1800s. I am told he was a carver for Looft and was known for carving big ears on his horses. My cousin found that he had a company that made fixtures for carousels and once saw a picture in a book that had his name on the metal parts. He went on to own carnivals on the east coast but I would love to find an example of his carvings. Do you know of anyone who could assist me with this?"

Roland forwarded the message to us. Since it appears that very little has been documented about Oscar C. Buck, we investigated his history and carvings.

## Buck Family History

A framework for further research on Oscar C. Buck was found in United States Federal and New York State Census records dating from 1900-1940 as well as his Naturalization document. He was born on January 22, 1867 in Hohenzollern, Germany, and learned to carve as a young boy. He arrived in New York City at the age of 16 on January 22, 1883. He later met Rose Heimer, a native



*These two jumpers, not like all the others, are thought by some to be carved by O. C. Buck. Barbara Williams photos*

of Brooklyn, and they married on his birthday in 1889. They had 6 children, Emilie (b. 1892; married Joseph M Crennan), Margaret J. (b. 1894; married J. C. Turner), Oscar C. (b. 1896; married Mazie Stapleton), Gertrude C. (b. 1898; married Frederick H. Van Bell), Claire H. (b. 1900; married Thomas J. Dowling) and Howard (b. 1903). Oscar and Rose celebrated their 50th wedding anniversary in January 1939 (*Long Island Daily Press*, January 7, 1939). Almost all information found about Oscar C. Buck uses this spelling for his name. However, when he signed his Naturalization document on October 18, 1892, he signed his first name as Os-

kar, the German equivalent of his Americanized name of Oscar. As will be shown later, his son, Oscar C. Buck, became a prominent carnival operator. The different legal spelling of their first names explains why his son is not a "Jr".

His professions listed in these documents are as follows: carver (1892), carver (1900), carver – wood (1910), manufacturer (1915), cabinet maker (1920), wood carver – son's shop (1930), wood carver – furniture factory (1940).

## Oscar C. Buck at age 72.

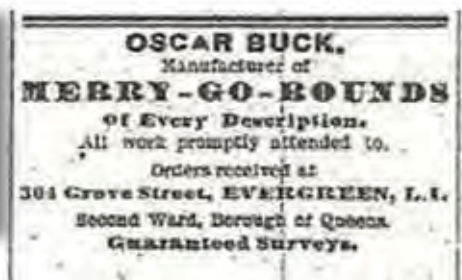
*From Long Island Daily Press, January 21, 1939*



OSCAR BUCK



*An early Stein & Goldstein horse with just one pronounced buckle on a small carousel inscribed 'Oscar Buch, Hand and Steam Riding Devices, Jamaica, New York'. (Canadorago Lake Park, Richfield Springs, New York)*



**Above - Oscar Buck advertisements. "The Newtown Register", December 31, 1903 (left) and March 8, 1904. Left - An Oscar C. Buck carousel shown in "Fairground Art" page 81. Note that Canadarago is misspelled. Also, the authors call the horse a Stein & Goldstein aboard an Oscar Buck carousel, yet comparing the face of this figure to some of the others in this article, it may well be a Buck carving in the style of S&G. Photo reprint courtesy of "Fairground Art" by Geoff Weedon and Richard Ward. Abeville Press, New York. 1981 (If this great book is not part of your carousel library, it really needs to be).**



**Left - "White jumper; Oscar Buck carving on Casino pier, Seaside Heights, NJ, showing elements from S&G, Illions and Carmel. I haven't seen any Loeff elements on Buck horses." - Lourinda Bray (Eric Pahlke photo)**

## O. C. Buck Carousel Manufacturing

Oscar C. Buck was interviewed for an article entitled *Buck Tells Tale of Dead Art - Jamaican Made Fiery Horses for Old-Time Merry-Go-Rounds* that was published in 1939 and provides many details about his career (*Long Island Daily Press*, January 21, 1939). He stated that when he arrived in the United States he went to work for a, "merry-go-round maker in Gravesend, Brooklyn", and subsequently went into business for himself. After living in the Evergreen section of Ridgewood, Queens, New York, for 18 years, he moved to Jamaica, Queens, New York, where he lived until 1921 -the year he manufactured his last carousel. Advertisements for his carousels show that he had a manufacturing address at 304 Grove Street, Evergreen, Long Island, until at least 1904 and subsequently relocated it to 85 Fulton Street, Jamaica, Queens, New York. Buck not only carved horses but he, "and his helpers made the chariots too, with their gingerbread decorations and curlicues, where mothers road with timid children. They made all the wooden parts for the merry-go-round - everything but the metal poles, the steam engine and the organ. The whole outfit, if it was a 42-horse full-size machine cost six or seven thousand dollars....two Buck merry-go-rounds were shipped to South America and others have gone all over the country with traveling carnivals. Every one of the whirling steeds had to be different in the old days. Some were doc-

ile, with heads down, and some were snorting ones with teeth bared and heads high in the air." "The Buck children...all had rocking horses just like the ones on the merry-go-rounds, scaled down to the right size." Buck indicates that manufacturing carousels was winter work. In the spring, he ran a carousel at Distler's Park and for many years ran one at the Mineola Fair Grounds. At the time of the interview, he lived in Hicksville, New York and the shed behind the house held 42 carousel horses from the carousel he used to run at the Fair Grounds. However, those were from a carousel that he had purchased. An interview with Oscar C. Buck's son, Oscar, is included in the book *Carnival* (Arthur H. Lewis, Trident Press, 1970). His son states, "When I was old enough, my father and I went into business together. We got a contract to make merry-go-round animals for the Luff Company...." Most likely these were for Charles I.D. Loeff and the author misspelled his name. Since his son was born in 1896, the time period for this was probably around 1915. It isn't known if the link with Charles I.D. Loeff was the previous employment of Oscar C. Buck by Loeff prior to his starting his own business. Jean Whitlinger has mentioned that her great Aunt Margaret recalled how, "she and her brothers and sisters helped their father paint the horses. Once the carousel was completed he would set it up in the back yard so that the children could ride on it".

An "Oscar Buch" carousel is shown in *Fairground Art*. See Above (Geoff Weedon and Richard Ward. Abeville Press, New York. 1981). It is described as a small carousel inscribed "Oscar Buch, Hand and Steam Riding Devices, Jamaica, New York". It isn't known if the spelling "Buch" is a mistake or if it is the original German spelling of his name. It is reported that this carousel was, "purchased by Master Woodcarver Gerry Holzman in the 1980s. He is the





**THE NEW REGIME**—Top management of the O.C. Buck Shows is introduced this year by veteran Oscar Buck. Don Miller, left, is new concessions manager. Roland Page, a full partner with Buck, right, is the son of Bill Page (Page Combined Shows), whose operation has no relation to this one. (AB Photo)

Amusement Business, October 21, 1967

#### **O. C. Buck Shows in "Amusement Business" in 1967.**

carver that created the Empire State Carousel at the Farmers' Museum, in Cooperstown". (The Mercury. Growing up near Canadarago Park. Don Urtz. September 15, 1910)

The earliest advertisements for Oscar Buck carousels that we have found ran in The *Newtown Register* beginning in late 1903 and through 1904. Two examples are shown (left). It can be seen that at this point, his business address was in Evergreen, Long Island and was likely his first place of business after being an apprentice with the manufacturer in Gravesend.

An article in the August, 1951 issue of *Greater Show World* about the Floyd E. Gooding family of carnival owners describes how, in the early 1900s the uncle of Floyd, John Gooding, sent a letter to Oscar C. Buck, "the man who built track Merry-go-rounds in those days and on receipt of a reply ordered the machine ... Uncle John operated it at Jefferson, Warren and Kinsman and other Fairs in Ohio ..."

In 1912 Oscar Buck was issued a building permit for a carousel and a frame swing at the corner of Myrtle Avenue

and Covert Avenue in Ridgewood, New York. Cost \$75. (*Daily Star* April 19, 1912). It is interesting that he didn't list this location in his *Long Island Daily Press* interview.

Several advertisements have been found dating to the time that Oscar Buck had his business address in Jamaica, Queens, NY.

**"JUMPING-HORSE CAROUSELS FOR SALE.** Two and three abreast machines. Also one three-abreast stationary machine. OSCAR BUCK. Mfr. of Carousels. 85 Fulton St. Jamaica, New York." (*The Billboard*, November 18, 1916)

**"CARROUSELLES.** A few used Two and Three-Abreast Jumping-Horse Machines on hand; also extra Figures. OSCAR C. BUCK. Manufacturer. 85 Fulton St. Jamaica, New York." (*The Billboard*, December 20, 1919)

**"THREE-ABREAST JUMPING HORSE CAROUSELL.** For park purposes; used one season. 36 horses, 3 chariots, price, \$2400 cash. Cannot be built today for less than \$5000. OSCAR C. BUCK. 85 Fulton St. Jamaica, New York." (*The Billboard*, April 17, 1920)

#### **O. C. Buck; The Son Who Ran Carnivals**

Having a father and son with identical professional names, working together at times, and also working in somewhat similar industries somewhat complicates research on them. A search of various iterations of O.C. Buck led to finding more than 1000 advertisements in various publications almost all of which related to Oscar's son who became a prominent traveling carnival operator. We refer to him hereafter as O. C. Buck. *The Pictorial History of the Carousel* by Joe McKennon, Carnival Publishers of Sarasota, Sarasota, Florida, 1977 lists the O.C. Buck Shows running from 1933 to 1969. We focus on key aspects of O.C. Buck's business and its links to his father's carousel manufacturing career.



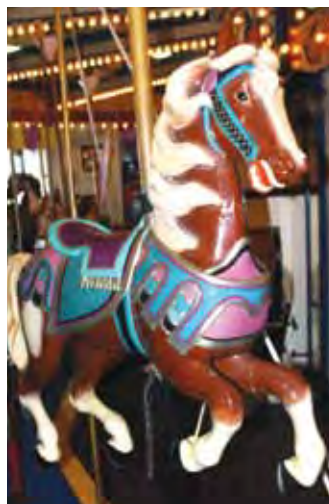
**This summer, Jean found this photo set being offered on EBay. It was listed as such: "CARNIVAL!! O. C. BUCK SHOWS PHOTOS- SET 3-LOOK-WOW!!-GREAT CARNIVAL PHOTOS-SET. THIS SET IS OF 12-4X6 BLACK & WHITE PHOTOS OF O. C. BUCK SHOWS CARNIVAL. GREAT TRUCK SHOW ON EAST COAST. ALL MY PHOTOS ARE REPRINTS FROM DISKS, PHOTOS OR NEGATIVES. This one shot of the midway shows the carousel. The rest of the photos were pretty much trucks and typical carnival rides. Unfortunately, no photos showed any "Buck Shows" signage.**





**A partially armored Buck jumper aboard the Disneyland mixed carousel.** Eric Pahlke photo

As shown above previously, O. C. Buck was born in 1896. In the 1915 New York State Census he is shown to be working with his father as "Manufacturer". His 1930 United States Census lists him as, "manager carnivals". Most documents that we have found show his name as Oscar C. Buck. His World War I draft registration lists him as Oscar C. Buck, living at his father's 85 Fulton Street address. His World War II draft registration card lists him as Charles Oscar Buck and he was, "enroute, O.C. Buck Shows". Over the years, the names of his business included The Long Island Carnival Company. (The Billboard, August 2, 1919), Long Island Amusement Shows (treasurer) (The Suffolk County News, August 13, 1920), O.C. Buck Expositions, Incorporated which was co-owned with his brother-in-law, Cornelius Stapleton (Saratoga Springs Saratogan, August 27, 1934), O.C. Buck Shows (Amsterdam NY Daily Democrat and Recorder (various dates ranging from 1941 to 1968) and his business subsequently merged with a company run by Roland Page to become the Buck-Page Exposition (CircusHistory.org message board posting by Fred Dahlinger).



**Two more jumpers on the Floyd Moreland carousel attributed to O. C. Buck**



Photos courtesy of Eric Pahlke

O. C. Buck passed away on October 5, 1971 while putting his show into winter quarters in Greenville, NC. (The Times Record, Troy, N.Y. October 6, 1971) At that time, he is shown as being married to his second wife Carole L. Buck and having a son, Oscar Buck, Jr.

In the previously mentioned book, Carnival, O.C. Buck discusses a carousel horse that he and his father carved together in 1916 and which he continued to run on a carousel in his carnival show, "Mr Buck has a favorite, a huge black stallion christened King, lovingly carved by Oscar and his late father, another Oscar C. Buck, more than half a century ago. It has been in almost continuous use ever since.... Last year in Gastonia, North Carolina, he was ridden by the great-grandson of a youngster, who was on King a couple days after the horse left our shop in Jamaica, Long Island, June, 1916. Came upon me afterward and told me. I shook his hand and wrote out a lifetime pass good for the man himself, his great-grandson and for his great-grandson. I won't be around then....From his trailer window, Oscar can...see the merry-go-round...Every time the ride comes to a halt, King is in his owner's direct line of vision. This is no accident. It's an unwritten, yet strictly observed rule, no



Photos courtesy of Lourinda Bray

**Photos of the Brasington's O. C. Buck jumper.**





Eric Pahlke photo

matter where the carnival is set up." According to a worker at Buck's carnival when O.C. Buck passed away, King "was removed and the space was left empty for the next season. (jbandsma posting at [www.knittingparadise.com](http://www.knittingparadise.com))

O.C. Buck further indicated in the interview that, "Until 1932 every horse, every lion, every tiger, every leopard and every other animal was hand-carved. They were beautiful, each one different, real works of art."... and then more about King "my favorite is the first one I used on my own merry-go-round. It took the pair of us more than a week to carve it ... we called him King".

## Distinguishing Features of Oscar C. Buck Carousel Figures

By Lourinda Bray

I was part of the Buck discussion with the Summits, Eric Pahlke and Brian Morgan during the writing of Eric's second book, *Treasures from the Golden Age - East Coast Carousels*. I also visited the Buck horse at the Brasington's home. Here is what I think are identifiers. On a single horse you'll see elements from S&G, Illions and Carmel. For example, the armored horse at Disneyland has the rolled over chest blanket that says Illions, but your mind says, "I can see S&G, but not really". And the eyes are looking more forward than one would expect. Also, the upper row of teeth are curved. Central Park has a couple of OSR S&Gs with curved teeth, but that's not the norm. All of the Casino Pier horses on the inner rows have these interesting teeth.

If you go horse by horse, you'll see a saddle that ends in a fringe. Ever see this on anything other than an S&G? Then you'll see a mane that combines the flipped back short tendrils of a Carmel mane on the top half of the neck, and

the long "C" shaped tendrils of an S&G. Then you'll see the breast shield of an S&G with the saddle and shavrack shaped blanket of an illions and a Carmel mane. And it just goes on that way. Jo Summit says she thinks the two Carmels on Griffith Park are Bucks also.

**Treasures from the Golden Age  
East Coast Carousels  
by Eric C. Pahlke**

featuring 35 classic hand-carved wood carousels still operating along the East Coast from D.C. to Boston, plus newly carved carousels and museum collections ... beautiful photos ... updated histories.

a must have book for all carousel lovers!

Second in a planned series of books covering the country.

Order today at [www.eastcoastcarousels.com](http://www.eastcoastcarousels.com)

# SPECIAL COLLECTION OFFERING

## ALL FIGURES PRICED TO SELL

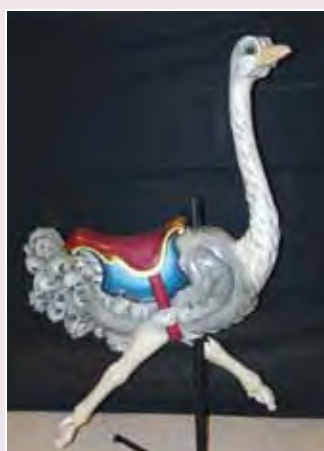
### ALL FIGURES BEAUTIFULLY RESTORED FEATURING LISE LIEPMAN PAINT



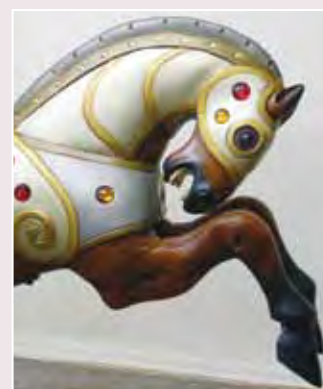
Looff from Goddard Park, RI.  
\$15,500 ~~\$13,500~~ **\$11,500**



Dentzel deer.  
\$14,500 ~~\$10,500~~ **OBO**



1924 Dentzel Ostrich.  
\$22,500 ~~\$17,500~~  
**\$13,500 OBO**



Armored Parker with high back  
cantle and jewels. \$7,500 **\$6,750**



Herschell-Spillman **\$3,000**



Parker Trotting Jumper.  
\$4,500 **\$4,000**



ca. 1920 Dentzel Pig  
\$9,500 ~~\$7,500~~ **OBO**



CW Parker Flowered Jumper.  
62" L. \$7,000 **\$5,500**



Parker Chariot side **\$3,000**



Armitage Herschell Jumper  
\$3,750 **\$3,000**



Allan Herschell Jumpers  
\$3,500 **\$3,000 ea.**



Allan Herschell Rooster.  
\$8,750 **\$7,500**



CW Parker from Spring Lake  
Park, OK. \$5,000 **\$4,500**

**These are the last figures from an amazing estate collection. It's time to find these beautiful animals a new home.**

**– ALL REASONABLE OFFERS WILL BE CONSIDERED –**

**626-639-0313 • [antiquecarousels@gmail.com](mailto:antiquecarousels@gmail.com)**

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



---

# Ground Breaking Carousel Preservationist & Restoration Artist

## Nina Fraley - 1927-2013



**Nina Fraley, left, with artist protegees and friends, Lise Liepman and Pam Hessey in the spring of 1989 at a banquet hosted by Larry Freels for the opening of his San Francisco Carousel Museum M.C. Illions show..**

### By Rol & Jo Summit

*Special to The Carousel News & Trader*

**T**he carousel community has lost yet another of its founding matriarchs. And we have lost a cherished friend. Scarcely more than a year after Marianne Stevens left us, Nina Fraley passed away on October 22 after several years of declining health.

Unlike the other leaders in the carousel revolution, who explored the culture in retrospect, Nina was born into the outdoor amusement industry. Her father, Carl Phare, was a noted designer and builder of roller coasters. As a toddler, she moved into the perimeter of Seattle's Playland Park, taken over by her family when the previous owner defaulted on the contract for the new Phare coaster. She grew up immersed within the sights and sounds and aromas

of the family amusement park, ultimately sharing the management of her beloved Dentzel menagerie merry-go-round with her new husband, Maurice. Tobin, the first of their three children, grew up on his grandfather's knee and had the run of the park. The Funhouse was his childhood playhouse until he graduated to "souping-up" the electric cars of the Redbug ride for clandestine midnight races with his buddies.

When Nina and Maurice opened an art gallery in Berkeley, California, they called it the Redbug Workshop, and

when they inherited the carousel in the early sixties, the Redbug became the Bay Area mother lode of carousel art. Nina and Maurice didn't just sell carousel animals, they researched their backgrounds, restored their substance and established the state-of-the-art of graceful decoration.

**Maurice and Nina Fraley, right, with Jo Summit, ca. 1884 at a [John] Daniels Den gathering.**





**In 1977 the Tilden Park carousel ownership transferred from the Davis family to the East Bay Regional Parks District. Maurice and Nina Fraley completed a full restoration of the Herschell-Spillman menagerie figures. The photo above is from a cover story on the Tilden Park carousel restoration in "Americana" magazine, September/October 1979.**

Their customers became their dear friends within an expanding community of dedicated carousel aficionados. They celebrated together with pot-lucks, masquerades and holiday galas. They pooled their talents and energies to mount shows in banks and other public buildings, all inspired by Nina's mission to publicize and venerate the under-rated glory of the carousel.

Nina's formative pebbles in the Playland centerpiece, Bitter Lake, created a ripple effect across the country that still enhances the landscape of the carousel world.

It is Nina who coined language to better describe the emerging fine points of detail in carousel figures like, *Romance Side*, and *Country Fair Style*.

She encouraged Larry Freels to establish the world's first Carousel Museum, in San Francisco. Her role there as restoration decorator, and her work with Tobin to establish his restoration studio, inspired an emerging generation of specialty painters, most notably Lise Liepman and Pam Hessey. The studio established professional status for such proteges and offered an unprecedented renewal resource for collectors with worn and faded treasures. Tobin's iconic signature line of miniatures and ornaments gave pleasure to thousands of new collectors, and his books enlightened as many more.

#### **NCR Founding and On to Asilomar**

Nina and Maurice were founding members and enthusiastic supporters of the NCA - National Carousel Association (originally, NCR - National Carousel Roundtable). They distinguished themselves as congenial champions of the right



**Several years ago, Nina realized that she would never get around to restoring her much-loved, seriously disintegrated little Parker, so she asked John Hughes to take on the heroic task. John took the job, despite knowing that such a basket case could never justify the rescue effort, nor be remotely affordable. He proposed turning it into a surprise gift project, discounting his time with support from the Asilomar regulators. Nina's restored jumper was unveiled from under a sheet for presentation in 2007 in honor of her creation of *Carousel West*. (See CN&T Oct. 2007 for the full story.)**

to supply collectors with carousel artifacts, at the risk of being stigmatized as a threat to operating carousels.

**"Let's get on with the job of educating the public to the value of the heritage of wooden carousels, both as functioning machines and as art".**

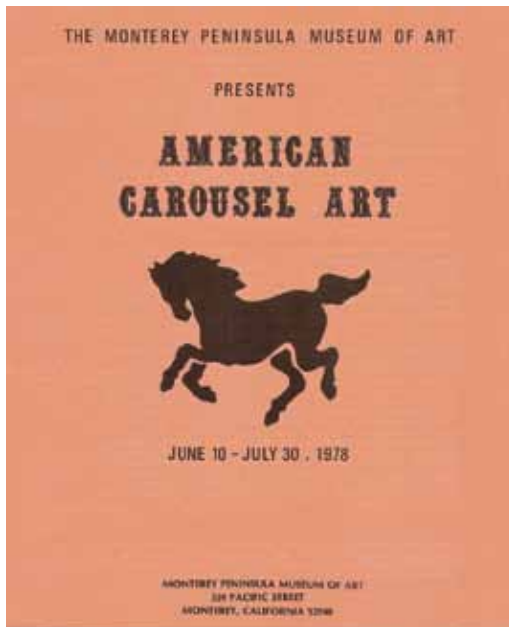
**– Nina Fraley**

Nina served as an elected NCR director and member of the Executive Committee for 1975 through 1977. She sponsored the very ambitious, premier West Coast convention in Santa Clara, October 22-24, 1976. Her program was designed for enlightenment and entertainment. It featured a C.W. Parker "Kansas Country Fair" theme, workshops on restoration, and a show in the Triton Museum of San Jose. The banquet offered Nina-created souvenir napkins and a spirited troupe of square dancers including Lise Liepman and Tobin.

That fourth convention proved to be the last peaceful gathering of the NCR. The Board of Directors had become divided over the proposed censure of a member/collector who had broken up an operable carousel. Nina offered the defense that saving individual carvings from destructive neglect was a legitimate form of conservation. Her voting message to fellow directors begged for a reasonable compromise: "Let's get on with the job of educating the public to the value of the heritage of wooden carousels, both as functioning machines and as art".

Nina chose not to attend the divisive fifth conference in Atlantic City (September 16-19, 1977) which triggered the establishment of the rival American Carousel Society (ACS). She and Maurice were among the 25 NCA members who announced their resignation in January, 1978, via a letter to the membership complaining of "... increasing hostility





### ***The Carousel West birth announcements mailed April 13, 1978***

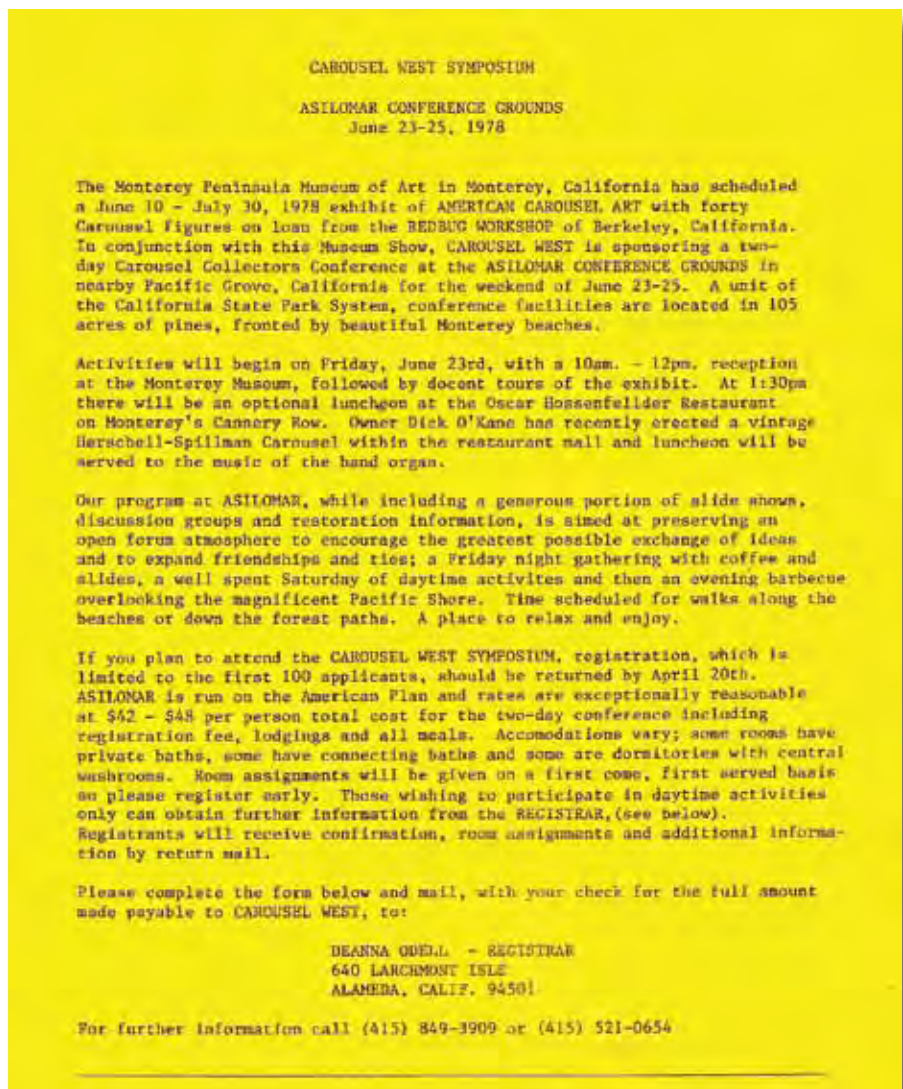
directed towards collectors (and) failure to recognize that collectors are also conservationists ... “.

One of Nina's most outstanding legacies is her successful effort to restore the cordial spirit that had engendered the founding of the original organization. In less than three months after announcing her NCA resignation, she had mailed invitations to her Bay Area colleagues and other friends to come together into a demilitarized refuge. She offered yet another show, *American Carousel Art*, at the Monterey Peninsula Museum of Art in conjunction with *Carousel West*, “A two day Collector's Conference at Asilomar Conference Grounds in nearby Pacific Grove, California, for the weekend of June 23-25, 1978”.

As further promised in the mimeographed invitation, “Our program at Asilomar, while including a generous portion of slide shows and restoration information, is aimed at preserving an open forum to encourage the greatest possible exchange of ideas and to expand friendships and ties. ... A place to relax and enjoy”.

That promise has been fulfilled annually in each of the 34 subsequent meetings of *Carousel West* at Asilomar. We have learned together, dined together, partied together. We have celebrated together and mourned together in the natural progression of births and unions, divorces and deaths. There is no need to state the underlying premises of civility and respect; they are self-fulfilling in the enduring climate of mutual interests and affectionate connection.

*Nina Fraley has lived and died in the celebration of carousel art. May her spirit live on as a prevailing force for enlightenment, encouragement and peace within the world of the carousel!*



***“Nina Fraley has lived and died in the celebration of carousel art. May her spirit live on as a prevailing force for enlightenment, encouragement and peace within the world of the carousel!” – Rol Summit***



***Nina with restorer, John Hughes, at the unveiling of the Tribute horse at Asilomar in 2007.***

# The Best of All Possible Mothers...

Tobin Fraley

Obituaries are odd. One attempts to distill however many years into a few words. Yet when you start, you realize it is an impossible task, so you touch the surface, the high points and do your best to capture some kind of essence.

So it is with my mother, Nina Fraley. She lived a complex life and struggled for a good part of it. But she was also an extraordinary person who gave so much to so many and in particular she gave to her family. My brother Carl, my sister Jenny and I were extremely lucky to have been born to such a woman.

Most people reading the *CN&T* will remember her contribution to the carousel world. The research, the magnificent paint jobs, the creative presentations and the tenacity to start what she felt was an organization that was inclusive to anyone who wanted to participate. She was certainly passionate about her work, even though there were times some people would wait for years to have her paint a figure (and perhaps there are people who are still waiting).

But to a few, including our family, the carousel world was only a small portion of her life. Some may remember the Christmas parties at the Redbug where Nina developed her own stage version of A Christmas Carol and parceled out the roles to various friends. Basil Johns was always Scrooge since he was the least Scrooge-like person she knew. I was young Scrooge, which was probably a bit of type casting.

She made paper maché Punch & Judy puppets for an annual show in Seattle. The performances were always packed with children and adults who would roar with laughter at the Nina scripted antics of those popular characters. The unfinished children's stories that floated around in her head were endless and her abilities as an illustrator were nothing short of astounding.

After I left California, I would call her every Thanksgiving to hear a refresher course on the world's most amazing turkey dressing and I kick myself for not writing down her recipe for macaroni salad. She taught pottery at the art gallery in Berkeley and she had an extraordinary eye for design that could be seen in the way the American Carousel Museum had been set up.

But I can also add in the debilitating migraines, her overwhelming lack of self-confidence, her inability to know how much she was loved and you have that complex person I spoke of earlier. One of my greatest frustrations in life was my own inability to help her understand her amazing talents, but as much as all of the family tried, it was too much of an uphill battle. In the end, I doubt if any of us, including Maurice, my brother, sister or Nicole would have traded her for a different person. On the good days I used to tell her that she was the best of all possible mothers. I still think that.



## The Best of All Possible Mentors...

Lise Liepman

**Nina – my mentor and friend...**

Great chance meetings happen that change the course of life, and we don't even notice that our life's path has shifted. This is what happened when I met Nina Fraley. In 1976, I was dating the Fraleys' son, Tobin, and was studying art at UC Berkeley. When I met Nina, I knew I had found a kindred spirit, a mentor, and a friend. She took me under her wing as an apprentice – an incredibly huge gesture of kindness and support that was a little lost on my young, uncertain, unaware self. Nina gave me a gift of art, of carousel painting, which put me on a life path undreamed of, which still brings rewards for a creative life beyond my imaginings.

Nina's love of life, of a good story, of gentle laughter, and then bigger silly laughter was a constant joy to be around and gave me many lessons on how to be in the world. How much laughter we shared through the years – as she taught me about art in a practical sense, teachings more useful than what I was learning at school. The Fraleys introduced me to the rich and diverse community of carousel enthusiasts, collectors, dealers, restorers, and historians, many of whom have stayed my friends throughout these long years. Who would have, could have, imagined us getting old together, still immersed in the simple world of the carousel.

Go gently, Nina, with a smile on your lips and peace in your heart, confident that you left the world a better place for your presence and your sensitive, beautiful art. Thank you for your loving generosity in setting my young artistic self on a wonderful life journey.

*Donations in Nina's memory can go to Carousel West, contact: [carouselwest@gmail.com](mailto:carouselwest@gmail.com).*





# A SEAHORSE FROM CONCEPT TO PAINT

Seahorse carved  
By Ed Roth



By Lise Liepman

It is a good idea to start with some color sketches when beginning to paint a figure as complicated as this new carving of a Seahorse by Ed Roth. This helps when trying to balance the colors and have them flow from one end to the other.

As the clients and I teased out what they were imagining for the Seahorse colors each sketch moved closer to the final result. #3 final working sketch – the clients wanted something watery, with blues, greens, and purples being the dominant colors.

*Once we decided on a general look I started with the leafing. I used white gold, aluminum, and 23 k. gold leaf, depending on the look I wanted to achieve.*



*The leafing is finished and varnished, ready for glazing. The next step was to paint the first coat of color on the body and mane. After putting the first colors on the body and mane (above) it was time to start with the color glazes on top of the leaf. This effect allows the light to shine through the color glazes and bounce back from the leaf below, creating an iridescent appearance.*



*The tailpiece had to be added after all the body and trappings were finished. There was no other way to paint behind it. So the tail was glued on, and then the paint blended to match seamlessly. Then the tail was leafed and glazed.*

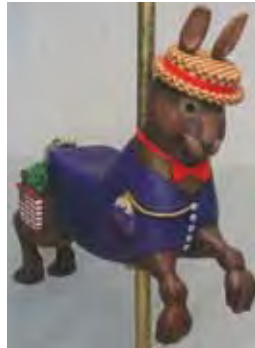


*The tail will be painted using the same blending of paint and glaze used on the front feet, which carries the body color into the iridescence of the feet.*



*It was a rare privilege to paint this beautiful piece – I think the process with the clients was successful and fun. I sent emails with lots of pictures throughout and my favorite subject heading back from them in response was “SQUEEE!!”*

# The Kingsport Carousel Project Announces 2014 "First Rider" Fundraising Effort



*With animals being completed and more fundraising underway, the Kingsport carousel hopes to open in summer 2014.*

**By Reggie Martin**

*The Carousel News & Trader*

**K**INGSFORT, TN – The Kingsport Carousel Project of Engage Kingsport and the City of Kingsport Office of Cultural Arts announces 'Campaign 2014' beginning July 15, 2013. 'Campaign 2014' will invite 2,014 carousel supporters to become the 'First Riders' of the finished carousel with their donation of \$100. Each \$100 donor receives six 'First Rider' tickets for the Kingsport Carousel. 'First Riders' will have the opportunity to ride the carousel during a



*The Lynn View High School Lynx mascot.*

two-week period prior to our grand opening. We anticipate individuals, families, workgroups, Sunday school classes and others will want to participate in 'Campaign 2014'.

The Kingsport Carousel Project is an all volunteer effort to produce hand-carved, hand-painted animals and install them on a working 1956 Allan Herschell carousel frame. Successful fundraising to date has the carousel on track for completion in early summer 2014 at the Kingsport Farmers Market site. The public is invited to participate in this phase of funding which will help to refurbish our 1956 Alan Herschell mechanism, and to build a gift shop connected to the Pal's Roundhouse which will house the beautiful carousel.

'Campaign 2014' kicked-off in July and will run through November 2013. Donors may pay a lump sum of \$100, or pay in four \$25 monthly payments. On-line payments may be made at [www.EngageKingsport.com](http://www.EngageKingsport.com).

Currently the Carousel Project has a carving studio at Kingsport's Lynn View Community Center where carvers and painters can be found working on the hand-crafted ani-

## *Carousel West 2014 at Asilomar, CA*



*Come join us for a relaxing weekend with Carousel West at Asilomar State Park on the CA coast in Pacific Grove. The dates for 2014 are Friday evening June 20 through noon on Sunday June 22.*

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

*The price, including community meals, rooms with a view and fireplace but no TV to interrupt, is \$375 for double occupancy and \$525 for single occupancy. New this year: payment plan now available.*

*Contact Jean Bennett at [carouselwest@gmail.com](mailto:carouselwest@gmail.com) for more information. We hope to see you there!*







*"Pickle" will reside atop of our ticket booth. Some said there would be a carousel in Kingsport "when pigs fly".*

imals Monday through Saturday. In March 2012, volunteer artists completed painting unique Kingsport scenes for the carousel rounding boards. To date, 17 of the 33 platform animals have been completed with the remaining 16 either being painted or carved. Twenty-four small animals are being carved for the sweeps of the carousel. Restoration of the 1956 Allan Herschell frame is also underway.

Visit us at [www.EngageKingsport.com](http://www.EngageKingsport.com).



The "Red Tail Hawk" is our first completed sweep animal. There will be 24 small animals in the sweeps.

the internet's foremost dealer in antique carousel horses, menagerie animals and trim

**expert restoration service**

**buy sell trade broker appraise**

**www.mycarousel.com**

**Sandy & Gary 978-534-4538**  
Leominster, MA



## Luann's Carousel Gifts



**Classic and hard to find carousel gift items.**

**Luann's Carousel Gifts**

P. O. Box 132 • Chicopee, MA 01021

**413-534-4139**

[www.luannscarouselgifts.com](http://www.luannscarouselgifts.com)



**Edward Lupper  
Artist**

AMERICAN BEAUTY • 16"x20" • Offset Print  
\$22.00 + \$7.95 Shipping & Handling  
Check or Money Order

EDWARD LUPPER  
69-784 Wakefield Road  
Cathedral City, CA 92234

760.770.4897  
[elupper@dc.rr.com](mailto:elupper@dc.rr.com)

Prints & Limited Edition Giclées on canvas S/N + #  
[www.LupperArt.com](http://www.LupperArt.com)

At its 40th Annual Collector Car Auction, Barrett-Jackson will Sell a Carousel on Live TV

# 2014 Barrett-Jackson Scottsdale Car Auction to Feature Antique Carousel



*Along with approximately 1,000 automobiles, a 1922 antique carousel will be auctioned in Scottsdale, AZ, in January.*

**By Roland Hopkins**

*The Carousel News & Trader*

**S**cottsdale, AZ – For decades the words “auction” and “carousel” next to each other typically meant bad news for the carousel (as a whole). But, the days of an auction meaning that a complete carousel was heading in 50 or so directions, to 50 different living rooms, are long over. In fact, lately auctions have been very kind to carousels as a whole. And it may be that a new trend is beginning as full carousels have become the stars recently at some major auctions featuring other big ticket collectibles – most notably – automobiles. On the heels of these recent successes, the world famous Barrett-Jackson will feature a historic 1922 Spillman menagerie carousel in their January 2014 Scottsdale Collector Car Auction.

Entering its 40th year, the Barrett-Jackson Scottsdale

Collector Car Auction has grown to eight days, with six days of auction and approximately 1000 vehicles as well as nightlife, fashion shows and more. For the past five years, Barrett-Jackson drew over 200,000 spectators to WestWorld, where the event has been held since 1989. The Speed Channel, now Fox Sports 1, has been providing TV coverage of the Barrett-Jackson auction since 1993. At the 2013 Scottsdale auction, 40 hours of bidding was aired live on TV. This year, at their 40th annual event, an antique carousel will be offered in real-time, live, on National TV, for the first time ever. Whether you head to Scottsdale in January, or watch on TV, you won't want to miss it.

For more information on the carousel, see the ad (right), or visit [www.carousel.com](http://www.carousel.com). For more information on the 2014 Scottsdale Collector Car Auction, January 12-19, visit [www.barrett-jackson.com/scottsdale](http://www.barrett-jackson.com/scottsdale).



# 1922 Spillman Engineering Menagerie

## To Auction - January 2014



### 1922 Spillman Menagerie – Mix 40' in diameter, restored ready for installation.

This carousel is a beautiful machine, with 38 animals as well as a spinning tub and a chariot, and some rare factory options. This may be the only carousel with these options in the world!

It features a Spillman Eng. spinning “lovers tub” and 2 rows of special animals, including small jumping horses for the very young. These animals only jump half as high as the normal animals.

This machine is restored and available for immediate installation. *(Indoors only).*

Visit us at IAAPA in Booth #4335



**Brass Ring<sup>TM</sup>**  
**Entertainment**

ALL THINGS CAROUSEL FOR OVER 35 YEARS

11001 PEORIA STREET • SUN VALLEY, CA 91352  
818-394-0028 • fax: 818-332-0062  
email: [sales@carousel.com](mailto:sales@carousel.com) • [www.carousel.com](http://www.carousel.com)

# THE CASE OF THE PURLOINED PONY



*Allan- Herschell head with the auction tag*



*The M. C. Illions on the stage as it was being auctioned.*

*(AUTHOR'S NOTE: Because of personal threats, some names and places will not be written, but the story will be told. This was my promise to Nancy Loucks, Detective White, and Court Commissioner Liska, who said that The Case of the Purloined Pony was to be the title of the story when I wrote it. I thank them and the others that helped make this story possible, and Roland Hopkins for his incredible patience in waiting years for this to get done. – Leah).*



*July 24, 1990, Detective Virgil White, a friend of Howard Hynne, "leading" the PTC out of the jail cell. He would not give up until his friend's horse had been recovered.*

**By Leah and Peter Farnsworth**  
*Special to The Carousel News & Trader*

## **THE CASE OF THE PURLOINED PONY**

**I**n early 1989 we purchased an Illions stander from a dealer near the eastern coast. He called and said that he would deliver it to the Kissel auction in March. Our daughter Barbara and I drove there, and found the horse tied to a post in a building. The people thought that it was in the auction. Bob Kissel wanted me to run it through the sale the next day. That evening when I called my husband, Pete, he said "put a high reserve on it, \$30,000". The next morning, I told Bob that he could have the horse auctioned at 12 noon. Bob stopped the auction at noon and told the people about the horse. He said that there was a reserve on it, and it was now for sale. He then opened with a \$10,000 bid. The bidding was very fast, each early bid



# Surprises at Kissel's Spring Sale

March 25 was the day for carousel buyers and hands to make their way to the Cincinnati area for the spring Kissel Auction. As always, new and seasoned auction-goers were invited to a great party at the Kissel home the evening before the sale, where Bob Kissel and his family welcomed everyone and provided a wonderful meal and lots

of fellowship. Guests enjoyed viewing Bob's collection of carousel figures and other collectibles such as a variety of antique toys, antiques, hand organs and weapons.

On sale day, people began to gather early at the auction site, Snicker's Grove Park, Reno, Ohio, where some items were on display and more consigned items were still being unloaded. There are always a lot of last-minute consignments brought in late morning. Besides the carousel items, this sale offered slot machines, juke boxes, pinball machines and many other antique and amusement items. Some interesting consignments were: a full-size paper mache horse looked up to a restored buggy, a very unusual two-wheeled roller baby carriage, a large roulette table in excellent condition, and a "Fresh Roasted Peanuts" cart.

A highlight of the Kissel auctions is the growing number of sales tables located in

the back of the room where many carousel items can be purchased. Stamps, carvings, crafts, miniatures, gift items and wall hangings were offered for sale. Co-author, William Mann, was on hand to sign his book, *Painted Ponies*, along with his blueprints, posters and calendars.

A new high price for a figure sold at a Kissel Auction was reached when an Illions stander from the Long Beach, New York carousel brought \$33,150. Three other

figures reached new highs: a Centaur jumper for \$18,500; a Sam & Gusman jumper for \$16,500; and an Illions carousel for \$13,500 (originally sold for \$7,150 at Cawsey's December auction). These amounts were actual bid prices since there is no buyer's premium charged at Kissel auctions. These horses may well have opened the door for many more of the higher priced figures to find their way to Kissel's sale.



Bob Kissel, left, chats with guests at the Kissel evening party.



A last-minute consignment to the Kissel sale was this Illions stander from a carousel that last operated at Long Beach, New York. A buyer from the Ohio area took it home for \$33,150.

A last-minute consignment to the Kissel sale was this Illions stander from a carousel that last operated at Long Beach, New York. A buyer from the Ohio area took it home for \$33,150.

**The CN&T story on the auction in May 1989. At \$33,150, the Illions was the top horse ever sold at a Kissel Auction. (Folks sure miss those annual auction's, and Ron Craig's).**

\$1,000. higher. When it came to \$30,000, Bob stopped the bidding and said to me "Now we're right on this, aren't we?" All that I could do was say "yes". The horse sold for \$33,150.00, the highest price for a horse at the Kissel auctions.

Earlier that day, Barbara reminded me that years ago I had jokingly told her if I ever found an Allan Herschell that wasn't ugly, I would buy it as a special horse. I said "The big yellow one?" and she agreed. It is an outside row jumper with a flower carved on the saddle. When it came up, I held up my number and we brought home the yellow horse in park paint. We unloaded it very late that night, and Barbara drove home. The next morning Pete laughed and said that he was sure that I had picked up the wrong horse. We still have it. It represented the Country Fair outside row horse in the Waukesha County Museum Carousel Display from June through September, 1989.

One evening Pete came home from work and told me about two sales representatives that had come in that day, and he gave me their business card. One man told him that he enjoyed the carousel display at the museum, and learning about the carvings. The other man said that a friend of his had a horse that was probably better than anything that we would have put in the museum. Although he said that his friend was a very private person, he wrote the man's name and phone number on his card



The PTC in our home with the evidence tag still attached.

and gave it to Pete. I set it aside, and I eventually called him one evening. He didn't know what kind of horse he had, and wanted me to tell him what it was. I did not write down the description of the horse, I drew it as he described it. I start with an oval for a body, then asked him for the neck angle, using clock numbers, "is the head at twelve, one, two, or where from the chest?" I used the same number system while drawing the four legs. "Are the ears back, forward, one each way?" Then I began to fill in the trappings as they were explained to me.

He wanted to trade the horse for two smaller horses so that each of his sons could have one. He also told me that it was not really a carousel horse, but was a calliope horse. I knew that there was no such a thing, but I didn't argue with him. I agreed to look around to see if we had two smaller horses that would be a fair trade for his horse. Then he asked me if it would damage the value of it if he carved the sword off of the side of the horse.



The Allan Herschell in our home.





**Left - Howard Hynne and his parade float with his PTC horse and the calliope. Above - The Jan. '88 page from the CN&T classifieds with the "stolen horse" ad was STATE EXHIBIT #2.**

He said he was concerned that his sons could fall off of the horse and be injured by the handle as they fell. He had not mentioned the sword while telling me what the trappings were. I explained that the sword would make the horse more valuable.

While I was on the phone, I received a second phone call from a friend in Illinois. We had been sitting together when I bought the Allan Herschell at the Kissel auction. I was told about an article in the *CN&T*, showing a photo of a restored Allan Herschell from the same carousel. It had been sold to the museum in the town where the amusement park had been. I quickly scribbled the information on a piece of paper, said thanks, and went back to the other phone call. A few days later I began to look for the article, and saw something else that changed our life for a while.

On the bottom of page 22 of the January, 1988 *CN&T* there was the photo of a PTC stander on a parade float with a calliope. Stolen in September, 1987 from Oak Creek, Wisconsin. About twenty-five miles from our home. And I knew who had it. I had his name and phone number. His close friend had given it to Pete. I didn't want to be in the middle of this. When Pete came home we discussed it, and we knew we had to turn it over to the police. What would the repercussions be?

The next day I called Jeanne, (the lady in California who was now the legal owner of the horse). It had belonged to her brother

Howard, who built a parade float with his PTC horse and his calliope on it. He lived in Oak Creek, and had breakfast a few times a week with his friend, Detective White of the Oak Creek Police Department. When Howard passed away, all of his things were inherited by Jeanne.

When Jeanne answered the phone, she asked me to call her back in a few minutes. When I did, she explained that she had a bad heart. She was in her garden and had to run into her home and take her medicine and sit down. She was very happy to hear that her horse had been found. I told her that I was going

to call the Oak Creek Police and turn in the information so they could recover the horse for her. She asked me if we would be willing to purchase it from her. She had no way to bring it to California, nor a place to keep it. I said we would make an offer when the horse had been recovered and we had seen it. Then I called the police station. In a few days I received an envelope from Jeanne which contained a letter dated November 24, 1987. It was from Nancy Loucks to Jeanne about the ad in the *CN&T* and the PTC horse.

***The CN&T was just 2 years old when this "Stolen Horse" announcement ran. Through the years, the CN&T would assist in the recovery of many stolen antique carousel horses. As the magazine's subscription grew and grew in the 1990s, a photo of a stolen horse in the magazine would make it all but impossible to sell the horse without being caught.***







**CN&T classified page with photos was STATE EXHIBIT #5.**

I turned in all of my information to the police, but nothing was happening. The horse was stolen in Milwaukee county. It was now in Waukesha county. Neither County Court was willing to issue a search warrant for two reasons. First, it wasn't stolen in the same county where it was said to be now, and no one had ever seen it in the house where it was claimed to be. Detective White and I were having a conversation when I mentioned the drawing that I made that night. He asked me if I had any proof of being an expert, did I have anything that I had written that was published, and would I go to court? Yes, yes, and yes. I could hardly wait to help get the horse back for Jeanne. Each time I spoke with her she seemed a bit more tired.

I photocopied several articles that I had written from four different magazines, and copies of newspaper stories when we had big displays in downtown Milwaukee at Christmas time, and the coverage by several newspapers of our carousel display at the Waukesha County Historical Museum. I also brought the crude pencil drawing of the horse that I drew as I spoke with the man who had the horse. Would the judge believe I could be an expert? Would he believe that I could see the horse through the description over the phone?

On August 2, 1989, we went to court and met with Detective White. I was interviewed by Senior Assistant District Attorney Genrich and then I returned to the courtroom. The Court Commissioner kept hearing cases through the lunch period. When he finally went to his office for a short time to eat a

sandwich, they also brought us in. He asked me several questions. My favorite was "have you ever had anything published". Of course I said, "Yes". Then he asked, "How many?" and I told him "everything". He continued looking at all of the photocopies that were on his desk, including the drawing of the horse. Then he asked me how I got them published, and I said that I wrote for the kind of people that read that type of magazine. He laughed. Then he declared me a Court Carousel Expert, and signed the search warrant for the horse. We left as he finished his sandwich. Detective White said that they would get the horse that afternoon, and call me as soon as they had it. We went home and waited.

Later that afternoon I received the call from Detective White, still standing in front of the house where the horse had just been taken from. I asked if I could call Jeanne, and he said yes, and he would also call her when he got back to the station. She was so excited when I called. She said that was what she had been waiting to hear. She wanted to know all about the morning in court, and how they got the search warrant and horse. Then she said she was tired, and I told her Detective White would call her later that day. When Detective White called her, there was no answer.

I waited until Saturday to call Jeanne again. When the phone



**The evidence tag, applied on August 2, 1989, stayed on the horse from the day it was recovered, and still remains there.**

# AntiqueCarousels.com

CAROUSEL COLLECTIBLES & MORE

## Heyn Superbe



**Motivated Seller - All Serious Offers Considered!**

### CA. 1900 GERMAN CAROUSEL

32 horses, 2 coaches, 1 rocking boat,  
1 drill (tub). 33-foot diameter platform

Also Includes:

Ruth & Sohn 33 keyless band organ

*The organ is currently playing weekly but needs pneumatic restoration. It has a Voight double roll system.*



**Motivated Seller - All Serious Offers Considered!**

~~\$250,000~~ **\$225,000 USD**

**Located In Europe**

*Can ship to anywhere in the world.*

For more information call

**(626) 639-0313**

or email [antiquecarousels@gmail.com](mailto:antiquecarousels@gmail.com)

**BUYING • SELLING • CONSIGNMENTS**

**WWW.ANTIQUECAROUSELS.COM**



**PTC telling Illions, "And now my tail is finally told".**

was answered, it was a man, and many voices in the background. I asked to speak with Jeanne, and he asked who I was. When I told him, he yelled "It's Leah, she's on the phone!" Then he explained that their mother had passed away sometime on Tuesday. They found her peacefully at rest when they came to see her that evening. They had just had her funeral, and were at the home for a lunch. She had told them about our phone calls, but they had no way to find me until I called today. We exchanged phone numbers, and they gave me the name and phone number of the man that was handling Jeanne's estate. I would now have to work with him to buy the horse. Within a few weeks there was a funeral for him also.

On April 27, 1990, Terry and Scott, sons of Jeanne, became administrators of her estate. We have the original bill of sale that came with the horse. It was signed by Terry on May 10, and by Scott on May 15, 1990, and sent to Oak Creek Police Department, which had held the horse since August, 1989. Then there was a discussion on how we could buy the horse. It was finally settled on July 24, 1990 when we brought in a cashiers check made payable to the Estate of Jeanne, and we received the "Receipt and Release" from the City of Oak Creek Police Department. Detective White then took us back to the holding cells where we took photos of the horse leaving jail, after almost twelve months. It is a very solid horse, but it obviously needs the top of the sword handle restored properly.

On July 25, 1990, Oak Creek sent me all of the State Exhibits and other paperwork about the case, as it was not going to court. The man who had the horse said he bought it. The person he said he bought it from had fled back to Mexico. There was no way of proving anything except buying stolen goods, which they had recovered. The Case of the Purloined Pony was closed.

We are still trying to find which early carousel it came from. I would love to hear from anyone at that could add to this horse's history. I can be reached at [leesearch@att.net](mailto:leesearch@att.net).



– It's Really Quite Simple – Archives Are Either Shared or Lost –

## A Look Inside the Fraley/CN&T Archives



*I don't recall ever running this photo of a Loeff portable. The machine was simple, but the horses were plenty ornate.*



In wondering how I would fill this issue, as well as what I could leave behind, I was looking for a particular photo, and pulled out the CD of the Fraley/CN&T archives that Toby recently did. Scrolling down, I saw a photo labelled, "Loeff-Portable.jpg". I guess I remember seeing this before, but

don't think I ever used it. How cool. A Loeff portable. I would love to know the story of its travels – if this was just a special one he built for someone? Or did they build a bunch for local carnivals? You'd think a frame or two, if not a whole machine would have survived if he built a bunch...



## Loeffl Hippodrome Fire, Long Beach, CA • 1943

By Roland Hopkins

These photos many of our readers have seen in books and elsewhere, but maybe not all together and enlarged. And many of our newer readers may never have seen them at all.

While the Illions Rose horse gets most of the attention as to being the “poster” horse of American carousel appreciation, this horse the Summits call “Crusader”, was the first carousel horse that really caught my eye. Just to look at this horse is to appreciate the artistry of a turn of the century carousel figure and it’s maker. But this figure speaks volumes beyond that. This figure reminds that a carousel figure is a hard working animal. And in one look, you can tell that this hard working carousel animal has a lot of stories it could tell. In the case of this horse, we



**The Summits named their prized factory paint Loeffl jumper, “Crusader”, long before discovering it’s Long Beach Pike origin.**





*In the 40 years between the Long Beach Looft Hippodrome fire and the publishing of Tobin Fraley's "The Carousel Animal" in 1983, the great American carousels had very nearly disappeared into obscurity until a small group of people brought their artistic beauty and historic importance to the attention of the main stream.*

are lucky enough to know many of its great stories. One of the best stories being the last discovered – that this horse was actually from the Long Beach Looft carousel lost in the devastating fire in these photos in 1943, not the Redondo Beach Looft as had been thought. *(More of this story is in the Jan. '08 CNT in Rol Summit's remembrance of J. O. Davis).*

The best part of the story is that carousel appreciation pioneer, Jo Summit, was already in possession of the beautiful factory paint jumper when it was discovered it was actually from the Pike Looft, having been off the machine for maintenance at the time of the fire. This was, in fact, a favorite horse that Jo had ridden in Long Beach as a child.



*A bit north of Long Beach, was Fraser's Million Dollar Pier, Ocean Park, CA. In 1912, the 5-row PTC #20 was lost there to fire.*



(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 the greatest PTCs likely to be available in our lifetime, in storage since the 1960s, it awaits a new home .)





**1920 Philadelphia Toboggan Co. PTC #53**

**4-Rows, 58 horses and 2 chariots**

**Last operated Super Test Oil Co., Tampa, FL • Originally operated in Rittersville, PA**

**Photo Courtesy of Tom Rebbie and the PTC Archives**



*Carousel and Street car. Every antique carousel in the country should have this photo, or one like it. The carousel was pretty much the first [major mechanical] ride at every picnic park turned amusement park. And the carousel as this photo shows clearly, was pretty much the first installment (along with a dance hall of some sort), at every trolley park in the country.*

**[www.carouselcorner.net](http://www.carouselcorner.net)**



### **A new website for carousel enthusiasts.**

Read *The Carousel News & Trader* and *Merry-Go-Roundup* articles. See pictures of carousels, past and present; vintage carousel photos; carousel disasters; carousels in the movies and old carousel postcards. There's a special section about the Santa Monica Pier Carousel – a historic profile; the initial restoration of the carousel and restoration of its building, the Loeff Hippodrome.

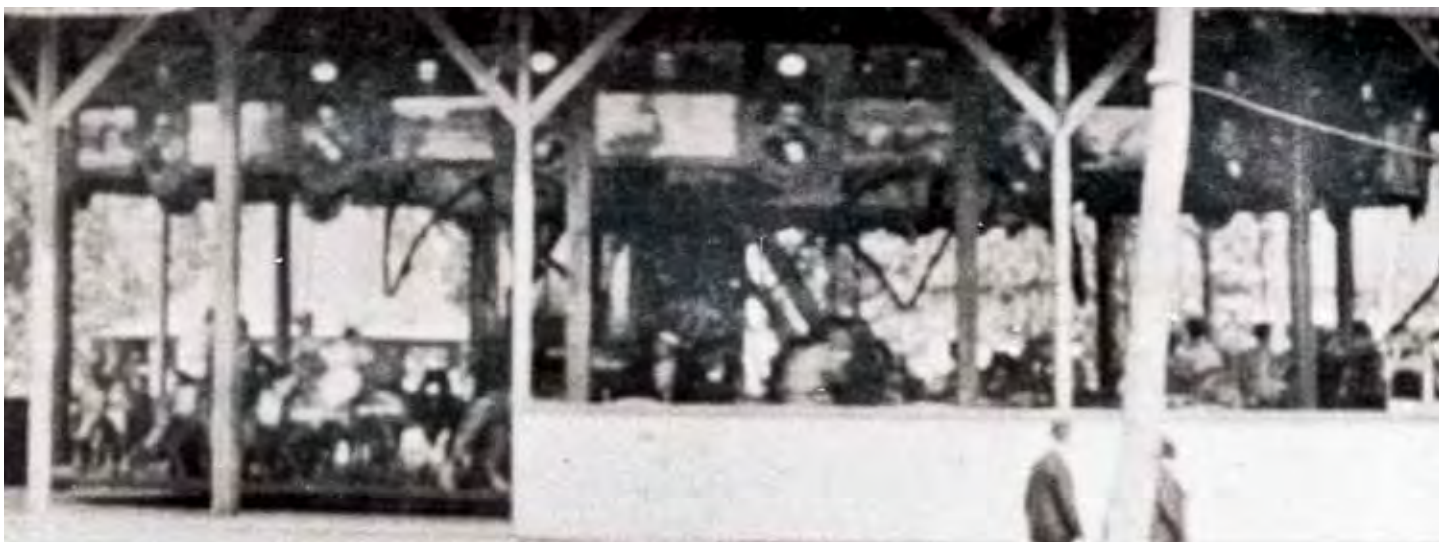
**October 2013 UPDATE – just completed.**

**Check back for future updates.**

*Site Host and Contributor,*  
**Barbara Williams**

**This is a non-profit, educational site.**





*I really never expected to be able to see much inside the building, but gave it a shot anyway and enlarged and lightened. I can't make out much from the horses, but those sure look like Presidents on the rounding boards. A Presidential Looff?*



*Unfortunately, enlarging the photo and zooming in on the streetcar doesn't make the front of the car legible. What fun if it did.*





Three row Machine. Two inner rows jumpers. Code Name "Qualtri", Staten Island

PTC's #14 menagerie. Code name: Qualitru. Although dispersed in 1988, the outer row of this carousel remains together.



Five row Machine- 4 inner rows jumpers. Code Name "Exelfi". Destroyed by Fire at Los Angeles - 1912.

PTC #20 was loaded with 82 horses and 2 Roman chariots. The exceptional carousel, code name: "Exelfi", met a very early demise. Its build date is noted as 1911-'12. Built in Philadelphia, of course. In 1912, the carousel burned to the ground at its new Ocean Park, Los Angeles, CA, installation. There may be at least one other surviving photograph of this carousel. See page 39. All PTC archive photos courtesy of Tom Rebbie and the PTC Archives



# Historic 1920s PTC Carousels

**FOR SALE**



**1920s PTC 4-Row Grand Carousel. In storage for over 40 years.**



**1925 3-Row PTC Portable**  
From the James E. Strates Shows.



**1920s 4-Row Features**  
68 Horses and 2 Chariots

[www.carousel.com](http://www.carousel.com)



**Brass Ring<sup>TM</sup>**  
**Entertainment**

ALL THINGS CAROUSEL FOR OVER 35 YEARS

11001 PEORIA STREET • SUN VALLEY, CA 91352  
**818-394-0028 • fax: 818-332-0062**  
email: [sales@carousel.com](mailto:sales@carousel.com) • [www.carousel.com](http://www.carousel.com)

# FOR SALE - EXTREMELY RARE MANGELS/ ILLIONS CAROUSEL SEEKING NEW HOME AND/OR BENEFACTOR



W. F. MANGELS KIDDIE CAROUSEL "CHILDRENS DELIGHT" CIRCA 1910

## ***A TRUE MUSEUM PIECE!***

*Full restoration completed in July of 2007. Thought to be the last authentic example of early American horse-drawn street carousels. Includes seven M.C. Illions hand-carved wooden horses, professionally restored by Tom Layton, and two chariots.*

*Overall dimensions: 10' tall - 7' wide - 13' long.*

Email: [antiquecarousels@gmail.com](mailto:antiquecarousels@gmail.com) or call:

**(626) 639-0313**

W W W . A n t i q u e C a r o u s e l s . c o m



# A LOOK IN ON THE RESTORATION OF THE 1927 M. C. ILLIONS SUPREME



*(EDITOR'S NOTE: It's getting closer. It will be featured in a documentary when done. We may need sunglasses... in the best possible way of course. Above is the 1927 Illions Supreme at the Prospect Hotel in NY. Below (left) are horses in primer in Sun Valley, and (right), a row of three horses completed by Lise Liepman recently and photographed at her shop. On the following pages are a few horses recently completed, some by Lise, some by Pam – all amazingly stunning. I've actually thought a lot about this article. We covered the history of the Supreme in the Feb. 2010 issue of CNT. I was going to say, "Like a painting..." but, these horses are not like a painting. They are both art, that is certain. But these Illions horses – from their century-old hand-carving, to their most recent restoration – reach out to some of the highest levels this art form will ever reach, IMHO –RH).*



Lise Liepman figures and photo





*I find it incredible how the horses almost come to life – even with their wild 24k gold manes. There is really nothing more to say. Enjoy the art... “Blondes have more fun?”*



Photos courtesy of Pam Hessey







Pam Hessey figures and photos



The full view of our cover stander, presently restored, and above at the Los Angeles fairgrounds in the 1970s.

Joan Cole Collection photo





Pam Hessey figures and photos







Lise Liepman figures and photos

**CAROUSEL ORGANS**  
**STREET ORGANS**  
**DANCE ORGANS**  
**CALLIOPEs**

**MECHANICAL MUSIC FOR SALE**

**NICKELODEON PIANOS**  
**MILLS VIOLIN PIANOS**  
**AUTOMATIC BANJOS**  
**ORCHESTRIONS**

For over 30 years I have been providing Band Organs to Carousels, Collectors, Museums, Theme Parks & Carnivals. The Band Organ is the SOUL of Carousel. Make the RIGHT Choice! Take advantage of my encyclopedic knowledge of Band Organs. Call Me Today!

**TIM TRAGER**  
 30280 N. DARRELL ROAD  
 MCHENRY, ILLINOIS 60051  
 TEL: 630-269-3059  
 E-MAIL: TIM@TIMTRAGER.COM

Do you need information about your current Band Organ? Lets discuss the options from MIDI to restoration to replacement. Let me expose you to the world of mechanical music from Orchestrions to Coin Pianos to Calliopes to Automatic Violin and Banjo Players! Discover the attraction value of Mechanical Music!

**THE LEADER IN THE TRADE**

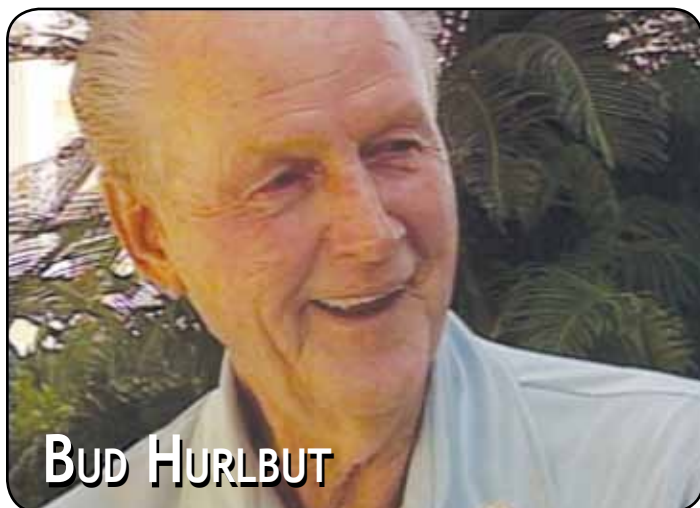
**YOUR MECHANICAL MUSIC EXPERT**



---

Nearly Lost Forever, The Priceless Film Has Been Saved and now on DVD

# Award Winning “Peoplementary” - “A Slice of Life: Carousels”



**(EDITOR'S NOTE:** Just like some of Hollywood's greatest films, David Bartholomew's award winning documentary, “A Slice of Life: Carousels”, was nearly lost forever as it's original master deteriorated with time. Just recently transferred to DVD, the film is now here to stay and available for all to see. In commemoration of the DVD release, here is an exclusive with creator/director/producer of what some call, “The most complete video ever offered on these magical machines and the pioneers of their modern day appreciation.” In his slice-of-carousel-life documentary, filmmaker David Bartholomew details here many never-before-told, behind-the-scenes, stories of the making of his enchanting documentary. David calls it “A first glimpse at the lost liner notes that never existed – until now.”).

Many of the folks who tell their carousel tales in “A Slice of Life: Carousels” are no longer with us. Most of them passing not long ago. What a treat for this documentary to resurface.

**By David Bartholomew**

Special to The Carousel News & Trader

## **A Slice of Life: Carousels – “The Lost Liner Notes”**

“My name is David, and I am a lifelong carousel addict.”  
(Response from room in unison...), “Hello, David...”

I first entered the world of the carousel in a small way in the early 1990s. Looking for a subject for my first documentary – that could have a chance of showing what I could do as a filmmaker, as well as have some chance of reimbursing any monies I might sink into it, carousels was on a short list that I submitted to my close friend and soon-to-be documentary partner, Gary Parker.





**NINA FRALEY**

The idea was that this would be the pilot episode of a proposed series – *A Slice of Life* – with every one-hour episode covering a unique subject. Operating from the premise that everyone has an appealing story to tell if we just listen... and, that as we experience other people telling stories of what impassions and inspires them, maybe we might just also come to acknowledge that we too, have such to share from within our heart of hearts. So, with all that in mind, *A Slice of Life: Carousels*, the “peoplementary”, was born.

### The “Peoplementary”

*A Slice of Life: Carousels*, I call a “peoplementary”, is the next logical progression in a body of work that encompasses one simple philosophy – get people talking about that which they are passionate about, watch them spark to life, and just try not to catch their infectious spirit.

Once dull eyes begin to radiate. Wrinkles fade. Voices take-on their youthful timbre. And, having been summoned by the unquenchable thirst for knowledge, stories begin to first trickle, then cascade off of increasingly loose, ship-sinking lips.

Alternately, we experience babbling brooks, meandering along; still waters running deep; the refreshment of a run through a sprinkler on a summer’s day; or the power and chill of a fully-clothed baptism.

A reservoir of sentimental tears may well up, quickly transform itself into waves of torrential laughter, surge past the floodgates of a toothy grin and deluge an entire audience. Or a half-full glass of water may be presented to us, to con-



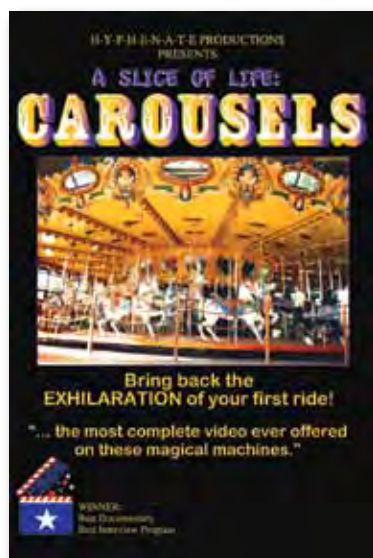
template or sip from at will.

I coined the term “peoplementary” to describe this type of long-format, slow-paced program, that allows us entrance into the lives of the old and young alike – regular folks who have amassed countless experiences by which we can learn to appreciate more our place in the world; who may help us view these troubled times through the long lens of history; or at least let us feel that we’re not alone in our quandaries.

These are our neighbors. The people who give us lousy directions. The gents who talk to us in the men’s room. The ones we somehow always find ourselves waving at outside the confines and pressures of the urban sprawl. Oft-times quirky, but just the same, the ones we can’t get out of our heads once that last bag has been retrieved off of the luggage rack of the family station wagon.

In a time when Manifest Destiny has been relegated to plastering yellow ribbons on trees, these people are the surviving adventurers and pioneers. Cowboys. Swashbucklers. Harnessers of the elements. The “makers” that preceded “movers and shakers”: living testimonials of can- and derring-do.

While most of those interviewed would fidget under the weight of being called “exemplary”, it’s an appropriate moniker; for they have lived, and continue to live, full lives with little held in reserve.



*The original VHS cover.*



*A young Dan Horenberger. In some businesses, you start in the mail room. In the carousel business, it's sanding horses.*



A Dentzel lion (replica) and tiger (original) and old paint Looft jumper with the Hooghuys band organ back drop. Most likely a staged photo, although you really didn't need to stage a photo inside John Daniel's 'Daniels Den'. Just aim anywhere and shoot and your photo would be full of rare collectibles, antiques, trains, toys and other fun stuff that seemed to never end.

I believe, for that reason, we are responsible for documenting their stories; capturing them before the details become murky and indistinct; treating ourselves regularly to the true connection that is possible between individuals not afraid to trust one another; and in pursuance of this, for continuing to pass-on the oral tradition.

Spirit has eluded too many, for too long. The "peoplementary" is a place where one can go to re-ignite it, and regain a sense of belonging.

I had already begun to research the old fashioned way (as the internet and personal computers were still pretty much in their infancy) having stumbled on a yearly resource issue of *The Carousel News & Trader*. And as we agreed that carousels would become our first effort, providence had it that I just kept getting referred on by one beloved gem of the carousel world to another.

By virtue of the blessing of each subsequent person and their introduction to the next, we met folks like John Daniel, Dan Horenberger, Bud Hurlbut, Bill Manns and Marianne Stevens (authors of *Painted Ponies*), Nina Fraley, Rol and Jo Summit and more. And the contact list just kept growing.

As this would be totally self-funded, and we would also incur the cost of missed paying work elsewhere, we decided on an eight-day shooting schedule. We confirmed appointments from Orange County, CA, to the Bay Area, and hit the road. On the agenda were eight carousels; carvers, restorers, collectors; private collections; an auction; and a convention. I think we were even ambi-

tious enough to allow for a couple late-hour introductions to visit with previously unscheduled additions – knowing only to keep following the Muse and keep moving with the momentum. As we all know, once you drop your token, you ride the ride for all it's worth. And we truly feel we pulled down the brass ring with everyone we were privileged to interview.

People opened their heart, homes and their world to us.

We sat with J.O. Davis – initially reticent on the day of the scheduled interview, but who just opened up to us (perhaps with a little help on our side from his wife, Jan), and then ended up pulling out an amazing archive of still photos and extending our visit to basically unlimited time to capture as much of it as we could.

The (literally) magical world of John and Cathy Daniel was joyous for us. John was an ex-magician, and his wife, Cathy, his former "lovely assistant" (former on the "assistant", and still current in the "lovely" department). John's shop was crammed full of magic memorabilia, menagerie animals, a couple calliopes, all kinds of treasures. John's childlike enthusiasm remains a life-lesson on how not to lose one's zest for living. And he was instrumental in introducing us to numerous others, including current *Carousel News and Trader* publisher/owner, Dan Horenberger. I remember he just never got over (and brought it up repeatedly in my occasional, but ongoing visits to South Pasadena) that auctioneer, David Norton, agreed to let us cover the auction you see in the



**John Daniel in a carver pose, a la the early carver photos of Cherni, Muller and others.**





***Patriotic Flag and Eagle stander on the Lagoon Carousel.***

program – but only after charging us the twenty or so bucks for a program. This was just one of a number of real world lessons on this journey that taught us that show business consists of both the show, and the business. Dave Norton and crew gave us the run of the place, and it was definitely worth it.

Rol and Jo Summit opened up their beautiful home, with menagerie animals of all kinds in every room (including one of my favorites – the Hippocampus). When it came time to throw a premiere in honor of all who shared their lives and stories with us, Rol and Jo offered up their home for what became an absolutely lovely event. All participants were invited, and a good number made the trip to the cliffside beach community of Palos Verdes, south of L.A. It meant a lot to me that my parents made it in from Florida, as well as my favorite cousins from Orange County-- who went on to catch carousel fever, and later win two prized pieces at auction.

Bud Hurlbut and his entire team and operation at Castle Park in Riverside, California, including Jack Schrecengost and Rick Flury, piled on additional heart. I think the most precious moments (of oh so many) in the entire program are Bud's. Having just sold a carousel for a record-price, he shed a tear in considering that if he had it to do all over again – he probably wouldn't have sold them.

(Could you pocket a cool couple million dollars and experience seller's remorse?)

Here are some of Bud's thoughts on his own sale:

*"I came in here the other day, the day before yesterday when we were setting this display up, and I came close to buying them all back. I had to go outside and think about it."*

*"One day, just a week before we brought them over here... and when I opened the door and looked in – they were all looking at me. I didn't know if they were glad they were leaving me or looking at me like, "After all the work we did, and now you're kicking us out". It kind of was sad a little bit..."*

And finally ...

*"If I had it to do over again, I wouldn't sell it. I wouldn't. I could keep them, and treasure them. I wouldn't sell them if I had it to do over again."*



***The beautiful 1902 Gustav Dentzel lion on the Lagoon Carousel shown here at Knott's, ca. 1970s. This was the first ride that Hurlbut brought to Walter Knott. Bud had to convince Walter to let him bring it onto the property. The carousel had run at Hershey Park in PA, and then in Ohio, before Bud installed it at Knott's Berry Farm in the 1950s.***

Bud also overlaps a bit with the second of our "peoplementary" programs to be offered – *The Spirit of 66* (Route 66) – in mentioning that his first operation was located near the five points in El Monte, California, along old Route 66. If you like *A Slice of Life*, I believe you will also enjoy *The Spirit of 66*, our offering on that magical road.

One thing that entered my mind with respect to launching a series like *A Slice of Life* (had it been picked up), was that I could dive into the deep end of the pool and immerse myself in any subject of interest to me, for a finite amount of time, deepen my appreciation of the subject and move on. As a "big picture" person I can really appreciate "detail" people, but have come to understand myself as residing more at the "jack of all trades, master of none" end of the spectrum.

And here I was truly mesmerized by so many of the detail-oriented people of the carousel world. So many of the folks we met and interviewed, and who supported the vision of this



***Many figures from the Lagoon Dentzel and the Dentzel at Castle Park would be sold off through the years and replaced with fiberglass replicas molded from the originals.***



**David with Jo and Rol Summits at the video Premiere held at the Summits in November, 1990.**

show... to a man or woman... well, if you understand anything of the original *Star Trek* series, you will appreciate that I would have loved to do a "Vulcan mind meld" – picking the brain and synthesizing even a fraction of the knowledge of any one of them.

Key among these were the restorers; including Nina Fraley, Marge Swenson and Ruby Newman. Nina's voice and explanation, in detail, of her process was hypnotizing and soothing in its soft-spokenness and humility; Marge wears her heart on her sleeve and shared much about apprenticing for a time under Barney Illions; and I liked Ruby Newman's more modern-day, art-driven take of generating a progressing color wheel in the animals in her restoration at Golden Gate Park in San Francisco. Fine artisans all.

There are just so many great memories I have carried with me in these 20-ish years of every one of these kind and gentle people – some as clear as yesterday.

While I can't mention everyone we met along the way, I would like to mention a few more here, which would also give a newcomer the slightest bit more insight into what else one will see as they view *A Slice of Life: Carousels*. In just under 60 minutes of viewing, in addition to the aforementioned supporting angels, you will meet: Marianne Stevens (to me – another grand dame of the carousel world), Craig and Laura Knight (Craig might have been the absolute first person I contacted at the start of it all), Sue Hegarty of the American Carousel Museum, the kind carousel folks from Castle Park (Riverside), Edgewater Packing Company (Monterey), Golden Gate Park (SF), Magic Mountain (Valencia), San Francisco Zoo (SF), Santa Cruz Boardwalk (Santa Cruz), Santa Monica Pier (Santa Monica being my first carousel ride upon landing in LA, and coincidentally, the end of Route 66) and



Tilden Park (Berkeley). Photo credits include: *Carousel Art Magazine*, the Daniel, Davis and Summit Collections, Ruby Newman, *Painted Ponies*, Santa Cruz Boardwalk and Tilden Park.

As a lifelong fan of the great interviewers – who I clued into since I was a kid – I looked to honor my "subjects" as Charles Kuralt, Dick Cavett, Tom Snyder, Huell Howser, Bill Moyers, Charlie Rose and others always did. And it became a great validation to me that so many of the "big names" in the world of carousel have considered this program one of the finest programs ever offered on the subject. I have received, and still cherish, numerous handwritten notes from participants and aficionados alike over the years – many sharing their personal memories of their first carousel impressions. This program went on to win "Best Documentary" and "Best Interview Program" awards at the Houston International Film Festival, and has been highly recommended by both *Booklist* and *Library Journal*.

The program was well-received by carousel lovers, libraries and stores for a good while... and then came what I will call "the dark times" – these recent too-many years that I have been embarrassed for people to visit the website and find that – until this now very merry season – only the VHS version was still being offered. *Mea culpa* on my part and many apologies. Life just happened. Even my original correspondence with the company which has currently converted the original masters to digital format and generated the first run of DVDs, sadly, goes back a few years.

I had a bit of a heart palpitation earlier this week as I submitted the original masters to a number of our projects to the duplication company for spot checking and was advised that the carousel master had frozen up. Thankfully, my wife was able to get them a couple other options/versions, and thus the version we are currently discussing now begins its new life, and the next leg of the journey. Suffice to say that we have had some divine intervention and that this conversion probably wouldn't have happened, had I procrastinated much longer. Lesson learned – thankfully, not the hard way.

So, "Yes!", to all who have asked, inquired and cajoled me to keep them abreast of any news of *A Slice of Life: Carousels* being released on DVD. It is finally here. As of the writing of this piece, I have just viewed and approved the proof copy with the dupes beginning to roll out, and all to be available this holiday season – perhaps one of the best times of year to take a spin on a good ole' merry-go-round.

In kindly offering me the chance to share this story and crow a little about this project that has been so dear to me, Dan Horenberger reinforced just how lucky we were to have captured so many "hero's and mentors of the carousel world telling the way it was and is in their own words". And I echo that sentiment heartily.

I can be reached at: Hyphenate Productions, 1661 E. 400 Rd., Lawrence, KS 66049. (913)-579-7203. Email: oneworld-flag@hyphenate.orgwith.

– David Bartholomew



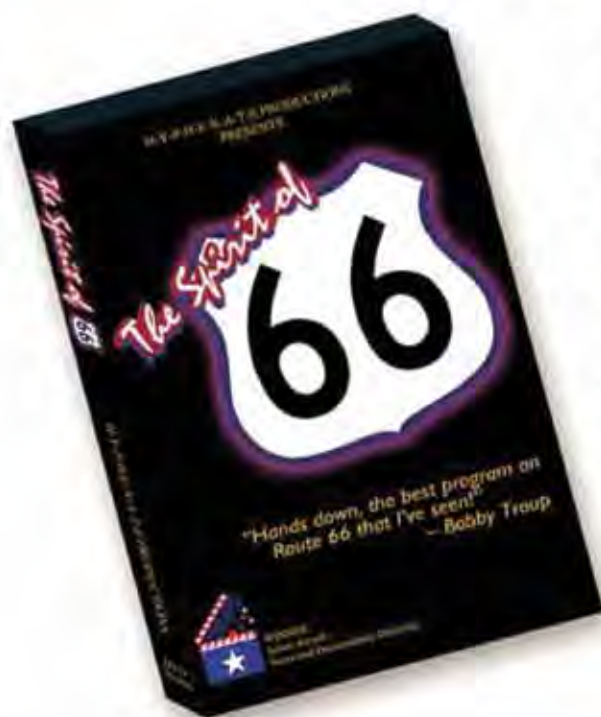
# HYPHEN-ATE PRO-DUC-TIONS

Wants to *MOVE* You...

## Get the Show on the Road!

The pilot episode of a proposed 10-part series to eventually cover the entire route. **The Spirit of 66** focuses on the natives along the way— their stories, recollections, tall tales, anecdotes, and folklore; as well as on the experiences of those who have been drawn here on their own personal, sometimes spiritual, quests. **Highlights include:** • **Bobby Troup** as you've never seen him— singing his own version of *Get your Kicks (on Route 66)*, resurrecting memories, and winding through treelined asphalt streets behind the wheel of a '41 Buick convertible. • **over 200 proud hometown folks** "... standin' on a corner in Winslow, Ari-zona..." singing along to Jackson Browne's *Take it Easy*, the song that put them on the map. • **an historic first look at the caves of Two Guns, Arizona**, battleground of Navajo and Apache... the spirit of whom, no doubt, perpetuate the lore of this very place. • **and chats with people along the way...** in cafe booths and barber chairs, from behind the wheels of vintage cars, or atop glittery soda fountain stools... historians, longtime residents, and curious newcomers alike— all sharing a spirit of adventure, a hearty appetite, and the value of a good story.

- 50 min., DVD, NTSC
- Winner: Silver Award/News and Documentary Directing, Houston Int'l Film Festival
- "Hands down, the best program on Route 66 that I've seen!" — Bobby Troup
- Suggested retail \$20.00



## Saddle up Some Real Horsepower!

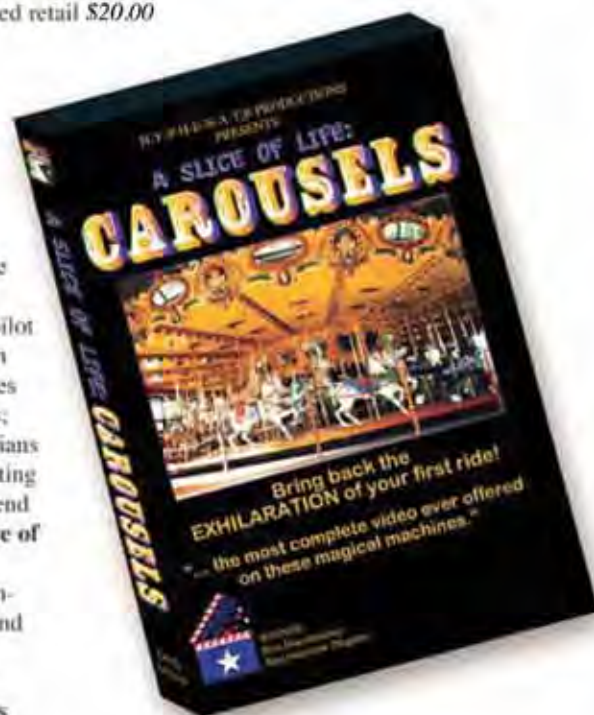
Operating from the premise that everyone has an appealing story to tell if we just listen, **A Slice of Life** takes pride in bringing to the living rooms of America, *insight* into the unique characters whom we call neighbors. This pilot episode on **Carousels**, brings us the wonderful recollections of a first ride on the merry-go-round from impassioned collectors; stories of the subtle nuances and strokes of genius of the master carvers by their modern-day descendants; and tales of exciting discoveries of missing pieces and information by historians and aficionados alike. The accent is on personal anecdote over dry fact; letting the experts tell their own stories; and creating an overall texture that, at the end of each program, leaves the viewer with a true *feeling* for this particular **Slice of Life**.

**A Slice of Life: Carousels** has been declared by enthusiasts as the most complete video ever offered on these magical machines and animated animals; and heralded for its compassion and *many touching moments*.

### Some highlights include:

- a detailed look at 8 carousels. • private collections. • carvers/collectors restorers. • a convention. • a record-setting auction.
- and most importantly— *intimate, revealing conversations* and recollections, of novices and experts alike, on this subject that keeps them youthful in their outlook on life; and hopeful for man's continued ability to *create*.

- 60 min., DVD, NTSC
- Winner: Best Documentary/Best Interview, Houston Int'l Film Festival, Gold Telly Award.
- "... the most complete video offered on these magical machines."
- Suggested retail \$20.00



For more information:

**H-Y-P-H-E-N-A-T-E Productions**  
1661 E. 400 Rd. Lawrence, KS 66049  
913.579.7203  
email: david@hyphenate.org  
Website: [http:// www.hyphenate.org](http://www.hyphenate.org)



*On Display at the Merry Go Round Museum*

## Bayol Donkey Gets Full Museum Restoration



By Kurri Lewis

*Museum of Carousel Art & History*

This month we will be featuring a 1900 Gustav Bayol French Donkey from the collection Rita & Allen Orre. This Bayol Donkey has been on display since 1996 and has become a focal point for the museum in expressing how proper restoration should be taken when restoring these amazing animals. Featured in a 1996 exhibit of European animals, this Donkey was held over for feature displays and was chosen to undergo restoration as well as new paint.

Once he was stripped of his paint, a nightmare of problems was found hidden underneath all of that old paint. Wood rot, an amazing amount of filler, metal, and nails were found. Once all of these items were discovered it became apparent that a prior restoration job had been attempted. The Donkey had been completely sand blasted and thus all of the carved fur had been removed. The first step that was taken was to repair all four legs. One new leg was carved due to extreme dry rot, while the other three were salvageable. New ears had to be carved as the origi-



*After a lengthy stay on display, this Bayol donkey got a needed restoration.*

nal two were barely there due to dry rot as well. Once those items were fixed it was onto the fur detail. All new fur had to be carved from the prior sandblasting. After the fur had been re-carved into the donkey, eight new bells and seven new tassels were carved. After all of the carving detail had been completed, it was onto paint detail.

Since his restoration he has been on display inside the museum's main gallery, and has become a hit with visitors as they love to see his playful face and ponder on why he is facing the opposite way.



*On Display at the Merry Go Round Museum*

## Ed Roth Carved Contemporary Carousel Wolf



By Lourinda Bray

**R**eturning home to Running Horse Studio from a two year visit to the museum is this leaping wolf, carved by Ed Roth. Ed brought it to the NCA 2011 Technical Conference held in Irwindale, CA, at the Studio. I had seen another carving of the wolf, but with different trappings, at Ed's workshop many months before and had expressed a desire for a similar piece. Happily, he was in the process of carving one at the time of the Conference and agreed to be one of the speakers, bringing the piece as an example of his

work. I offered to purchase it right then and there, knowing it would be awhile before it would be finished. The happy day came, and Ed and Adriana brought the wolf up to the Studio.

It is an exquisite carving with unbelievable depth in the fur. I thought a white, or Spirit Wolf, would show off the carvings best, and used raw sienna tube oils to tint the white primer. Sign Painter's 1Shot mixed with tube oils were used on the saddle, blanket, ribbons, mouth, nose and paw pads. The vines, mouse, coins and feather were leafed with either 23k XX gold or 12k white gold and tinted with transparent tube oils. Last of all was the final striping using a pattern of leaves, stems and berries on the saddle. It will be so nice to have "Roth" home again.



# 2013 NCA Kansas Convention Paparazzi

**Hosted by Jerry and Marilyn Reinhardt and the C. W. Parker Museum**



*Gathered in one of the huge chariots on the Worlds of Fun Illions (Once the Geauga Lake Illions).*



*Rare Parker rabbits on the carousel at the Parker Museum.*



*In the tub at the Parker Museum; Vickie Stauffer, John Caruso, Monica Denham, Wendy Kirbey and Rol Summit.*



*Convention chair, Jerry Reinhardt welcomes all to the hustle and bustle of downtown Abilene.*



*NCA Founding member, Rol Summit gives a little background of 40 years of the NCA with founding members Jo Summit and Barbara Charles.*



*Jackie and Jim Schulman in a Parker chariots on the Abilene machine.*



*C.W. Parker himself making a rare appearance talking to Laura Knight and Bonnie Hargrove.*



*Leah and Peter Farnsworth at the Parker track machine at the Heritage Center in Abilene, Kansas.*



*Sharon and Cliff Black on the Parker.*



*Better Largent honoring the directors with a little gift at the opening night reception at the Parker Museum.*



*The two Stauffers Anne and Vickie riding the rabbits at the Parker Museum.*





**Kurri Lewis on one of the replacement figures on the Gage Park Carousel.**



**Vickie Stauffer on the Kansas State horse on the Herschell Spillman carousel at Gage Park in Topeka.**



**Paul Myers making like an Illions band organ figure.**



**Chuck and Rae Proefrock on the Carousel Works machine at the KC Zoo.**



**Conventioners showing off this year's Kit Carson County carousel tee shirt.**



**NCA board members transporting us back to OZ at the banquet.**



**Four Californians riding the Parker chariot at the Parker Museum.**



**Margarete Dodds, Paula Myers and Chuck Crawford at Gage Park.**



**Craig Knight in front of Oz Museum.**



**Melba Clapp on the KC Illions.**



**Vickie Stauffer having fun with a frog at the Kansas City Zoo.**



**Monica Denham on a jumping elephant on the KC Royals machine**





*John Caruso and Noel Hinde with Glinda the good witch at the Oz Museum in Wamego Kansas.*



*Holly Starr on the Illions.*



*Sandy Swirsky and Lyle Merithen on the Illions.*



*Joan Parsons on the Illions.*



*Jeff Lewis reunited with his childhood carousel.*



*Diane and Gary Nance on the Illions carousel at World of Fun.*

## TOP QUALITY CAROUSEL HORSE HAIR TAILS

We are continuing the service of supplying the same high quality tails that June Reely offered through her business, Flying Tails.

We have all colors and sizes available and in any quantity.  
Also restoration services available.

Contact: Lourinda Bray  
**RUNNING HORSE STUDIO**  
1660 LA VISTA PLACE  
PASADENA, CA 91103  
(626) 793-1303  
rindalsb@sbcglobal.net  
[www.runninghorsestudio.com](http://www.runninghorsestudio.com)





# Replacing Center Gears and Bearings on a Century-old, 70 Horse Carousel Brass Ring and Six Flags Replace Gears & Bearings On the 1912 5-Row PTC #17 Carousel in Georgia



Scott Fabbro photos



By Roland Hopkins

**AUSTELL, GA** – This is how a grand, historic carousel should look when you approach it, clean, a bit pristine, with sights, sounds and smells of a simpler time. And for most riders, this is how the carousel looks and all they will ever see. Not that there is all that much more to see – just a pole and some braces – some gears leading to some other gears and some



drive thing. Oh, and some grease.

That's what most would see if they visited the carousel's inner housing. Overall, the engineering of the overhead jumping mechanism carousel is pretty basic, and has not really changed in a century. The improvements have been simple. We've found ways to make better, stronger gears and bearings





Scott Fabbro photos

## Brief Stall for Ontario Beach Dentzel

ROCHESTER, NY –

The Ontario Beach Park Dentzel carousel was silent this past Fourth of July as in late June the century-old carousel broke a section gear.

The weekend came and went, and then the 4th, and a small news item appeared. Dan got the news in his Google Carousel News alerts, and the next day called the City Parks. He had the section gear they needed – he even had two. One brand new, and one used. Which one and how would you like it shipped? (As summer days continue to go past and the carousel remains silent.)

No blame to anyone – it's just the way it is. If the carousel was privately owned – that gear would have been



there the next day and paid for itself in a morning. But, it's a city, and a weekend, and a holiday week. And any obligatory red tape to get anything done. But the good news is that finally, by about mid-July, Ontario

Beach had ordered and received their gear and the machine was up and running again. Later in the summer, during his East coast travels, Dan stopped by Rochester and took a look at the machine to be sure one broken gear didn't become a dozen.

John Caruso photos

to replace the old, and new greaseless fittings make things much cleaner and nicer. And the good news is that a century ago, they built things to last. Many of our antique carousels are still running with much of their original mechanisms intact. But, 100 years is a pretty good run even for things built to last, so every year it seems at least one antique carousel out there is ready for a new center gear, and you'll likely find the bearing is ready to crumble in your hand when you get there, so might as well do that, too.

Although the engineering principles are fairly basic, that does not make them simple. To get three tons or so of suspended wood and steel to spin like a well balanced top is not a simple feat, nor is replacing the gear at the center of 5-rows of 70 horses, and then reassembling it all, to spin again, like a well balance top. That's what they did last win-





Scott Fabbro photos



ter for the 1908 PTC #17 at Six Flags over Georgia, so be assured that their prized Riverview Carousel will be operating smoothly for another 100 years.

# WE'VE GOT YOUR GEAR

## J-56 Gear

The 6-section sister drive gears for an Allan Herschell 12-section carousel.

A direct replacement for the 36-tooth J-56 gear—made from a new precision pattern and cast in Ductile Iron. (These are not a cheap cast iron sand cast from an original gear.) Also, this gear is no longer available from Chance Mfg. We also have the 18-tooth pinion made in Nylatron with a steel drive shaft fitting for the 2" drive shaft. By using the Nylatron gear your machines drive gears are now grease free!



**AMUSEMENT  
GEAR & BEARING™**  
[WWW.AMUSEMENTGEAR.COM](http://WWW.AMUSEMENTGEAR.COM)

**IF WE DON'T HAVE YOUR GEAR - WE'LL MAKE IT.**

11001 PEORIA STREET, SUN VALLEY, CA 91352  
818.394.0028 • [gears@carousel.com](mailto:gears@carousel.com)



# Treasures from the Golden Age - East Coast Carousels



### Treasures from the Golden Age - East Coast Carousels

By Eric C. Pahlke

### BOOK REVIEW

By Lourinda Bray

Those of us who love the colorful, spinning world of the carousel have a new book to add to that enjoyment. Eric Pahlke has published his second book on carousels and their histories. Continuing the original format, this one is titled: *Treasures from the Golden Age - East Coast Carousels*. It is almost twice the length of his first book with even more photographs of each carousel. Whether in hand or lying on a coffee table, this is a book well worth its price.

Eric says of his latest book, "It is my tribute to the 35 carousels, with hand carved wooden figures, that still operate between Washington D.C. and Boston, and approximately 1 hour's drive from the Atlantic Ocean."

Within the preface, Eric gives brief, insightful dissertations on the economics of the times and the roles fire and weather have played. This is a great reminder that more than just fun and pretty animals are involved.

Once again, the introduction gives a nice overview of the carousels covered in the book as well as the three "styles" of manufacture: Coney Island, Philadelphia, and Country Fair. Also included is a discussion of newly carved animals and museum collections. Maps are included as well.

Each chapter deals with a single carousel beginning with a well described history of the park in which it runs and its journey there. New information is given about the carvers as well, with great attention given to accuracy.

Best of all are Eric's magnificent photographs, all in color, which include insets of details the reader otherwise might miss. The captions are well thought out and helpful.



Above - The Dentzel hippocampus aboard the Chesapeake/Watkins-Upper Marlboro carousel. Below - The armored Herschell-Spillman prancer aboard Trimper's carousel.



Once again. It has been my pleasure to be a tiny part of this second book, and as such have been educated well beyond previously written publications. As we knew that the printed word becomes engraved in stone, we were careful only to use what could be documented. Eric has done amazing research and has written the histories in an engaging way. Listening to his exchanges with Brian Morgan – our Muller expert – and others has been eye and mind opening. I only claim to be a thorn in the side – a stickler for details, grammar and spelling.

*Treasures from the Golden Age*, by Eric Pahlke, can be purchased at his site, [www.eastcoastcarousels.com](http://www.eastcoastcarousels.com) for \$49.95 plus applicable sales tax and \$5.00 shipping.



# AntiqueCarousels.com

## Looff



ca. 1910 Armored Jumper  
\$19,500

## Dentzel



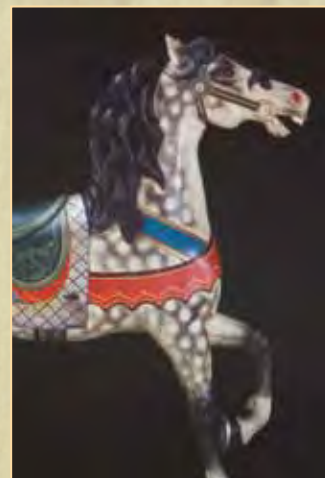
Dentzel "Listener" stander in  
stain. \$13,500

## Mexican Muller



1905 "Leaf Eater" from the  
Mexican Muller - \$42,500

## Dover Dentzel



Original Paint Dentzel Stander.  
CALL

## Stein & Goldstein

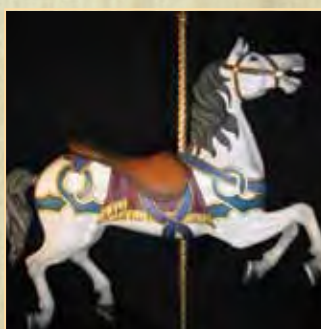


ca. 1910 Stein & Goldstein  
Outside row jumper. \$19,500

## M. C. Illions



ca. 1915 Seaside Heights Jumper  
Outer Row. \$21,500 **\$17,500**



Dentzel Jumper. Pam Hessey  
paint. \$9,500 **\$8,750**

## Conneaut Muller



1905 Muller Jumper from  
Conneaut Lake Amusement  
Park. \$6,500

## PTC



Rare PTC Roached-Mane  
Chariot Stander. \$11,500



1920s Spillman Jumper. Nice  
stain and glaze finish \$5,000



ca. 1911 PTC #21 Jumper from  
Magic Mountain. \$6,500



Bayol Pigs. Two Available. Also  
a Bayol Rabbit. Check our new  
website. \$4,000

**Looking for a figure? Let us find it for you. Selling a figure? Let us sell it for you.**

**626-639-0313 • antiquecarousels@gmail.com**

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



# The Continuing Chronicle of Gerry Holzman – A Well-Weathered, and Sometimes Wayward, Woodcarver



## The Last Woodcarver

By Gerry Holzman

Courtesy of his new  
Carving Blog at:

[www.soundsofcarving.com](http://www.soundsofcarving.com)



**His obituary wasted no words and contained no poetry.**

*“North Tonawanda--Joseph D. Weber, 85, died unexpectedly in his home on Monday, March 13, 1967. He was born in Buffalo and lived here for the last 45 years. **Mr. Weber was a woodcarver until the 1930's and he was the last member of the Woodcarver's Association.** Later he was employed by the Tonawanda Iron Corp here, retiring 10 years ago. He was a member of the Ascension Church, its Holy Name Society and Knights of Columbus Council No.2535.”*

And that was it. 85 years of a man's life summed up in just under 85 words.

It is from one of Weber's survivors--his daughter--that I bought the well-worn, black leather Gladstone bag which held the obituary and 150 of Joseph Weber's woodcarving tools. They were finely made carving gouges, most of them forged around the turn-of-the-century.

His daughter said she sought me out because I was a professional woodcarver and she felt that her father, **“...would have wanted them to be put to some good use”**

*“They were just lying in the attic. No one in the family knew how to use them or wanted them,”* she murmured, with genuine sadness in her voice.

There are those who say that you can judge the quality of a craftsman by the manner in which he cares for his tools. If they are to be believed, then Joseph Weber must have been a competent and conscientious carver.

His carving gouges were carefully wrapped in tool rolls: bulky rolls made of a coarse grey cloth with thin blue stripes, probably handsewn by his wife. These rolls, which were divided into individual pouches for each tool, had become smudged and discolored through years of being opened and closed by the hands of a man who earned his bread by carving wood.

I spread the opened rolls on my workbench. Closed tightly for over twenty years, they quickly filled the air with the aroma of oil, musty attics and Yesterdays. I tried to visualize Joseph's hand hovering over one of those rolls, ready to make a selection.

I guessed it was the sort of hand that would have given a memorable handshake; a strong and compact hand, with fingers thickened through constant use; a rough, sturdy hand, framed on its outside edge by the characteristic callus that comes from constant contact with the raw wood. A carver's hand.

I stared at the tool roll bristling with gouges. The carving gouges seemed to radiate an energy of their own. **They reminded me of fox hounds, straining at the leash, eager to do the work that they were created to do.** I couldn't help but wonder if there was some sense, some essence, of Joseph Weber still present in those tools.



I took one of the gouges out of its pouch and let my hand experience it. The worn, stubby handle was a warm shade of dark brown. It had the feel and look--that unique glow--which wood takes on only when it is in constant contact with a human hand. I placed my fingertip on the shallow hallmark stamped into the shaft of the steel and felt the inscription, *“S.J. Addis London”*, one of those grand tool-making foundries that were among the casualties of the Great Depression. I carefully ran the cutting edge of the tool along the face of my fingernail; it was still sharp despite twenty years of idleness.

Casually setting a piece of white pine in my vise, I put the tool to work. I had no particular design or shape in mind. **I simply wanted to become acquainted with that gouge and perhaps, if such things be possible, with Joseph Weber.**

Long, curly shavings fell to the floor. The smell of fresh-cut pine filled my nostrils. The sensual sound of a sharp edge cutting across the grain was in my ears. I particularly liked the way the wide wooden handle felt in my hand. It snuggled into my palm much like my infant grandson used to snuggle into my neck. It felt good because it seemed to belong there.

My mentor, the late Gino Masero, told me that the Association of Master Carvers in England had a tradition for distributing the carving gouges of a deceased member. His gouges would be brought to the annual meeting, laid out on a table, and each member would be invited to take one. If the widow was in the need of funds, a payment would be made but otherwise, the tools were to be taken at no cost.

I wish they had followed that practice in the North Tonawanda Woodcarver's Association. It would have been a fitting thing to do. I suspect that the assurance of such continuity would have pleased Joseph Weber. Just knowing that the carving tools which were so much a part of his being, those tools which had helped him raise his family, those skillfully shaped fingers of steel with which he had shared many a private moment and which had so often been his partners in creating beauty--just knowing these old friends were going to literally be in good hands--that would have been a comforting thought.

At the very least, I like to think that Joseph Weber would be satisfied to know that there is a well-weathered woodcarver in upstate New York who is still putting those well-worn tools of his “to some good use.”

Visit [www.soundsofcarving.com](http://www.soundsofcarving.com) for Gerry's further musings.



---

# THANK YOU

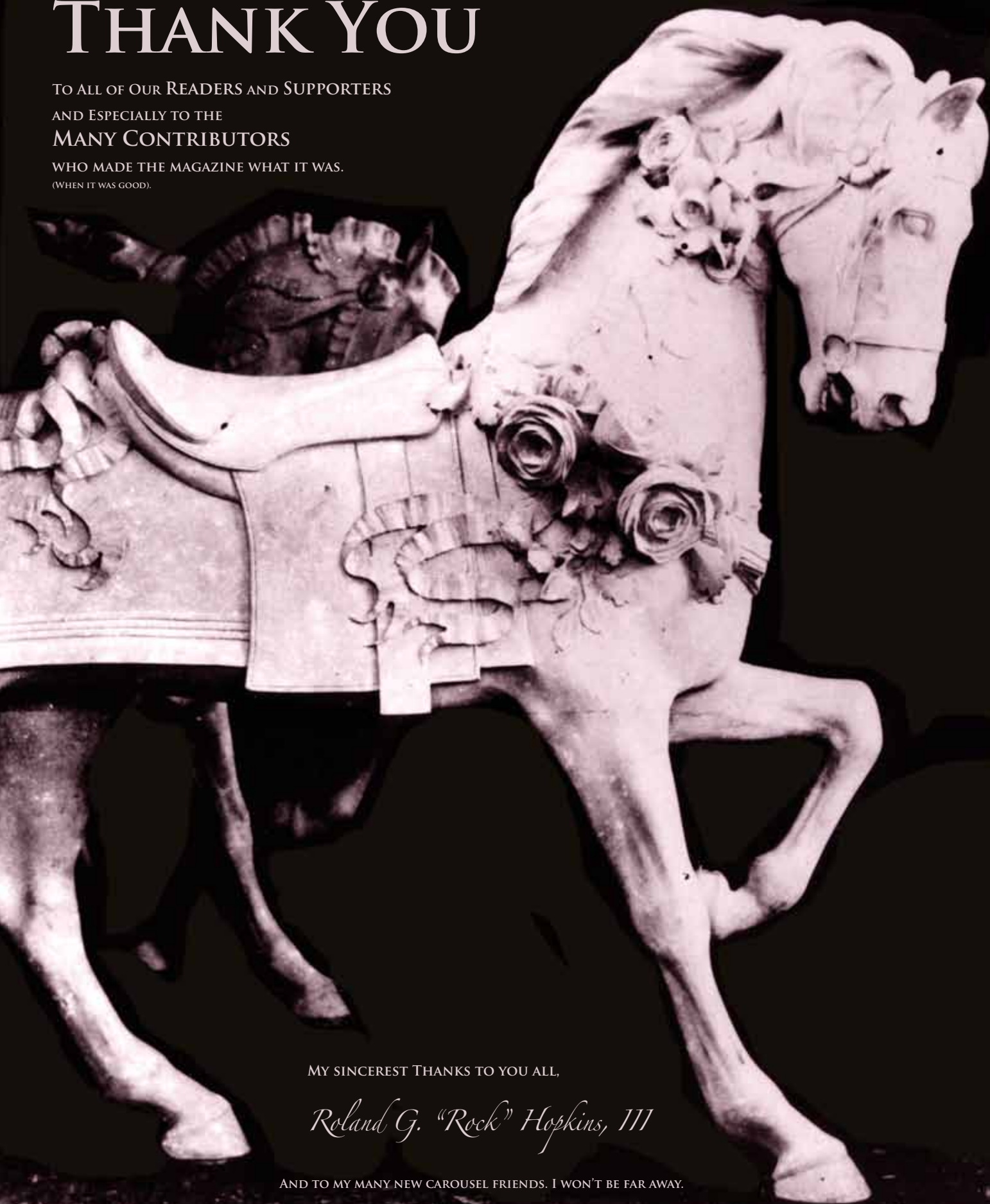
TO ALL OF OUR READERS AND SUPPORTERS

AND ESPECIALLY TO THE

**MANY CONTRIBUTORS**

WHO MADE THE MAGAZINE WHAT IT WAS.

(WHEN IT WAS GOOD).



MY SINCEREST THANKS TO YOU ALL,

*Roland G. "Rock" Hopkins, III*

AND TO MY MANY NEW CAROUSEL FRIENDS. I WON'T BE FAR AWAY.



# NCA 2013 Award to Please Touch Museum's Historic Dentzel



**Submitted by Tory A. Harris**

*Director of Media Relations, Please Touch Museum*

Philadelphia, PA – Please Touch Museum was recently named the 2013 winner of the Historic Carousel Award from the National Carousel Association. The Children's Museum of Philadelphia is thrilled for this tremendous recognition of a beloved part of Philadelphia history. In 2005, Please Touch Museum acquired the Woodside Park Dentzel Carousel on a long-term loan from the Pennsylvania Historical and Museum Commission and built a 9,000 square-foot glass pavilion on the east side of Memorial Hall to house this iconic piece. Originally operating at Woodside Park – a favorite West Philadelphia amusement park located less than 10 blocks from Memorial Hall – the Woodside Park Dentzel carousel was built by the Dentzel Carousel Co. of the Germantown section of Philadelphia. While the carousel debuted at Woodside Park in 1924, many of the animals on the carousel are much older, dating back to 1908.

Please Touch Museum at Memorial Hall, Fairmount Park is the Children's Museum of Philadelphia and is dedicated to enriching the lives of children by providing learning opportunities through play. Please Touch features six separate interactive exhibit zones along with

daily activities and theater performances. Exhibit highlights include the century-old Dentzel carousel and a 40-foot replica of the Statue of Liberty Arm & Torch, made entirely of toys.

*Please Touch is one of only handful of US children's museums to incorporate a historic carousel. The museum spared no expense in the carousel restoration and pavilion addition. The carousel is and always will be a centerpiece in the museum's popularity and success. The museum is located at 4231 Avenue of the Republic, Philadelphia, PA 19131. Visit [www.pleasetouchmuseum.org](http://www.pleasetouchmuseum.org).*



***The beautiful pavilion addition built for the carousel is bright with natural light and smartly designed with plenty of function space.***



# The Carousel News & Trader to New Owners in 2014

By Rosanna and Bill Harris

### Let us tell you about ourselves & our plans:

Bill and I would like to take this opportunity to give you a little information about our backgrounds that some of you may not know. Bill found his first nickelodeon piano (a great story in itself) in 1961. After restoring and selling it, he continued on until the present in his pursuit of and interest in automatic music. He was involved in publishing/graphics for over 50 years. He published three special interest magazines (I was involved in two of them – more on that later), a newsletter which he formatted and introduced in Minot, ND, in the early '60s, and over 50 books/manuals – subjects included Winchester rifles, airplanes, cars, slot machines, and trade stimulators. Over the years, Bill continued his interest in restorations which encompassed agricultural steam engines, nickelodeons, orchestrions, band organs, slot machines and other coin-operated devices.

I came from a background of teaching in elementary schools and accounting. After we married in 1979, I assumed the editorship of *The Coin Slot* magazine. This opened a whole new field for me in which I learned to “cut and paste” in order to get the magazine to the printer. This primitive process has since been replaced by DeskTopPublishing on an iMac computer.

While we had the magazine, our company, Royal Bell, Ltd. did restoration work on slot machines and created the *Bill Harris Western Figure Collection*. These were full size statues hand carved from basswood and fitted with a Mills Hightop slot machine as the torso part of the figure. Along the way, because of our interest in band organs and street organs, Bill decided to add carving carousel figures during our slower time with the statues. This was a method of keeping our carvers engaged. Our purpose was to make enough carousel animals so that we could keep one of each style and eventually have our own carousel once we found a mechanism. We carved various horses, a tiger, lion, donkey, rooster, dog, juvenile horses, centaur, and dragon. (We had a wonderful relationship with Marianne Stevens. She assisted us by loaning us animals to use as standing models.)

In 1999, we had the opportunity to submit a resumé to the Musical Box Society International during their search for an editor. About a year after receiving the nod for that position, we discontinued publication of our last privately owned magazine, *Coin Drop International*.

Another opportunity has been presented to us since MBSI decided to find another editor/publisher for *Mechanical Music*. Although we had a series of choices, we made the decision to buy *The Carousel News & Trader* from Dan. The fit is a natural for us. We are very involved in music. Music is an integral part of carousels. The final key in the decision

was our experience in graphics and publishing and our early interest in carving the carousel animals.

We intend to continue the fine example set by Roland as editor of *CNT* and include articles, news briefs, technical discussions, and collector and industry advertising from the carousel and amusement park forum. We have asked Dan to remain active with “Dan’s Desk” and as an advisor on technical and historical aspects of carousels. In addition, Roland has been asked to stay onboard as a

technical advisor and contributor.

In an effort to expand reader interest and marketing potential, we will incorporate additional articles and news features about automatic music in each issue keeping in sight the magazine’s focus. This move will also produce more advertising in the musical field giving the current readership the advantage of having multiple suppliers, restorers and retailers – a kind of one-stop shopping experience

covering carousels, carousel animals and automatic music.

We will continue the production schedule which Dan and Roland initiated with the November/December 2013 issue. The schedule will be to have the magazine mail early in each even month prior to the cover date on the issue, i.e. January/February 2014 – mailing in early December 2013. The format will change to a heavier weight cover and slightly heavier weight inside pages. The entire magazine, as it is currently, will be 4 Color Process. We are planning on issues which could be as many as 84 pages depending on news, articles and advertising content. The least number of pages will be 68.

We are, of course, going to continue to offer the magazine at the current subscription price of \$35 per year. Advertising rates will remain the same as previously published. The closing date for advertising is the 1st of every even month. For more information, feel free to call us (605-673-3068) or email us (info@royalbell.com).

We look forward to hearing from you and partnering with you to build on the strong – 28+ years – foundation passed on to us by Dan and Roland. Some change is inevitable. Wholesale change will not be made.

Best regards,  
Bill & Rosanna Harris



**Bill and Rosanna in front of their “Baby Taj Mahal,” one of two extant. Below, at the NCA convention in September.**





# CAROUSEL CLASSIFIEDS

CLASSIFIED ADS: 70¢ per word for 1 to 3 insertions. 50¢ per word, per insertion for 4 or more insertions. Mail to Carousel News & Trader, 11001 Peoria Street, Sun Valley, CA 91352 or Fax to (818) 332-7944. Email to: sales@carouselnews.com.

## ANTIQUE FIGURES

**PARKER JUMPERS** (10), all wood, park paint, ca. 1920. \$2400--\$3500. Color Photos, \$3. (407) 886-3347. Florida.

**ANTIQUE CAROUSEL FIGURES** - The internet's foremost dealer in antique carousel horses, menagerie animals and trim. Buy/Sell/Restore/Appraise/Broker. Website: [www.mycarousel.com](http://www.mycarousel.com). Email: [mycarousel@mycarousel.com](mailto:mycarousel@mycarousel.com). Phone: 978-534-4538. Sandy & Gary Franklin, 245 Merriam Avenue, Leominster, MA 01453.

**CAROUSEL HORSES** Allan Herschell, Parker, Illions, PTC. Call Ron Weir. (641) 990-1485 for list.

**CAROUSEL SUPERSTORE**. Extensive inventory of carousel figures, related carousel items, art and consignments. Phone: (847) 220-4970. Visit: [www.CarouselSuperStore.com](http://www.CarouselSuperStore.com). Email: [CarouselStore2@aol.com](mailto:CarouselStore2@aol.com).

**CAROUSEL FIGURES** Buy/Sell/Trade. Restorations by Wolf. Steve Crescenze. (301) 932-2734. [www.carouselrestorations.com](http://www.carouselrestorations.com).

**ANTIQUE CAROUSEL ANIMALS**. Buy-Sell-Trade. Merry-Go-Round Antiques. Al Rappaport, 29541 Roan Dr., Warren, MI 48093. (586) 751-8078.

**ANTIQUE CAROUSEL FIGURES**: Antique carousel figures, full carousels, band organs and other related items. Always accept consignments. Visit [www.antiquecarousels.com](http://www.antiquecarousels.com), [antiquecarousels@gmail.com](mailto:antiquecarousels@gmail.com), (626) 639-0313.

## ANTIQUE FIGURES

**CAROUSEL ANIMALS** - Horses, menagerie, Muller, Dentzel, Loeff, Illions, Herschell-Spillman. (248) 693-4341 or [Isho382057@aol.com](mailto:Isho382057@aol.com).

**CAROUSEL CLASSICS INC.** Chicagoland's Largest Carousel Inventory. Insurance and Estate Evaluations. Web site: [www.CarouselClassics.com](http://www.CarouselClassics.com). Email: [CarouselMail2@aol.com](mailto:CarouselMail2@aol.com). Phone: (847) 446-6970.

**ANTIQUE CAROUSEL FIGURES** Send SASE for list of over 50 figures and scenery panels. Ken Weaver, 506 Pughtown Rd., Spring City, PA 19475. (610) 469-6331 or e-mail [barbmgr@aol.com](mailto:barbmgr@aol.com).

**CONEY ISLAND LOOFF JUMPER**. Ca. 1890. Park paint. \$3,000. Local pick up only. Northern Illinois. Ph. (815) 539-9898. Email for photos; [sleepyhollow5@frontier.com](mailto:sleepyhollow5@frontier.com).

**REPLICA - Dentzel-style Rabbit**, hand-carved, full size, unpainted, great detail. Carved 1985 by Juan Andreu. \$8500. (407) 886-3347. Florida.

## BAND ORGANS

**FOR SALE - WURLITZER 165, MORTIER MINERVA, WURLITZER 150, VIOLANO VIRTUOSO, NO. TONAWANDA STYLE-198**, are among the ANTIQUE BAND ORGANS, NICKELODEONS and other mechanical music machines we are currently offering. Call or write for details; [dan@carousel.com](mailto:dan@carousel.com) or call Brass Ring Entertainment at 818-394-0028.

## GREAT DEAL! - Classic 1950s

### Allan Herschell 3-Row Carousel

**36' 30 horses and two chariots.**

*In excellent condition; horses, mechanics and trim.*

*Beautiful walnut hardwood floor.*

*Was Asking \$55,500 **\$49,500** Call (626) 639-0313*



Although a portable ride, this has been park operated. All greaseless telescopes and greaseless top bearings. It has a new frequency drive, new gears in gear box. Horses sandblasted and freshly painted. New aluminum rounding boards ready for personalized paint.

*The carousel currently is ready to run daily in its new location.*



*Measures: 20' diameter x 20' high.*





## CAROUSEL CLASSIFIEDS

### BAND ORGANS

**125 WURLITZER BAND ORGAN** with 13 brass horns, 14 whistles and drums. All original. Needs tuning. \$15,000. Bob Kissel. (812) 839-3255.

**NEW ORGAN BOOK "FANTASTIC EUROPEAN ORGANS"** by Ron Bopp. Over 230 organs in color. Email for details: bopp@peoplepc.com.

**BAND ORGANS** - Wurlitzer 153 with new case and facade. Ruth 33 with German custom-built display trailer. Dance organs, fair organs and more. www.antiquecarousels.com. (626) 639-0313.

**RESTORATION - BAND ORGAN, ORCHESTRION, NICKELODEON, MILLS VIOLANO.** Known for our unmatched Quality Restoration Services. www.RobertsMusicalRestorations.com. Deland, Florida. (407) 234-4747.

**NEW MUSIC FOR YOUR WURLITZER.** Three New Organ Rolls for Style 150, and 125. *Big Band Swing Roll. Italian Roll. 50s and '60s Rock 'n' Roll.* Arrangements by Rich Olsen. \$80.00 each. Gold Leaf Galleries, P.O. Box 174, Bristol, CT 06011. (860) 261-5923. E-mail: sales@wurlitzerolls.com.

### CAROUSELS

**FULLY COMPLETE ANTIQUE WOODEN CAROUSELS** for sale dating to 1895. Other significant large and new carousels available. For more information, visit www.carousel.com, email to dan@carousel.com or call Brass Ring Entertainment at (818) 394-0028.

## CARROUSELS



**Great Source of Revenue For  
City, County and Local Organizations.  
Summer Long Events, Christmas Programs,  
Festivals and other Holiday Events.**  
Long-term lease – revenue sharing opportunities.

*Family Entertainment, Inc.*

**888-237-0444**  
rtinsleyenterprises@yahoo.com  
Richard Tinsley  
www.carouselsforyou.com

## AntiqueCarousels.com

CAROUSEL COLLECTIBLES & MORE

**Motivated Seller - All Serious Offers Considered!**

## Fair/Dance/Concert Organs

ALL LOCATED IN EUROPE, BUT CAN SHIP ANYWHERE.

**"MUNICH OKTOBERFEST ORGEL"  
KARL FREI FAIRGROUND ORGAN**



*"The Largest Fairground Organ in the World"*

~~\$550,000~~ \$495,000 USD

**Theophil Mortier**

**Dance and Concert Organ**  
105 key Decap scale – Troubadour  
This is the only organ that can play  
dance music as well as Carl Frei  
concert music.

~~\$170,000~~ \$153,000 USD



**Mortier/Fasano 84 Key Dance Organ**



Made in Belgium Circa 1900. Fully restored by world-famous organ builder Johnny Verbeeck. Includes 30 books of cardboard music. ~~\$130,000~~ \$117,000 USD

For more information call

**(626) 639-0313**

or email antiquecarousels@gmail.com

BUYING • SELLING • CONSIGNMENTS

WWW.ANTIQUECAROUSELS.COM



## BABB'S WOODCARVINGS



**Full-Sized Illions Jumper Cut-Out**

**Carousel Animals offered in enhanced cut-outs, rough-outs, and complete. Restoration animal parts.**

*Quality for reasonable rates.*

**David Babb (Indy)**

**317-780-9476**

**or babbdn@aol.com**

## CAROUSEL CLASSIFIEDS

### CARVING

**QUALITY CAROUSEL CUT-OUTS & ROUGH-OUTS, COMPLETE CARVINGS, RESTORATION BODY PARTS.** Babb's Woodcarvings (Indy); (317) 780-9476 or email babbdn@aol.com. Catalog available.

### CARVING CLASSES

**KEN MEANS CAROUSEL CARVING SUMMER CAMPS:** July 8 - 12, *Head & Neck*; July 15 - 19 *Legs & Tail*; July 22 - 26, *Body*. Take one class or all three! E-mail, Kenscarousel@aol.com. Web. www.kenmeanscarousel.com. Ken Means, 57784 Fairview Rd., Coquille, OR 97423. (541) 396-4501.

### GIFTS

**ONE OF THE LARGEST SELECTIONS** of unique, distinctive and fun carousel items to delight yourself and your friends. Luann's Carousel Gifts; Box 132 Chicopee, MA 01021. (413) 534-4139. www.luannscarouselgifts.com. email: Luanncarousel@aol.com.

**HUNDREDS OF CAROUSEL GIFT IDEAS** at The Carousel Store online. From horses to jewelry and everything in between. Call (800) 558-7969 or visit www.CarouselStore.com.

### MECHANICAL/GEARS

**NEW GEARS AND BEARINGS** for all carousels. 10-years-old or 110-year-old, we can repair any carousel. Now offering the J-56 Gear for an Allan Herschell 12-section carousel, and 18-tooth Nylatron pinion. Visit www.amusementgear.com or call (818) 504-4946.

Bill Manns photo. Use Liepman restoration.



**Where The Experts Go for Gold Leaf**

**Also, ask about our custom wood scroll work.**

*Frame Masters*

834 N. La Brea Ave. • Los Angeles • CA 90038  
t. 323 466 9999 • f. 323 466 4444 <-NEW  
framemasters@sbcglobal.net  
www.framemasters1969.com

## C Crawford Collection



**Individually Crafted Fur Bears, Novelty Ties, Quilts, Backpacks and accessories.**

**C Crawford Collection**

**email: ccrawfordc@optimum.net**

**Catherine Crawford • Highland, New York 12528**

**Visit us on Facebook, C Crawford Collection**



## CAROUSEL CLASSIFIEDS

### MINIATURES

**COMPLETE CAROUSELS, KITS**, also miniature carousel parts. For info contact, Bernice Evarts, 121 Payne Ave., N. Tonawanda, NY 14120. (716) 692-7875. Email, EPBA1230@aol.com. [www.miniaturecarousels.com](http://www.miniaturecarousels.com).

### MUSIC

**BAND ORGAN MUSIC.** The oldest and largest source of professionally recorded Carousel Music! New owners of Marion Roehl Recordings. Wholesale orders available. Visit [www.bandorganmusic.com](http://www.bandorganmusic.com), or call us at (573) 471-7018.

### RESTORATION

**RESTORATIONS BY WOLF**, cover quality, affordable prices. Phone (301) 932-2734. [www.carouselrestorations.com](http://www.carouselrestorations.com).

**PROFESSIONAL, QUALITY RESTORATIONS.** Custom Carving and Restoration. Email: [marlene@customcarvingandrestoration.com](mailto:marlene@customcarvingandrestoration.com). 454 Acadia, Wichita, KS 67212. (316) 722-1872. [www.customcarvingandrestoration.com](http://www.customcarvingandrestoration.com).

### STANDS

**STANDS, BRASS POLES, ROCKING HORSE** accessories, Carousel Memories. Mike Mendenhall, Box 33225, Los Gatos, CA 95031. Phone: (408) 356-2306. email: [Carousel136@Verizon.net](mailto:Carousel136@Verizon.net).

**CAST IRON & WOOD** bases & pole sets \$195 - \$495. Send SASE. Carousel Workshop, 29915 Fullerville Rd., Deland, FL 32720. Phone: (352) 669-6449. Web: [www.carouselworkshop.com](http://www.carouselworkshop.com).

**CHARMA WILDERSON**  
National Account Manager

(973) 442-4623  
1-800-356-7796  
Fax: (973) 442-8195  
[cwilderson@safestrap.com](mailto:cwilderson@safestrap.com)

**SSC**

Safe-Strap Co., Inc.  
105 West Dewey Avenue • Building D, Suite 410  
Wharton, NJ 07885 USA

Come along for the ride!



Members enjoy ten publications a year and specially organized events both regionally and nationally.

[www.AmericanCoasterEnthusiasts.org](http://www.AmericanCoasterEnthusiasts.org)

## FOR SALE - Classic 1950s

### Mangels/Illions Kiddie Carousel

**24 horses and two chariots.**

***In excellent condition; horses, mechanics and trim.***

***Beautiful hardwood floor.***



*The carousel currently running daily and ready to run daily in its new location.*

***\$17,500 \$14,500. Call (626) 639-0313***



Measures: 20' diameter x 20' high.





# Restoration

Wood repairs by Ron Purdy  
and John McKenzie  
Gold and aluminum leafing  
Oil painting by hand

**Specializing in "back to factory"**  
Quality hair tails available in all colors & sizes.

(626) 793-1303

**RUNNING HORSE STUDIO • LOURINDA BRAY**

rindalsb@sbcglobal.net

[www.runninghorsestudio.com](http://www.runninghorsestudio.com)

## CAROUSEL CLASSIFIEDS

### TAILS

**SOFT TANNED TAILS** all sizes and colors. A quality horse tail. 2720 Old Orchard Rd, Lancaster, PA 17601. (717) 295-9188.

**TOP QUALITY HORSE HAIR TAILS** all colors and sizes. Running Horse Studio, 1660 La Vista Place, Pasadena, CA. (626) 793-1303. Visit our new website at [www.runninghorsestudio.com](http://www.runninghorsestudio.com).

### WANTED

**WANTED TO BUY.** Small French figures, preferably unrestored. Ron Craig, 51 Maridale, Lincoln, IL 62556. (217) 735-3308.

**WANTED TO BUY,** looking for basket cases or animals needing repairs. Send photos to Ron Craig, 51 Maridale, Lincoln, IL 62556. (217) 735-3308.

**SEEKING ANTIQUE FIGURES** - Bayol Figures, Roached Mane Dentzel, Illions Flying Mane jumper with an over-the-top Supreme-style mane, and a Baby Parker.. Also, figures in old or original paint. Allan Herschell shields and other carousel and carnival faces. We welcome all consignments. [www.AntiqueCarousels.com](http://www.AntiqueCarousels.com) or (626) 639-0313.

**CAROUSEL ARCHIVES.** Pictures, ephemera or any kind of archive. One piece or whole collection. [Info@Carouselnews.com](mailto:Info@Carouselnews.com) or (818) 332-7944.

Email Your Classified Ad to  
[classifieds@carouselnews.com](mailto:classifieds@carouselnews.com).



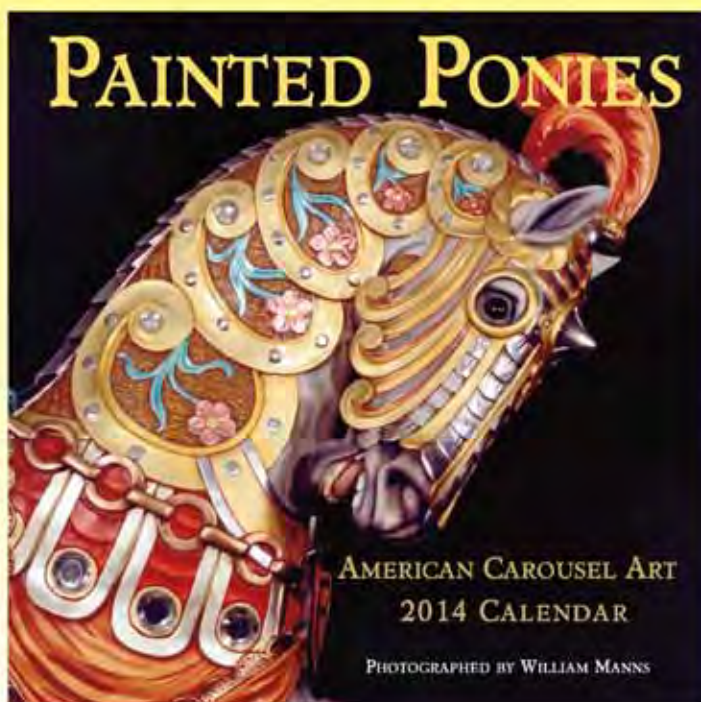
**SIPPERS BY DESIGN**  
Factory Wholesale Pricing!!  
HEY THERE COWBOYS!  
COME AND TRY OUR HOT  
WESTERN DRINKWARE!  
OVER 100 DESIGNS  
AVAILABLE!  
For a Surprise, Click on Adventures of Sipperella at [www.sippersbydesign.com](http://www.sippersbydesign.com)  
Toll Free: 800-395-9980 • email: [ldsippers@aol.com](mailto:ldsippers@aol.com)

## PAINTED PONIES 2014 Wall Calendar

*The Painted Ponies Wall Calendar is a celebration of the dazzling art of the American carousel. This collection of 12 antique whirling fantasy animals was photographed by William Manns. This is a great reference for artists and carvers. The pictures are each 12"x12".*

\$12.95 plus \$3.50 shipping.

**SPECIAL OFFER**  
Buy 2, get a 3rd one FREE  
\$32 includes postage



Order online [www.zonbooks.com](http://www.zonbooks.com)

Phone orders call 1-800-266-5767

or write: Zon International Publishing, P.O. Box 6459, Santa Fe, NM 87502



# AntiqueCarousels.com

## Band Organs & Mechanical Music

**No. TONAWANDA 198**

**WURLITZER STYLE-150**



One-of-a-kind. Recent rebuild.  
Mint condition.



Recently restored inside and out.  
\$REDUCED

**WURLITZER STYLE-153**

**NICKELODEON**

**1910 MODEL 33 RUTH**



New case and façade. Completely rebuilt in  
2005 with duplex spool frame.  
\$49,900



Violano Virtuoso.  
Mint condition.  
\$CALL



52-keyless band organ mounted in a  
German built Mack display trailer.  
Organ (alone) \$49,000 or with trailer \$59,000

**Looking for a figure? Let us find it for you. Selling a figure? Let us sell it for you.**

**626-639-0313 • antiquecarousels@gmail.com**

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



# Gold Leaf Galleries

## New Rolls Now Available

P. O. Box 174, Bristol, CT 06011-174

(860) 261-5923

[www.wurlitzerrolls.com](http://www.wurlitzerrolls.com)

Email:

[sales@wurlitzerrolls.com](mailto:sales@wurlitzerrolls.com)

### WURLITZER Military Band Organ

STYLE 125  
ROLL NO. 3908  
"From Rags to Riches"

1. Dill Pickles Rag, Rag ..... Charles L. Johnson
2. Mississippi Rag, Two Step ..... William Krell
3. Stoptime Rag, Rag ..... Scott Apple
4. Grizzly Bear Rag, Rag ..... George Bagford
5. Echoes From The Snowball Club, Rag Time Waltz ..... Harry P. Guy
6. Hungarian Rag, Rag ..... Julian Leisberg
7. A Coon Band Contest, Jazz Fox Trot ..... Arthur Pryor
8. The Kangaroo Hop, Fox Trot ..... Melville Norris
9. Wild Cherries, Characteristique Rag, Rag ..... Ted Snyder
10. Dizzy Fingers, Novelty ..... Zez Confrey

Arranged by Rich Olsen

Mfg. by PLAY-RITE MUSIC ROLLS, INC.

GOLD LEAF GALLERIES [www.wurlitzerrolls.com](http://www.wurlitzerrolls.com) 860-261-5923

### WURLITZER Military Band Organ

STYLE 165  
ROLL NO. 6856

1. Guadalupe 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 Bowlly
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 Hohl

Arranged by Rich Olsen

Mfg. by PLAY-RITE MUSIC ROLLS, INC.

GOLD LEAF GALLERIES [www.wurlitzerrolls.com](http://www.wurlitzerrolls.com) 860-261-5923

### WURLITZER Military Band Organ

STYLE 150  
ROLL NO. 14534  
"From Rags to Riches"

1. Dill Pickles Rag, Rag ..... Charles L. Johnson
2. Mississippi Rag, Two Step ..... William Krell
3. Stoptime Rag, Rag ..... Scott Apple
4. Grizzly Bear Rag, Rag ..... George Bagford
5. Echoes From The Snowball Club, Rag Time Waltz ..... Harry P. Guy
6. Hungarian Rag, Rag ..... Julian Leisberg
7. A Coon Band Contest, Jazz Fox Trot ..... Arthur Pryor
8. The Kangaroo Hop, Fox Trot ..... Melville Norris
9. Wild Cherries, Characteristique Rag, Rag ..... Ted Snyder
10. Dizzy Fingers, Novelty ..... Zez Confrey

Arranged by Rich Olsen

Mfg. by PLAY-RITE MUSIC ROLLS, INC.

GOLD LEAF GALLERIES [www.wurlitzerrolls.com](http://www.wurlitzerrolls.com) 860-261-5923

### WURLITZER Military Band Organ

Style 165  
Roll No. 6857

1. E Pluribus Unum, March ..... Fred Jewell
2. The Hairy Puke, Two Step ..... Al Faher
3. Dizzy Bell (Gypsy Ball 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 Cohn
6. Mexican Hat Dance = El Sombrero Tapatio, Texasella ..... Paul Mitchell
7. I'm In Love With You, Honey, Two Step ..... Gilson & Mackay
8. Turkish March = Marcia Alla Turca, March ..... Ludwig von Beethoven
9. Bexal (Aquarela do Brasil) = Watercolor Of Bexal, Samba ..... Guy Bruner
10. Waka No. 2, Waltz (From "Swing For Variety Stage Orchestra No. 1") ..... Dmitri Shostakovich

Arranged by Rich Olsen

Mfg. by PLAY-RITE MUSIC ROLLS, INC.

GOLD LEAF GALLERIES [www.wurlitzerrolls.com](http://www.wurlitzerrolls.com) 860-261-5923



# Rare Organ Offerings

## Mortier Minerva Dance Organ

Fully restored by  
Johnny Verbeeck in  
Belgium. Huge 20 feet  
wide by 16 feet tall.

Known as the Mi-  
nerva 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.



## L. Hooghuys 57-key

One of only four 57-key.

L. Hooghuy known to exist.

This is the only one in the USA.

Includes lots of original music  
with many new books factory  
cut by Marc Hooghuys. One of  
the most raucous organs ever  
made – this is a real show  
stopper everywhere it goes.

Restored in the 1980s.



**Brass Ring<sup>TM</sup>**  
**Entertainment**

ALL THINGS CAROUSEL FOR OVER 35 YEARS

11001 PEORIA STREET • SUN VALLEY, CA 91352

818-394-0028 • fax: 818-332-0062

email: [sales@carousel.com](mailto:sales@carousel.com) • [www.carousel.com](http://www.carousel.com)



# Barnett-Jackson<sup>®</sup>

## Auctions

Scottsdale, AZ

January 12-19, 2014

## Scottsdale Car Collector Auction



Historic Auto Auction to Feature Historic Carousel



1922 Spillman Engineering Menagerie Carousel

Rare 3-Row Menagerie with 38 hand-carved figures and Spinning "Lover's" Tub

Learn more about the carousel at [www.carousel.com](http://www.carousel.com).

For more information on the historic auction, visit:

[www.barnett-jackson.com/scottsdale](http://www.barnett-jackson.com/scottsdale)