



The Carousel

News & Trader

April 2008
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**ANNUAL
BUYER'S GUIDE**



NCA 2008 EVENTS

2008 Tech Conference Story City, IA • May 2- 4

Visit the 1913 Herschell-Spillman in Story City, IA

This year's Technical Conference will feature a presentation on the *Main Street Program*, a division of the National Trust for Historic Preservation. There will also be a celebration of carousel anniversaries from 10 to 100, presentations on mechanics, marketing, restoration and visits to local museums and other landmarks. For information, visit www.nca-usa.org.

2008 NCA Convention Memphis, TN • Sept. 23-28

The NCA convention for 2008 will be headquartered at the Holiday Inn in Memphis, TN. The convention will be held on Wed., Sept. 24, through Sun., Sept. 28, with optional activities planned for Tuesday and Wednesday. Pre-registration check-in will be available on Monday evening, and registration will continue through Wednesday afternoon.

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- 1904 Dentzel, Highland Park, MS*
*Pre-convention option.
- 1909 Dentzel Libertyland, Memphis, TN*
*Currently in storage.
- 2002 Carousel Works, Memphis Zoo
- 2006 Carousel Works, St. Louis Zoo
- 1915 PTC #35, Six Flags, St. Louis MO
- 1921 Dentzel, Faust Park, St. Louis, MO
- 1898 Armitage-Herschell, Faust Park, MO.
- 1905 Herschell-Spillman, Perryville, MO
- 1901 Armitage-Herschell, Greenville, MS.
- Spillman "Over the Jumps," Little Rock, AR

For conference and/or convention registration, additional information and updates, visit the NCA website at www.nca-usa.org.



1913 Herschell-Spillman, Story City, IA



1901 Armitage-Herschell, Greenville, MS



1915 PTC #35, Six Flags, St. Louis, MO.

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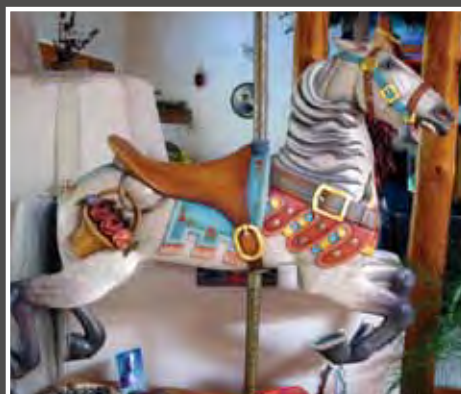
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ON THE COVER



April 2008
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One of the many beautiful carvings aboard the 1909 Looff/Mangels carousel going to auction in Auburndale, FL, on April 23. The menagerie carousel includes carvings by Carmel and S & G, as well as Looff.

Photo: Dan Horenberger

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Phone/Fax: 818-332-7944 • 800-558-7969

Email: sales@carouselnews.com

Web: <http://www.carouselnews.com>

Daniel Horenberger Publisher
Roland Hopkins Managing Editor
Ted McDonald Webmaster
Lisa McDonald Controller

Contributors:

Lourinda Bray, Leah Farnsworth, Marsha Schloesser

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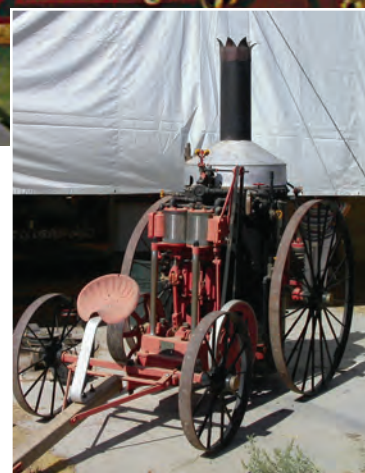
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From Dan's Desk

Message from the publisher,
Dan Horenberger

These are little bits of information that come across my desk. Some will become bigger stories in future issues of the CN&T, others are just passed-along information.

It's Buyers Guide time again. As you can see, this year the number of vendors in our listings has more than doubled. Since my purchase of the magazine we have been striving to answer the most asked questions: "Where can I get this?" "Where can I get that?"

Since my days are spent restoring complete carousels, I have the answers. Now, we have them in print. You should be able to find resources for everything you need for a carousel operation or restoration in this issue.

Our first year publishing CN&T was spent in learning



about publishing the magazine. This second year we have worked to bring more information to our readers. From the use of our archives in stories on historic carousels, past and present, to our special carving tips from Larry Pefferly. Next year we will continue to learn and grow and will be adding new features.

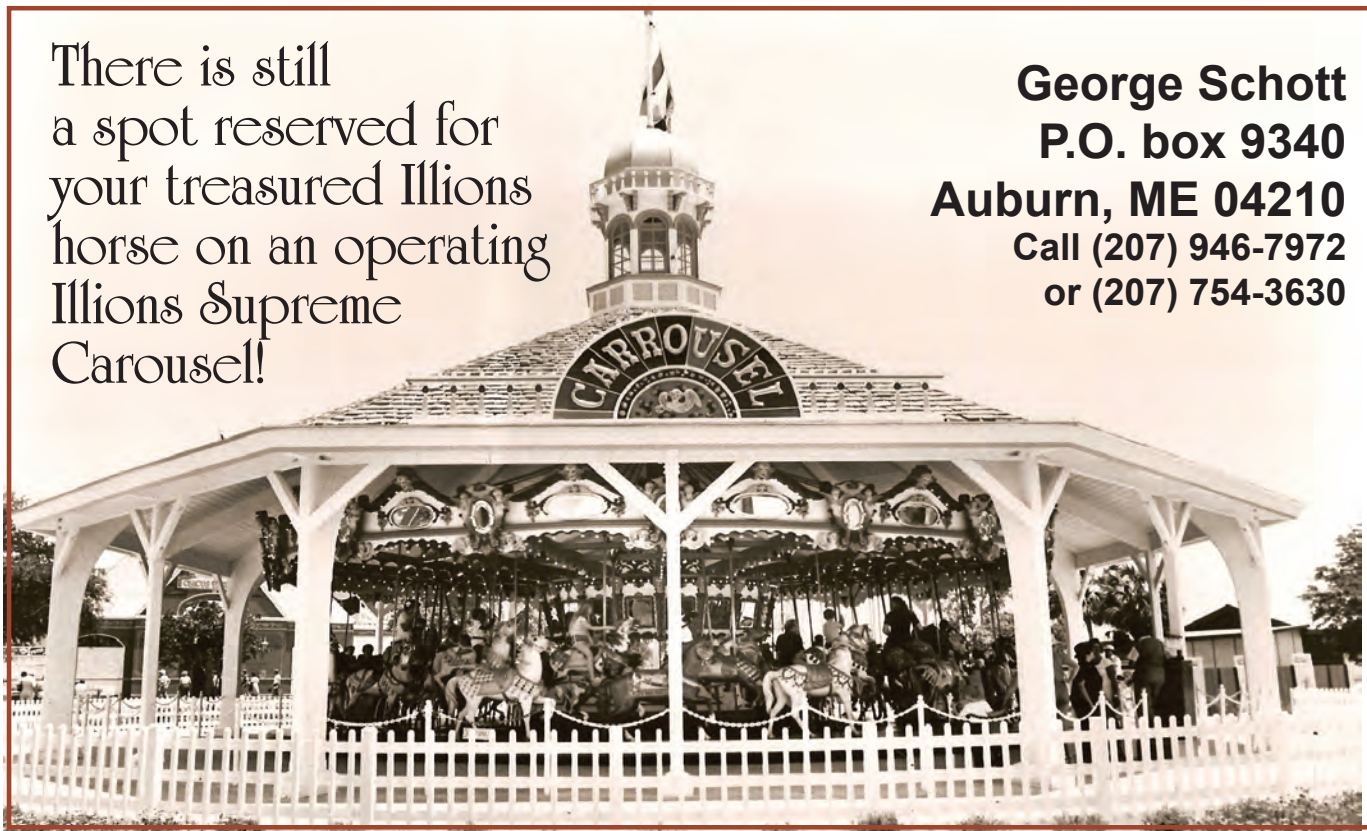
One new feature will be a regular supplier's spotlight column. This column will follow suppliers and their products, such as wheelchair lifts for carousels, insurance, motor controllers, even LED lighting that can reduce carousel energy costs by ten-fold. These are resources every working carousel needs. We will also offer more information on restoration supplies to include factory sources for wood, gold leaf, jewels, epoxy and more for collectors and other restorers.

This month, we have seen a dramatic increase in our website viewership. Last year we had over 1 million viewers online, making it the number one place for carousel information. At our new pace, the increase will be close to 2 million viewers this year. Due to this, our subscriber base is also increasing, with new readers every month. Part of this circulation boost is from the Internet, but it is also thanks to you, our current subscribers, for letting more and more people know about the magazine. I want to personally thank everyone who has written and called telling us how nice the magazine is, both online and in print.

We hope our delivery issues from last winter are past

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history. We now know that with the new post office regulations, it takes up to 21 days for the post office to deliver an issue once we mail it. Many people received the March issue on or before March 1st. If you receive your issue later than the 7th of the month please let us know. We can't fix a problem unless we know about it. Again, I apologize for the problems we had in December and January with delivery. The new postal regulations for magazines caught us and our printer off guard, as we hear has been the case with many publications. Thank you for your patience.

Well I'm out of room for this month. A few things happened, most of which I've been putting on the web site as news alerts. The most dramatic item this month is the pending sale of the **Looft Carousel** in Florida. *The Carousel News and Trader* has been putting out press release after press release to save the carousel. We've had some good responses, but until the hammer hits, no one will know the future of the carousel. In the last two years I've saved four major carousels from auction or from being broken up, but I can't save them all. If you know of a group or location that would ever want, or need, a carousel, this is the carousel to get.

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Carousel Calendar

AUCTIONS

April 23, 2008, 1 PM

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June 18, 2008

Aurora, OH. Geauga Lake Amusement Park. Details coming. Contact Norton Auctioneers, (517) 279-9063 or www.nortonauctioneers.com.

May 31, 2008, 10:30 AM

Yorkville, IL. Dickey & Dickey Rides. Kiddie rides, inflatables, trucks, games, generators, rental equipment, concessions. At Kendall County Fairgrounds. Contact Norton Auctioneers at (517) 279-9063 or visit www.nortonauctioneers.com.

SPECIAL EVENTS

April 19, 2008

Leavenworth, KS. John Phillip Sousa Day. Marching bands ending at the carousel museum park with special concert at 4 PM. Contact C. W. Parker Museum; www.firstcity-museums.org, or (913) 682-1331.

April 19, 2008 11 PM

Leavenworth, KS. C.W. Parker birthday celebration. Free cake, lemonade and more. Contact C. W. Parker Museum; www.firstcitymuseums.org, or (913) 682-1331.

May 2-4, 2008

Story City, IA. NCA 2008 Technical Conference. Visit the 1913 Herschell Spillman in Story City as well as numerous local museums and landmarks. Presentations on the Mainstreet Program and carousel anniversaries, mechanics, gift shop, planning, marketing, restoration and more. For information, visit www.nca-usa.org.

SEND US YOUR EVENTS!

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CARVER'S CORNER: Painting The Saddle and Trappings

Carousel Carving Tips and Tricks



Figure 1A

By Larry Pefferly

Special to The Carousel News & Trader

The saddle is one of my favorite parts to paint. I always strive to make it look like real leather, showing signs of wear in stressed areas, such as the seat of the saddle toward the cantle and where riders' legs rub the skirts (sides) of the saddle.

The saddle you chose may have a band around the far outside with a small 1/8" groove between the band and the saddle. If so, paint gold (or other color) in that groove first, as it will make it easier to paint that area later on. It is always best to paint inside small, narrow grooves with the proper color before painting outside of them. Paint the band on the outside of the saddle (outside of the groove) either now or later. That band is usually black.

To begin, mix some paint using the right combination of colors. The following three colors are the best to use in making a saddle look like real leather or if painting a bay horse. They are burnt umber, cadmium red light, and Naples yellow hue. Cover the entire saddle with a mixture of three-parts burnt umber, one-part cadmium red light, just a touch of Naples yellow hue, and enough Liquin to make it the right consistency. This combination can vary slightly to your taste. Then, mix a small amount of burnt umber and Liquin. With a small sable brush, paint the outer edges of the saddle, about 1/2" wide, with straight burnt umber directly on top of the base coat you just applied, and blend it into the rest of the saddle.

Next, mix some Naples yellow hue and Liquin. With a small sable brush, paint this mixture on the worn areas I mentioned earlier. In describing them, the back part of the saddle where the rider sits should have a worn area on either side of the center of the saddle, as well as some worn areas where the legs of the rider rub the skirts of the saddle.



Figure 1B

Paint those areas with the Naples yellow hue mixture and blend it into the main color of the saddle. The yellow is a little harder to blend without getting a "splotchy" look at first, so use a little more pressure on the blending brush. Be creative and paint burnt umber down the middle of the saddle to bring out the leather color even more (see Figures 1A and 1B). You may choose to paint the girth the same color as the saddle.

BREAST PLATE, RIBBONS, AND SASHES

There are two methods I use to paint ribbons and sashes. One was discussed when the saddle pad with folds was painted red, and you used black for low-lighting and white for high-lighting. Those two colors are not the only ones to use, so be creative and use your imagination.

An example is if you decided to paint the breast strap dark green. If you add a lighter color green, or even unbleached white, to high-light stress areas along the breast strap, it will come to life. Paint lighter green where the breast strap curves around the shoulders in order to accentuate stress, and blend. Blend a small amount of burnt umber into the dark green, 1/4" wide, on both the top and bottom of the breast strap, and you should be pleased.

Keep practicing as you go around the breast strap to the other side until you have what you are looking for. It doesn't matter if the left and right sides are the same, being mindful you still have the final coat to do. Write down how you achieved the side you like better, so you can apply it on the final coat. Trappings on the final coat can be given an elegant, metallic look if you use a small amount of silver mixed with a small amount of Liquin and lightly "dab" them on with a small brush.

The second method is to first paint them silver. The horse in Figure 2 shows silver paint on the sashes, saddle pad, and one feather.

Put two coats of silver paint on ribbons or sashes. When totally dry, apply color paint on top of the silver paint. Using



Figure 2

a clean, dry piece of cheesecloth, gently wipe the color off of the high points, exposing a little of the silver. Do not use a blending brush with this method. I only use this procedure if the horse already has a lot of silver and gold on its trappings, as it helps tie in the color scheme (see Figures 3A and 3B).

PAINTING DAPPLES ON THE RIGHT FRONT LEG

This is really the fun part. You can be so creative, and at the same time see the horse come to life before your eyes. Figure 4 is a good example of what dapples should look like.

I emphasize that painting dapples is not hard to do once you develop the “feel”, but it takes practice. If you are this far along with your project, I know you can do it. Figure 4 shows a gray horse with dapples.

To show other possibilities, Figure 5 shows dapples on a different-colored horse.

In this discussion, the horse will be a dappled gray. Other than color, there is a distinct difference between Figure 4 and Figure 5. Figure 4 is a gray horse with dark circles for dapples. Figure 5 is a horse with light-colored “spots” that were blended into the coat to make the dapples. Both subjects are correct colors for a real horse. Either method of painting the dapples has the same degree of difficulty. Remember that the paints should be wet when blending. That means you need to work fast and not do a large area at one time.

Begin painting dapples. For this discussion, I chose the hardest color to do, a gray horse, as in Figure 4. Mix some titanium white with a very little amount of ivory black and Liquin. Do not make it too dark. It should be a very light gray color. Do not do too much of an area all at once, so begin with the right front leg. As you can see in Figure 4, the bottom part of the right front leg is darker from the top of the knee down to the hoof. As you do not have any dark color mixed, first paint everything above the knee with light gray

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Figure 3A



Figure 3B

paint. After painting the area above the knee, mix some dark gray paint (almost black) and paint from the top of the knee down to the coronet band (top of hoof). Blend the dark paint at the top of the knee into the light gray. As you have two basic colors mixed (light gray and almost black), use the dark color to shade above the knee and to use for dapples, and the light color to shade from the top of the knee down to the top of the hoof.

The dark color could possibly be too dark when beginning to paint the dapples. If you find that to be the case, lighten it. Begin at the top of the knee down to the hoof, applying light gray paint with a small brush on the high parts of the ankle and around the full length of the cannon bone. Blend the light gray into the dark gray. There should be a hint of shading as shown in Figure 4. Add more light gray if you want a sharper contrast.

With a small brush and a small amount of dark paint, make round circles on the side of the horse's right front leg for the dapples. Before doing so, however, read the rest of this paragraph. Remember, it doesn't take a lot of dark paint to achieve the desired result. You want just a hint of a circle, so make it subtle, as the dapples will become slightly darker when the paint dries. Begin on the muscle area on the side of the front leg. Do not necessarily put dapples on the entire leg (see Figure 4). These circles should not be identical in size, and they should be made smaller closer

to the knee. Gradually make them a little larger, and more spread out, as you go up the leg (see Figure 4).

For now, if you are at the top of the leg, practice a little to determine if you are putting too much dark paint on the brush to make the circles. When you are satisfied, use a blending brush to gently blend the dark circles into the light gray paint. I use the word "gently" because if you applied a lot of pressure you could lose the dapples. Lightly blend up-and-down, as well as side-to-side. Keep doing this until

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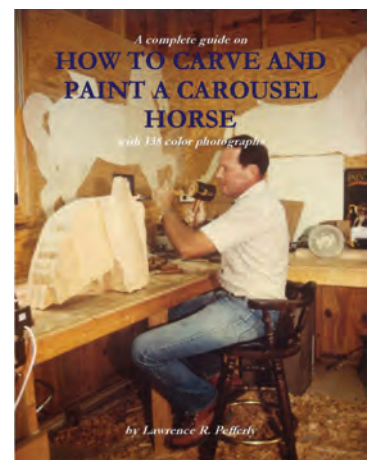


Figure 4

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Figure 5

there are very subtle hints of dapples.

You may see a slight hint of brush strokes after the paint has dried. Seeing final brush strokes is not a bad thing, as long as you do the following. The final blending strokes should all be in the same direction and follow the direction of hair on a real horse. In the case of the leg you are working on now, the hair on the leg goes down from the top to the knee. Don't have brush strokes going side-to-side. If you

can blend the dapples without seeing brush strokes, that would be better, though a little won't hurt.

You still have areas of the right front leg without dapples that need shading. That area is on both sides of the big muscle you just dappled, and the same area on the inside of the leg that won't necessarily receive dapples. (Not all horses have dapples on the inside of their legs.) Do these areas as you've done in the past by subtly painting a little of the darker color up-and-down the side of this muscle and blending the two colors. Final brush strokes should go down from the top. Now finish the rest of the areas on the right front leg.

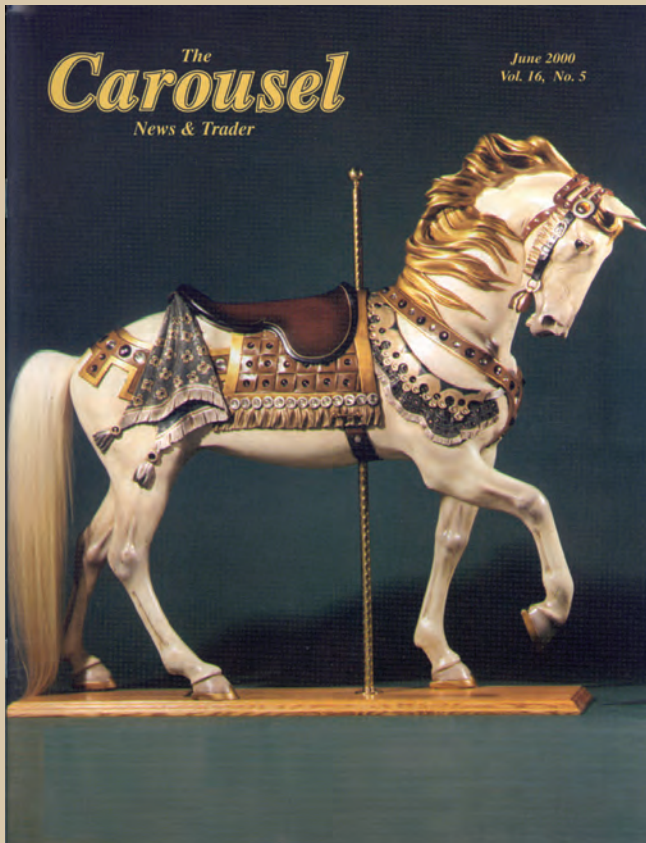
When you have completed painting the first leg on a gray horse that included a few dapples, the rest should be easy. Finish the other three legs as you did the first one, improving your technique so that when you reach the final coat, it will have become second nature. Refer frequently to Figure 4.

Next month we will attempt to finish painting your horse and get it ready for a nice display stand. In the June issue we will build a display stand to match your horse.

Happy Carving.

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By Theresa Cox
Special to The Carousel News & Trader

MISSOULA, MT – The last pony is hung, the last light bulb is installed and the doors opened to the public for the very first time. The work on a beautiful new carousel is finally done. Or is it?

A Carousel for Missoula opened its doors on May 27, 1995, after a tremendous effort by hundreds of volunteers who carved, sanded and painted ponies and other wooden adornments, restored an antique carousel frame, and raised money to purchase a band organ and a beautiful building to house it all. Altogether, the cost of the project exceeded \$1.5 million dollars – half of which was donated in labor, goods and services. After over 100,000 hours of volunteer time, it seemed the work was complete.

Since 1997, when we began keeping track of the number



Above: Children enjoy the freshly painted and scrubbed carousel and building. Left: the Dragon Hollow playground adjacent to the carousel. Photos by Donnie Sexton/Travel Montana

of rides, the carousel has given an average of 215,000 rides per year. One-half of the rides are given during the summer months. Approximately one-third of the riders are over the age of 16. The carousel staff comprises one paid administrator and between 13 and 20 part-time workers, mostly students, depending upon the season.

It is our pleasure to provide an exciting experience to everyone who enters our doors, but each person who crosses the threshold brings in a bit of dust (or snow) on his shoes, and each person who rides a pony wears off a tiny bit of varnish or paint.

In the summer, we raise the doors around the carousel so dust and “cotton,” from the trees that line the riverbank,



A mule is being carved as a replacement figure.

drift into the building. The constant operation of the carousel wears on the gears and eventually begins to “unravel” the brass on the poles.

It is normal wear and tear – we’ve been fortunate that the community loves our carousel enough that we’ve seen little of the graffiti and senseless vandalism one finds elsewhere – but without constant vigilance, we would be overwhelmed.

Once a year, in January or February, we close for 12 days. Early the first morning this year, a group of painters arrived and broke into teams of two or three to begin work on ponies, chariots and dragons. Under the overall direc-




Photo by Donnie Sexton/Travel Montana

tion of Volunteer Coordinator Maggie Caraway, each team was responsible for one or two rows of ponies and chariots. For two days, they washed, sanded, mixed paint, ate doughnuts and made the ponies look like new.

On the evening of the second day, the mechanics arrived. They had already identified the work that needed to be done and had scheduled it so it would not conflict with the painters and would be completed in plenty of time for reopening. Since most of the mechanics have day jobs, their work was done in the evenings.

Several days after the last bit of paint was applied to the ponies, the painters returned with paintbrushes and varnish in-hand. Throughout the day, coats of varnish were applied to the ponies. Areas which receive the most wear, like the saddles, were given up to four coats, while other areas received just one or two. At the end of the day, the painters washed their brushes, put away their paint and quietly slipped out the door.

Throughout the closure period, carousel crew members and volunteers scrubbed the carousel building from top to bottom. Brave employees maneuvered a scissor-lift around the building to vacuum and wash the Herman – a decorative rim that circles the inside of the building. Each closet and cubbyhole was emptied; walls and floors were washed, and contents were replaced in an organized manner. The freezer and refrigerators in the concession stand were defrosted, and all machines and surfaces cleaned. All the chairs and garbage cans in the building were scoured. Bathrooms were painted. Walls were washed. Light bulbs and gargoyles were dusted. The hardwood platform was lightly sanded and resealed. The aggregate concrete floor



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- * Four issues of the *Carousel Organ* (a 44-page journal filled with technical and historical articles as well as advertisements) a year plus the *Special Rally Edition* (photo reports of rallies).
- * All for \$30.00 (US); \$35.00 (Can.); \$40 (overseas)
- * Membership: Marge Waters, COAA Treasurer
7552 Beach Road
Wadsworth, OH 44281
Wawaters2@aol.com
www.COAA.us



Every inch of the carousel and building inside and out was attended to during the annual cleaning and maintenance.

was scrubbed, not once, but several times. Even the pit beneath the carousel platform was vacuumed. And finally, the brass was polished until it gleamed like new.

So much work is not accomplished without the efforts of many people. Carousel crew members, new and long-time volunteers and even students from a local residential care facility took part in the maintenance. In excess of 400 hours were dedicated to making the carousel building and the carousel itself look like new.

In addition to annual maintenance, carousel volunteers continue to give their time and talents throughout the year. Mechanics meet one night a week to perform upkeep on the machine, and the carvers meet weekly to create animals for

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Carousel operated in Pine Lake Park, Caroga
Lake, NY, for 30 years and then Rocky
Glen Park in Moosic, PA. Last operated in
Pennsylvania in 1990.



*The volunteer driven Missoula workshop remains active
carving replacement figures and figures for charity.*

other volunteer carousels and for local not-for-profits. The carvers are also working on a mule (named Horse) and a dragon as replacement animals for A Carousel for Missoula, as well as a wall-relief for the local chapter of Habitat for Humanity.

On holidays and other special occasions – Thanksgiving, Christmas, New Year's Eve and our birthday, the Saturday of Memorial Day weekend – volunteer operators run the machine to provide free rides to the community. A board of directors meets once a month, most months each year, and a celebration committee is busy from February through May, planning and hosting a dinner and auction to raise operating funds.

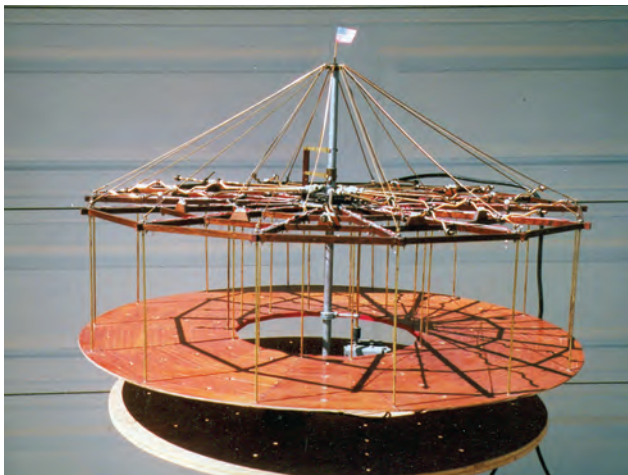
Dragon Hollow, a play area immediately adjacent to the carousel, was completed in the spring of 2001. Nine months of planning by a committee of 25 culminated in a huge community effort to construct a 6,000-square-foot play area where a three-headed dragon guards a castle. Children have a variety of musical instruments to play, tots under five cavort in a magical land of their own and one slide (the Dark Slide) makes two complete revolutions from its top, twenty-five-feet in the air, to its bottom. Over 4,000 volunteers, some of whom worked on the carousel project, created Dragon Hollow.

A Carousel for Missoula began as the dream of one man and became the dream of a community. It continues to be a community favorite, as well as a prime spot for community members to share their skills and to demonstrate the spirit that makes Missoula special. It was also the impetus for other community carousels and for other volunteer projects within our community. This carousel would not have happened and would not continue to operate without the generosity of those who offer their financial support and those who give of their time to ensure its viability.

A plaque in front of the carousel sums it up: "If magic can happen anywhere, it will happen in Missoula, where dreams are followed and promises are kept – where people believe in making a life as well as making a living."

For information, visit: www.carrousel.com.

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The Circa 1902 Carousel Suffered a Fatal Blow From a Fallen Ferris Wheel

A Look Back at Kansas City's Lost Fairlyland Park and Dentzel Carousel



Two large prancers and lion, with cats and rabbits inside, aboard the step-up frame.

Photos courtesy of the
Peter and Leah Farnsworth Collection

By Leah Farnsworth

Special to The Carousel News & Trader

Fairlyland Park in Kansas City, MO, had a Dentzel three-row menagerie carousel with the step-up frame. The two inner rows of jumpers were mounted one step up from the outer row of 16 stationary figures and two chariots. The animals were of a style carved around 1902 to 1920. The population was almost identical in style and mix to a carousel that was dated 1902.

At the entrance to the carousel you would walk past two large cut-outs of cowboys on horses. The 11 horses on the outer row were of four different styles. Three were the Arabian or "classic" standers, with highly arched necks, wavy manes and double eagle saddles. The three roach-mane horses looked like the Arabians, but their manes were carved standing up about three inches. Three "listener" horses with English-style saddles were in a walking pose. Their left ears were forward, and their right ears turned back seeming to listen to the rider. The two large prancers are seldom found on outside rows. Their stance was like the



Green chariot and listener at the Cowboy guarded exit.

smaller inner row prancers and their heads and necks like in the middle-row jumpers.

The menagerie animals on the outer row included a big lion in the classic stand-and-roar position, wearing a big



"Listener" with English saddle.

bow. There was a brown deer with no horns, a polka dot giraffe, a tiger painted as a lioness and a brown goat with only his left horn. There were two chariots, one red and one green.

All of the 36 animals on the two inner rows were jumpers. The two rows of cats each carried something in their mouths. Three had a fish, one had a bird and wore a sash with a bow. Each middle row rabbit was fancier than its inner row partner. One had an Indian chief in front of the saddle, and the other had a fancy bow. The two brown and two grey pigs wore simple saddles and straps. The two ostriches wore saddles that seemed to float on their backs, but the girth came out from under their wings in front of their right legs. The large beautiful grey donkey with a big smile had a sash around his chest, with a bow and a bell in the front. Flowers and leaves were carved in front of the saddle. Fifteen happy jumpers, stretched out with their legs parallel, as if leaping over something, were mounted in pairs, except one that was with one of the prancers. The other two prancers were together. Inside of the donkey was a Spillman Engineering horse with a large bird along its side. Two more Spillmans rode next to the green chariot.

All of the animals were very solid with many coats of paint on them. Several had missing eyes. None of the horses



Large prancer, jumper, "Mare" prancer and rabbits.



The tiger painted as a lioness.

had hair tails. Some had none, some were wearing a small flat flag-like cut out and a few had a small shaped wooden tail. The carousel was clearly showing its age when we visited in the 1970s.

FAIRYLAND PARK HISTORY

Fairyland Park in Kansas City, MO, started around 1880 as a trolley park at the south end of the Prospect Avenue line at 75th Street. Trolley ridership was down on Sundays when people stayed home with their families. To make Sundays more profitable, picnic areas and amusement rides were put in at the edge of town where the trolleys turned around. Fairyland was a public park from 1887 until 1923.

In 1923, Mario Brancato bought the 80 acres on Prospect Avenue, from 75th to 77th streets, for one million dollars. The family lived at their park. Their first roller coaster, the



Polk-a-dot giraffe.



An outside row goat, "Listener," behind and cats inside.

Sky Rocket, opened in 1923. We have no record of whether the Dentzel carousel was in the park or came in at this time. There are newspaper reports of a fire in the park in 1938 and lightening damage to a ride in 1942, but there are no details about which rides were affected. A steel coaster was opened in 1949. Both coasters ran until 1966 when a wind storm damaged the Sky Rocket. In 1967, a new wooden coaster, the Wildcat, was built. It remained at the park until sold to Frontier City in Oklahoma City in 1988.

By 1973, Fairyland had been open for 50 years. The city had spread around it and beyond. The area was now in decline. It had been the only amusement park in Kansas City since Electric Park (1907-1925) burned to the ground. This year Worlds of Fun Amusement Park opened on the other side of town with newer rides. Fairyland was in trouble.



The beautiful Dentzel lion.

Mario Brancato passed away in April, 1977. On Sept. 15, a severe windstorm was reported to have caused the Ferris Wheel to fall, a portion of it landing on the carousel building, causing major damage to the carousel. Although the animals had minor damage, the mechanism was deemed irreparable.

A sale brochure dated May 18, 1978, offered many of the animals, rounding boards, paintings, old twisted brass poles and the Ferris Wheel seats from Fairyland for sale by a carousel dealer in Wisconsin. Another group of these figures were soon offered by a dealer in Wyoming.

Goodbye, Fairyland Park.

I want to thank Don Bailey, Pete Farnsworth, Chuck Fisher, Gail Hall, Barbara Kierstyn, Marilyn Reinhardt, and the NCA archives for their help in contributing to this story.

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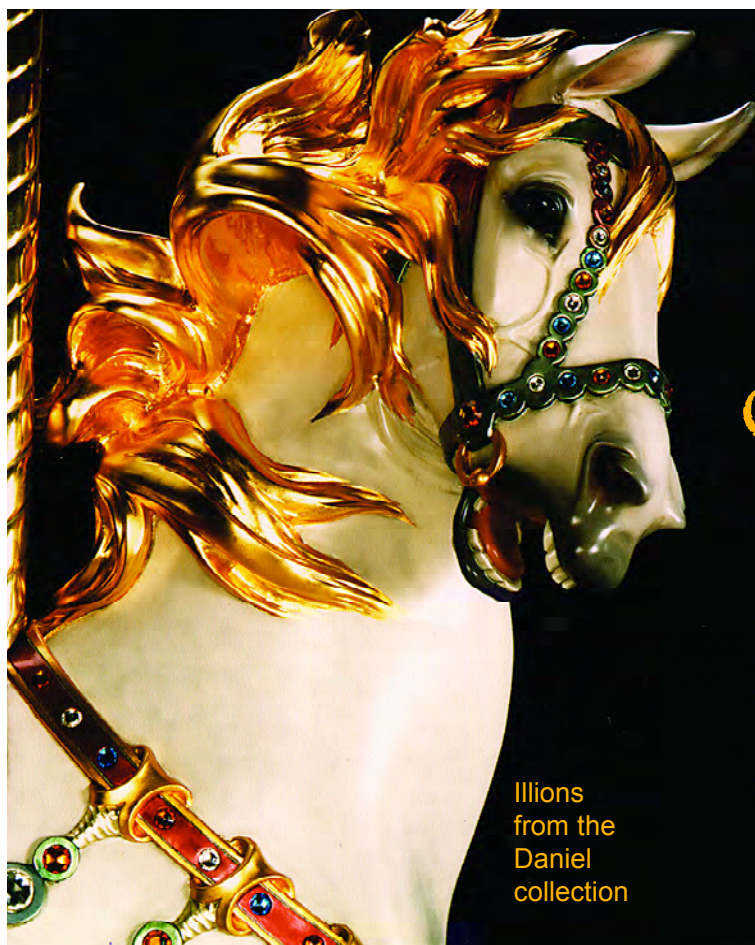


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In the Same Family for 93 Years, The Ride Includes Carmel and S&G Figures **Historic 1909 Looff/Mangels Carousel To Auction In Auburndale, FL, April 23**



The Looff/Mangels carousel is shown above and below right in Old Town Kissimmee, FL where it operated for a decade.

Photos courtesy of the Jerry Betts/CNT archive.

By Roland Hopkins

The Carousel News & Trader

AUBURNDALE, FL – After 93 years, the Wintersteen family is selling their family prize, a Coney Island-style, century-old Looff/Mangels carousel with more than its share of historic value and significance.

The classic merry-go-round was hand-carved in 1909 in East Providence, RI, at the Charles I. D. Looff factory.

After creating memorable carousels for Coney Island in the early 1900s, Looff moved his factory to Rhode Island where he would continue to build carousels we can see today in New England and the surrounding north east coastal regions. In 1910, Looff would move his factory to Long Beach, CA, and go on to create some of the grandest carousels on the western shores as well.

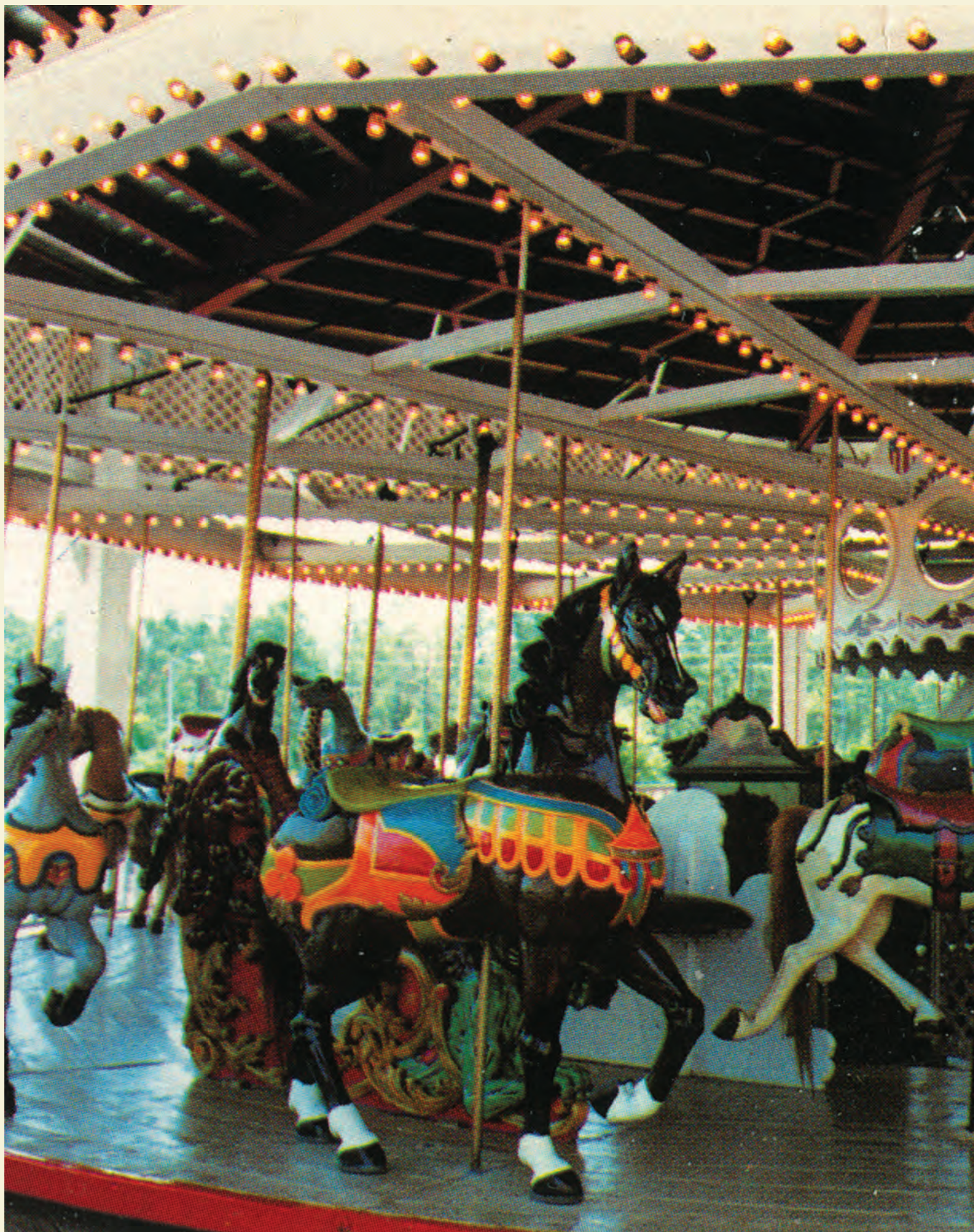
What makes this carousel so special, beyond simply being a Looff, is that Looff employed many other carvers in the early years.

On this rare wooden carousel, in addition to the figures



The late Jerry Betts aboard the carousel in Kissimmee.

carved by Looff, there are figures hand-carved by legendary master-carvers Stein & Goldstein and Charles Carmel.





1909 Looff/Mangels Carousel
Worn Postcard from Kissimmee, FL, Circa 1987



The carousel features figures carved by legendary carvers Charles Carmel and Stein and Goldstein, as well as Loeff.

Among the 35 jumping and standing horses on the carousel, there are three giraffes, three camels and three goats to fill out the Loeff menagerie. Few carousels that remain could claim heritage to even one of these great figures, let alone three and the carvers who combined on this machine.

After carving for the Loeff factory, Charles Carmel would go on to carve entire carousels for W. F. Mangels and Kreamers. You can still see Carmel carousels at Rye Playland in New York and at Knoebels Grove in Elysburg, PA.



Three camels are part of the menagerie on the carousel.

Stein & Goldstein would also go on their own to build carousels. They were known for carving very large and decorative horses. Among the most notable Stein & Goldstein merry-go-rounds still in operation are the machines in Bushnell Park in Hartford, CT, and in Central Park in NY.

Now, add to this equation, one of the greatest carousel builders and all time, W. F. Mangels and you have a very special machine.

With the current exhibit at the American Folk Art Museum, "Gilded Lions and Jeweled Horses: The Synagogue to the Carousel" in full swing in New York City and now heading up-state, the awareness of these very special immigrant artisans has never been higher.

Only a handful of Loeff carousels remain in operation, most notably, his signature machine in Crescent Park, RI, and on the west coast at the century-old Santa Cruz Beach Boardwalk in California.

Prior to purchase by the Wintersteen's, this Loeff carousel went from the factory to Harvey's Lake in Pennsylvania where it would operate for the better part of eight decades.

After the first six years of operation on the lake, the carousel was purchased by Alfred and Nettie Wintersteen in 1915, and the family has retained ownership ever since. Through four generations, the Wintersteen family operated the ride at the Harvey's Lake Picnic Grove, aka, Hanson's Amusement Park, until the park closed in 1984.

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After two years in storage, the ride was installed in Old Town Kissimmee, FL, where it would operate for another decade and then it was moved to International Market World in Auburndale, FL, in 1996 where it is today.

"We've owned and operated this beautiful merry-go-round for four generations...93 years is a long time," said Mary Ann Wintersteen. The current family owner, Mary Ann, has owned the carousel since 1963 and operated the ride with her husband Robert, and then with her son, for nearly 20 years.

Only the Trimpers family of Maryland can claim continuous ownership of a classic American carousel longer than the Wintersteen family.



NOTICE FOR RFQ

The Bryant Park Corporation is planning to restore its Fabiricon carousel (installed in 2002) in Bryant Park, Midtown Manhattan, New York City.

The carousel has 12 jumpers and 2 standers of molded resin material, and 1 chariot, a mix of resin and wood.

A Request for Qualifications (RFQ) is being issued in April 2008 to interested parties. To receive a copy of the RFQ, please contact Quentin Robbins at qrobbins@urbanmgt.com or phone 917.438.5129.

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With only around 300 large carousels of this kind carved and built by the original artisans of the craft, this is a once-in-a-life-time chance to own a true piece of American history and artistry. Today, only about 100 of the classic, hand-carved by the master-carvers, carousels remain intact and operational. Most of the classic carousels that have been saved are now found in city parks, museums and large amusement parks. City parks, like Central Park in New York City and Golden Gate Park in San Francisco, continue to host historic carousels. Museums, like the New York State Museum in Albany and the Henry Ford Museum in Michigan, also operate and maintain historic merry-go rounds. And, large amusement parks, like Disneyland, Kennywood and the Six Flags and Cedar Fair chains, take pride to keep many of these historic machines in operation for all to enjoy. This very special machine, which will be offered for sale, is one of less than 10 such carousels still held in private hands.

The carousel will be sold by Norton Auctioneers on April 23 at its current location, International Market World in Auburndale, FL, at 1 p.m. Unlike other carousel auctions that offer the figures individually and then offer the machine intact with the sale going to the highest bidder(s), this prized merry-go-round will be offered intact only.

According to Dan Horenberger, CN&T publisher and owner of Brass Ring Entertainment, "I get asked all the time for carousels like this for amusement parks, city parks, and even for private use. This is one of just three available today in the world, and the only one selling at a no-reserve auction."



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In addition to the camels, three goats (above) and three giraffes, (below) round out the menagerie.

"The last classic carousel offered like this sold for \$1.2 million at a private sale in New York City and that was quite a few years ago," Horenberger says. "It will be interesting to see where this one goes."

Every time a carousel like this sells, there is one less out there. With other carousels for public sale in the \$2.5 million plus range it will be interesting to see what this auction brings and if there is a proper buyer to step up to the plate.

"Carousels like this don't come on the auction market everyday. I wouldn't be surprised if another doesn't come up



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Trolley parks were designed to be the end of the line. That used to be a good thing. Let's hope it will be again.

for years, if ever. With places like Dubai and South America buying all of our amusement rides, I hope this piece of Americana can stay in the USA." Horenberger says.

For information and a color brochure on this historic carousel auction, visit www.nortonauctioneers.com. For recent photos of the carousel, visit www.carousel.com/Mangels.

EDITOR'S NOTE:

The center photo is an enlargement of an old postcard. The card had a staple and tear, and was, as you can see heavily screened. Still, it is a great shot of the carousel and after many turns in photoshop I decided to leave it as is – original paint so to speak. There are very few pictures of this carousel in all of its glory. Hopefully there will be some new ones soon.

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As you can see by the plaque below right, the hand-carved polar bear above was sponsored in memory of Richard Hand.

By Kara Bussabarger

Special to The Carousel News & Trader

LOUISVILLE, KY – In December 1998, Adam Burckle, owner of Adam Matthews Cheesecakes and Second Time Around, both in Louisville, generously restored and gifted the Philadelphia Toboggan Company's Carousel #49 to the Louisville Zoo in his family's name.

This turn-of-the-nineteenth century carousel was built in 1919 by Philadelphia Toboggan Company and nick-named "Old 49." In the trade, it was designated as a large park machine. More than 15 tons of wood, iron, gears and wire make up the mechanism to move the 48 figures around and up and down, turning at eight rpm.

Burckle, a member of the Antique Toy Collectors Association, the National Carousel Association and a long-time admirer of carousels, also funded the restoration of this



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A beautiful open pavilion guards the Conservation Carousel.

magnificent carousel. Burckle's belief was that "the carousel would add a beautiful enhancement to the Louisville Zoo and provide children, parents, grandparents (and all their relatives) with a wonderful respite in their adventure in the world of wild animals."

And, since the carousel began its magical circular dance at the Louisville Zoo in 2000, we think he was right.



A contemplative hand-carved gorilla. All photos by Kara Bussabarger



This endangered Asian elephant, as well as an African elephant, have already been adopted and carved and now ride aboard the carousel.

The Louisville Zoo has been adding carefully hand-carved wooden animals of all kinds, one ring at a time. The hand-carving is performed at Ed Roth Studios in Long Beach, CA.

The Conservation Carousel at the Louisville Zoo, when completed, will be one-of-a-kind. It will visually bring the message of conservation to each person who sees it and who enjoys a ride on the back of one of the animals. The animals represented on the carousel are all in danger of being lost forever and are all on "endangered lists." We



Two more endangered animals carved by Ed Roth Studios.

believe that is a powerful message and fits in well with the mission of our zoo of "bettering the bond between people and our planet."

For young children, the carousel is a gentle introduction to the world of animals; for adults it is a reminder of the need to conserve our rich resources for the next generation.

There are several ways to help the Louisville Zoo in this mission. The simplest is to visit the zoo and ride the carousel. All proceeds go towards our conservation efforts.

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And, for a tax-deductible gift of \$10,000 to \$15,000, a hand-carved wooden endangered species animal will be created and placed on the Conservation Carousel. A permanent marker, specially created by Hadley Pottery of Louisville, will be placed on the carousel recognizing your gift.

More than a dozen figures have already been adopted, carved and mounted on the carousel, but there are still more than three dozen available.

BRIEF PTC #49 HISTORY

- The PTC #49 was built in 1919 and sold to Clementon Amusement Park.
- It was bought in 1996 by Adam Burckle and moved to Marion, OH, for restoration.
- The machine has three-rows, is 52-feet in diameter with a 45-foot deck.
- There are a total of 48 figures and two chariots.
- The mechanism is all original including the 24-foot tall wooden center pole.
- The rounding boards and shields are original (to be stored at the museum for preservation).
- All inner scenery panels are original (to be stored at the museum for preservation).
- The heart-pine floor is original.

For information on sponsorships, call (502) 238-5389. For information on the zoo, call (502) 459-2181 or visit: www.louisvillezoo.org.

The Carousel News & Trader

A R C H I V E S



CN&T/Fraley Archive Photo

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

The Story Of Gold Leaf Galleries

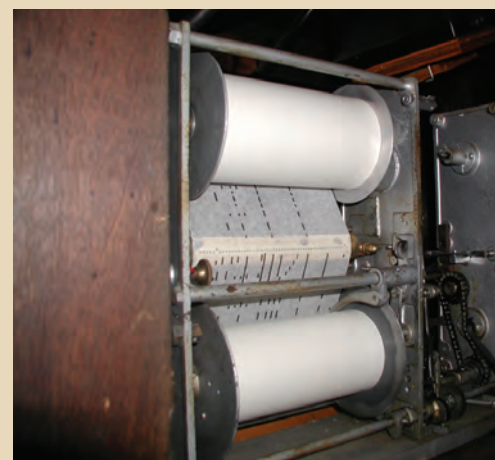
And Andy Adams

I always loved carousels and their music. At the age of 10, I started to like riding the carousel and my first ride on a carousel was at Lake Compounce Theme Park. I rode the carousel for hours and hours. I was into the music on the ride, watching the drums, the bells and the swell shades move on the organ. Back in 1989, my dad took me to The New England Carousel Museum in Bristol, CT. The museum had lots of band organs on display. A tour guide at the museum named Claudia Finkenstein turned the organ on. As it played, I realized that the organ played on a paper roll with cut out holes on it. After the tour, my dad and I went into the gift shop at the museum. I saw that they sold Wurlitzer carousel music tapes. I bought one and listened to it often. Then, I asked my dad if I could go to the museum again the next week and stay there alone until they closed for the day. My dad was able to arrange my day at the museum with Bill and Claudia Finkenstein, the founders of the museum. My one day turned into every Saturday and Sunday when I eventually learned the tour while I was still 10! I had learned a lot about the Band Organs and more at the museum. I am so happy that Bill & Claudia opened the museum and I have learned a lot from them. After learning the tour, Bill showed me how to paint and do gold leaf work on the carousel horses. Claudia Finkenstein showed me how to give tours at the museum, run the cash register and how to run the Band Organ. I was so happy to learn from both of these wonderful people. Then Bill & Claudia told me back in 1991, the museum was changing to become a non-profit and they wouldn't be running it any more, but I could still come down and work with them which I did until which I did.

In 1992, I visited Lake Compounce Theme Park to help to clean the park up and get it ready to open for the weekend. The Norton family opened the park up on the Labor Day Weekend after being closed down from a previous owner's neglect of paying some taxes. I loved working at the park so much that every year I began working at the park as a full time job. I still work for the park as a Rides Maintenance person after being a park manager for eight years.

That's how I got interested in carousel life. My next step was to try to create a new Band Organ roll. I was getting tired of hearing the same old carousel rolls on the park's Band Organ. As you might imagine, after many years, you want to hear some different music on. After working with many people, I successfully had three new Band Organ rolls created, and sell them to all interested Wurlitzer 150-style Band Organ owners as well as many amusement parks all over the United States. My NEW Band Organ Rolls are a big hit -- people love my rolls. We have sold over 100 of these custom rolls. The first roll completed was a Halloween Roll because lots of parks are open in October and needed some Halloween music to go with that theme. After some success, I tried a second roll of children's music. This roll contains eleven songs that young and old will typically recognize like: You Are My Sunshine, Red River Valley, Are You Lonesome Tonight?, Bibbidi-Bobbidi-Boo from Cinderella, and Classic TV Hit's to name a few. I seemed to be on a roll (ha ha), so I tried a new process and arranger to develop a third roll of Big Band/Swing Music. This roll will have music from the 1930s and 1940s. This roll has been extremely popular with over 30 people on the waiting list and still growing. From the samples I've heard from my arranger, this could be my best roll yet! I'm not done though, I'm thinking about developing more rolls with the following themes: Halloween Part 2, Oldies Roll music back in the '50s and '60s, and maybe even a Rock-n-Roll one. All of my rolls are \$63.00 ea. which includes shipping and handling. If you would like to buy one of my existing rolls or be on the waiting list for these new rolls or talk about roll development ideas, please call me, Andy Adams at 860-589-0472, e-mail me at wurlitzer153organrolls@yahoo.com, or you can see us at <http://stores.ebay.com/Gold-Leaf-Galleries>.

*Thank you,
Andy Adams*



Custom Band Organ Rolls include Halloween music, children's songs and the newly released "Big Band Hits," with more on the way.

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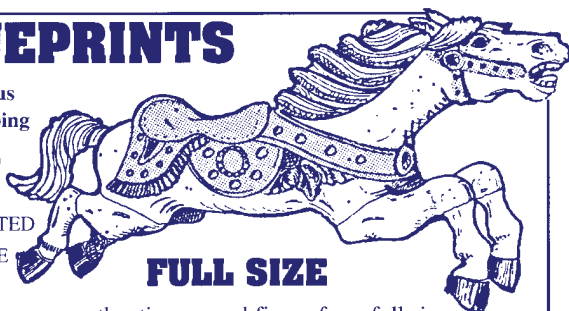
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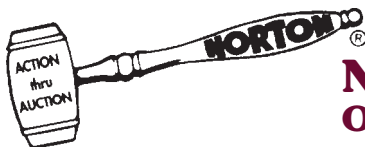
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