

THE RALEIGH TIMES

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Friday, April 2, 1982

Pullen's 'Rembrandt'

Raleigh may not own the fastest horses in town but it owns some expensive ones.

City taxpayers as well as youngsters who this spring will be returning after three years' absence to ride the Pullen Park Merry-go-Round need to keep that in mind. A round and round, up and down trip on those handsome stallions, grand ostriches, princely pigs and stately giraffes as the carousel reopens Saturday will be first class travel.

Restoring the 52 figures to original quality and making other carousel repairs cost over \$375,000 plus hundreds of hours of free labor from 200 volunteers.

We realize that the 82-year-old carousel, one of the rarest in the country, is worth more than it appears. We commend the city for authorizing its restoration. A Rembrandt left out in the rain for years shouldn't be relegated to the trash pile.

But we still have misgivings about a project that City Manager L.P. Zachary said in 1976 would cost around \$60,000 but that—three years later—ran to over six times that. At least the restoration, involving tedious removal of many layers of paint, was of professional quality.

The city can best protect the \$375,000 investment by protecting the carousel as if it were solid



Carousel steed
...deserves good care...

gold—which it almost is. Tight security should be maintained. So should discipline on the carousel. Youngsters caught defacing the animals should be forced to dismount immediately and leave. Parents should be held accountable for damage.

This doesn't mean youngsters can't enjoy the unique thrill of the carousel, its swirling, dizzying up and down rhythm and its lilting music.

Probably the oldest and most valuable of the six authentic publicly-owned carousels in North Carolina, the Pullen Park piece is welcomed back in the dual role of work of art and Pullen Park's most popular attraction. May we enjoy and care for it with proper appreciation.

To Carousel Support Groups - Perhaps you won't want to admit the total cost of a "complete restoration," new carousel building to your government at the beginning of the project. Do a project in stages.

The Raleigh Times April 3, 1982

Carousel makes comeback today

The music was playing once again in Pullen Park this morning.

The park's turn-of-the-century carousel resumed its rounds after being out of service more than three years for restoration.

The project was completed at a cost of \$330,798, a good deal more than the 1976 estimate of \$60,000. More than 200 volunteers helped restore the carousel's assortment of creatures.

The carousel's original military band organ, restored in 1978 by Durwood Center of Baltimore, also made a comeback today with compelling marching beats. Center was on hand to give it an on-site tuning.

The antique organ, built in 1924, is programmed like a player piano and uses bellows to blow its pipes and beat its drums and cymbals. It is housed in a refinished oak cabinet that had been water damaged and broken during years of neglect.

The carousel house has been strengthened with new support columns. It has roll-up overhead

doors to enclose it after-hours and a sound-activated security alarm system.

The carousel first came to Raleigh in 1912 when it was housed at Carolina Power and Light Co.'s Bloomsbury Park. The city bought it in 1920 for \$1,500 and moved it to Pullen Park the next year.

It was built by Gustav Dentzel, a noted Philadelphia carousel maker, and is listed in the National Register of Historic Places.

"It's a better one (of Dentzel's carousels) than the one on exhibit at the Smithsonian. That's not just our opinion. It's the opinion of experts," said Ersell Liles, administrative assistant in the city Parks and Recreation Department.

The carousel will be open daily through the summer. Hours through April 30 will be 10:30 to 3:30 weekdays, 10:30 a.m. to 6:30 p.m. Saturdays and 1 to 6:30 p.m. Sundays. From May 1 to Sept. 5, the hours will be 10:30 a.m. to 6:30 p.m. Monday through Saturday and 1 to 6:30 p.m. on Sundays. A ride costs 35 cents.



Times photo

Robert Shultz readies carousel anim
historic attraction back in action today



Glenn McCain, 2, rides Saturday on the newly renovated carousel in Raleigh's Pullen Park

...with his sister Kelly, 8, and mother, Jill, all

Carousel takes new look for a sp

By LINDA BROWN

Staff Writer

The spotted horse grinned, not noticing the boy rubbing its teeth and ears to see whether they were real, while the glossy gray rabbits hopped up and down to the carnival music.

A proud brown stallion nearby did not even appear nervous with the mayor of Raleigh on its back as the Pullen Park Carousel began spinning again Saturday after a three-year restoration project.

"I used to come out here as a kid, and I enjoyed it," said Raleigh Mayor G. Smedes York. "They moved pretty fast. I didn't remember going around so fast when I was a kid."

York and his two sons were among the first group to ride the carousel at the rededication.

In pouring rain and heavy winds, about 200 adults and children gathered around the carousel as officials thanked people who had contributed to the restoration.

The rain stopped just before people climbed up for their first ride on the carousel's two chariots and 52 animals — including cats, rabbits, giraffes, pigs, horses, lions, tigers, deer (with real antlers) and ostriches.

"We rode the cats, then we did the horses and the ostriches," said 8-year-old Lauren Zingraff of Raleigh, who was with her friend Kristen Beattie, also 8. "It was real fun. It made you feel like you were flying."

Mandy Stone, 13, still in the long dress she'd worn in the audience earlier in the program, had a little trouble because she was riding hard because I was riding, and I was afraid I would fall off," the Martin eighth-grader said.

After riding two horses, 7-year-old Jessi said she had had enough father, Jim Wiggins, v

See RALEIGH'S, pa

Raleigh's circa-1900 carousel rides again after restoration

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ting ready for his ride.

"I felt kind of guilty about getting on with all the kids around waiting," he said. "We come to the park a lot, but we came today just to ride it."

Saturday's excitement had not come easily.

Officials first had projected that the restoration would be finished by November 1980, but the work was delayed amid disagreements over what procedures to use.

When the restoration's cost was first estimated in 1976, City Manager L.P. Zachary told the City Council it would be about \$60,000. The final price tags were somewhat higher — \$208,000 for the work on the animals and decorative panels, \$117,000 for the carousel building, and \$5,000 for the band organ.

Potential vandalism has been another concern, but Ercell Liles, administrative assistant for the city Parks and Recreation Department, said Saturday that tight security would be maintained.

There wouldn't be as much worry about the carousel if it weren't so special.

Built by Gustave Dentzel in Philadelphia around the turn of the century, the carousel is believed to have found its way to Raleigh via Bloomsbury Park, which was developed and opened in 1912 by Carolina Power & Light Co. next to



Staff photo by Harry Lynch

Raleigh Mayor G. Smedes York, left, cuts ribbon to reopen carousel ... as restoration project supervisor Rosa Ragan looks on

what is known today as Country Club Hills.

Raleigh purchased the carousel in 1914-15 for \$2,500 and moved it to Pullen Park.

Few of the Dentzel carousels are left, and the Raleigh one is on the National Register of Historic Places. Many of the originals have been dismantled, and one animal may sell for more than an entire carousel did originally.

Funds for the restoration project came from government grants,

the Raleigh Fine Arts Society, Oakwood Friends of the Carousel and students from Martin Junior High School.

The carousel will operate through April 30 from 10:30 a.m. to 3:30 p.m. Monday through Friday, 10:30 a.m. to 6:30 p.m. Saturday and 1 to 6:30 p.m. Sunday.

From May 1 through Sept. 5, the hours will be 10:30 a.m. to 6:30 p.m. Monday through Saturday and 1 to 6:30 p.m. Sunday.

The fare is 35 cents.

A DREAM for a "NEW CRESCENT PARK"

Save Our Carousel, Inc., of E. Providence, RI, has a dream, to see the birth of a New Crescent Park, a much smaller recreational park version of its predecessor utilizing restored historic structures with the Crescent Park Loeff Carousel as the focal point, but the City Council of East Providence also has a dream. Crescent Park, situated on the peninsula of Bullock's Point, was once the most popular amusement resort on beautiful Narragansett Bay, but today the city council wants to build townhouses and condominiums on virtually all of what is the only open space remaining in the city, except for $1\frac{1}{2}$ acres that includes the land on which the carousel stands and little more. Little did the organizers of S.O.C. who met in late 1977 with the demise of the park, that the real battle would be more for the preservation of what is felt to be a reasonable amount of surrounding land for the operation of the carousel, rather than for the preservation of Loeff's historic machine which, by comparison, was easy.

Crescent Park is located in a suburb of East Providence, Rhode Island, known as Riverside. Charles I.D. Loeff provided carousels and other principle riding devices there on long term concession contracts. During the peak years of the 1890's, as many as four carousels operated there simultaneously. The carousel in existence today was built in 1895. It was Loeff's largest and most elaborate carousel. The carousel has sixty-two figures. Fifty-six are jumping horses arranged into fourteen sets of four-abreast rows. No two horses are alike. Almost equally spaced around the platform are four stationary chariots flanked on the outside by six or more carousel figures. The Crescent Park



Photo courtesy of Staples & Charles

1977

Crescent Park...from p. 10

carousel carries a mix of both paintings and mirrors on the outer rim. Like other Loeff installations, the carousel is equipped with a large Ruth and Sohn organ imported from Germany.

In 1967, this amusement enterprise was sold by the Simmons family who were direct descendants of Charles I.D. Loeff, thus ending an eight decade family association with Crescent Park.

The park has changed several times since then and in the last few years, the owners had claimed that they were operating in the "red" so a public auction was held and the park reverted to the mortgagor, Hartford National Bank. A subsidiary of the bank continued to run the park until its closing in 1977.

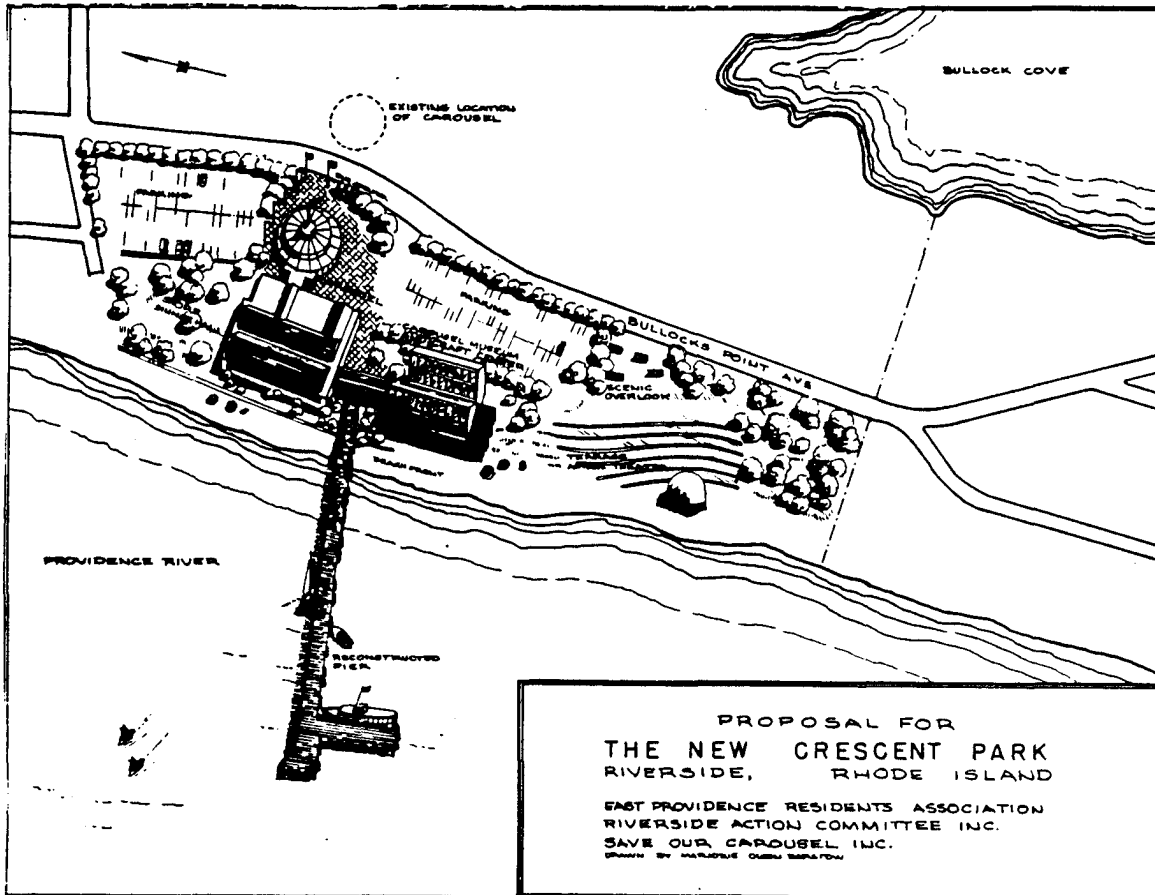
Concerned over the fate of the carousel, a group of residents formed an organization "Save Our Carousel" whose main concern would be the preservation and restoration of the carousel, now on the National Register of Historic Sites and Places. The group stressed to the city the significance of the land value, some fifty-five acres and the importance of the carousel. In the end, the city decided to purchase the land and all structures for \$500,000 and then the problems of the S.O.C. with the city council really began.

With an option to purchase the 55 acres of land occupied by the now-defunct Crescent Park, at an agreed-upon price of \$500,000, the city announced plans to sell the valuable waterfront land to a developer, Kelly & Picerne, for \$750,000 on which a development would take place for 451 townhouses and condominiums, to include 250 units of housing for the elderly, which the Federal Government will subsidize under HUD Section 8, and a marina and retail development. The city claimed that they will be creating substantial tax revenue by developing the park property in such a manner. It has been and still is the firm opinion of S.O.C. that the tax revenue can be created in an alternate way, and that the carousel will never be a self-sustaining operation, although operated by the developer with the city as its owner, if it sits on a mere acre to acre-and-one-half of land, completely surrounded by housing units. They fear for its safety, because just how many homeowners are willing to spend \$95,000 or more only to listen to a loud Ruth & Sohn band organ from 10 a.m. until 10 p.m., four months a year, and possibly more? In fact, S.O.C. people fear someone will torch the historic machine, and curiously enough, a fire did break out in the carousel area a few months later.

In an attempt to work out a solution to please the city fathers, taxpayers and create an appropriate setting for the machine, the S.O.C. committee met with the State Preservation Commission Advisor, Bonnie Warren. After careful planning, they decided the best plan would be to ask for the west or Narragansett Bay side of the park property which consists of 10.7 acres, and move the carousel from its present site across the street to the bay side, and perhaps the City and State, working jointly could develop a small park. Under a federally-funded program known as the "Bay Island Park System," 90% matching funds would be available. The S.O.C. reports that they presented this proposal to the City and State, and that the State would not interfere in city business, but that the city apparently refused.

Crescent Park...from p. 11

Since they felt that their "democratic rights had been denied by our city," they retained the services of an attorney who filed a complaint against East Providence in Superior Court. Although the case drags on, not without costs, "win or lose, at least we tried," is their sentiment. The S.O.C. emphasizes that they are willing to let the city develop the other 45 acres their way. The committee reports that the letter writing that has gone on with a lot of help from N.C.A. member and founder Fred Fried has had an effect there.



Around June 21, 1979, a check at the park revealed that not only had the fire apparatus been removed, but every single fire extinguisher as well! So with the carousel totally unprotected, including security, the fears of the S.O.C. group greatly increased.

On November 15, 1980, an article written by Staff Writer Katherine Gregg appeared in the Providence Journal stating that "three citizens groups, all opposed to the wholesale development of Crescent Park, are promoting an alternative to the \$24-million housing and retail development scheme under consideration by the City Council...The proposal by the East Providence Residents Association, the Riverside Action Committee and Save Our Carousel calls for:

- #Restoration and reopening of the Shore Dining Hall.
- #Relocation of the historical carousel from the east side of Bullocks

Crescent Park...from p. 12

Point Avenue to a spot adjacent to the restaurant.

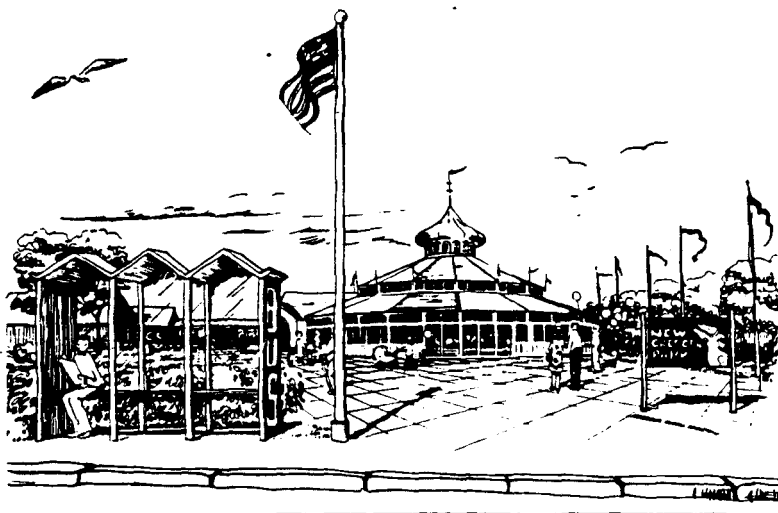
#Construction of a museum either alongside the restaurant, or under the carousel, and landscaping to make the proposed 10.7-acre park an open oasis in the midst of development proposed by Kelly & Picerne."

The article went on to suggest that the city, in turn, make it worthwhile for the developer by rezoning the land around the 10.7 acres to allow the developer to build as much as proposed on a smaller amount of land. One councilman was stated as being "impressed" but unconvinced. "The council has been counting on K & P to turn a \$180,000 tax liability into a tax gusher (\$316,400,000).

According to another article, this one written by Staff Writer Peter Warren, the Providence Journal reported that the East Providence City Council agreed to hear an "eleventh-hour" proposal for the development of Crescent Park from a developer who promised more money for the land, equivalent tax revenues and a building plan that would satisfy the desire of the neighborhood to preserve access to the waterfront, after a majority of its members first indicated they would not. The council later voted 5 to 0 to listen to the plan by Richard M. Oster, president of a Providence metals firm after Oster and several residents expressed amazement that the council preferred not to hear it. 'No definite agreement has been entered into, and the council is not interested, no matter what the offer is, no matter what the benefits are to the community, and no matter what the price is?' Oster asked.

"Several residents also took the podium, saying they were 'damned bitter' or 'very upset' that the council would not consider Oster's plan."

In the face of what are described as "long odds" and a possibly long, drawn out and expensive legal battle, the citizens groups are committed to fight the plan of development favored by the city. Meanwhile, representatives have met with an aid to Governor Garrahy, in hopes of getting the state to seize the 10.7 acres on the bay side, site of the proposed "New Crescent Park," according to the laws of eminent domain. Although, the aid was not too receptive to the idea because of the money this would cost the state, which he felt was not available, the Governor promised help in case the carousel is endangered.



Courtesy S.O.C., Inc.

Then the attorney representing S.O.C. announced that he was withdrawing from the case, and so the group had to locate another to take

Crescent Park...from p. 13

over. In their search, they decided on the Conservation Law Foundation of Rhode Island, and a lawyer by the name of Sister Arlene Violet, a Roman Catholic nun, who has specialized in and has written a book on zoning laws. The group reports that she is "well-versed on the subject, and a bundle of dynamite," and that "her reputation is excellent." In a politically-charged case like this one, the S.O.C. people felt that "the fact she was a nun and would or should be answering to God and not the politicians," causing her to roar when she heard this! So the "fight" goes on.

On February 27th, it happened! Fire broke out in the building next to the carousel. The S.O.C. people reported that three employees gave three different versions on how the fire started. Although a letter received from the City by the Deputy State Historical Preservation Office, dated February 6, 1980, states that the city had beefed up the security of the building and was installing a master police and fire alarm system, the S.O.C. correspondent to the N.C.A. reports that all security was dismissed on February 22nd, and that alarms were never installed. The writer also stated that the stairs of the carousel were burned from "underneath." City and state firm officials ruled the fire accidental. Following the fire, S.O.C. spokeswoman Gail Durfee, wrote to the city about security for the merry-go-round with copies of the letter going to the press and TV stations. Then came the best response ever, thanks to the TV people. The city bought two guard dogs, one for inside the carousel building, and one for outside. Also, temporary burglar and fire alarms were installed, the security guards were hired back, and the police substation was moved to the former park office, right across from the carousel! Now, even flood lights have been installed around the carousel.

Meanwhile, attorneys for both sides have been meeting as the case is gearing up for its court appearance. The judge hearing the case has granted Kelly & Picerne, the developer, the right to intervene in the case. As this goes to print, the battle lines are drawn.

Save Our Carousel has need for funds to help pay their legal fees, so any and all contributions would be most welcome and should be sent to Save Our Carousel, Inc., 26 Stoneham Drive, E. Providence, RI 02915.

(The Editor acknowledges not only Peter Fradley of the Providence Journal Bulletin for permission to quote from their news reports, but to Gail Durfee of S.O.C. and Fred Fried for providing the necessary information for this article.)

CHAPTER 6

CAROUSEL COMES HOME

Once part of the Parker Amusement Shows, this carousel was purchased second-hand from C.W. Parker by Jimmie Weisner in 1928. Weisner then operated the merry-go-round every summer for 30 years traveling the county fair circuit.

The carousel wound up in 1959 in a drive-in theatre owned by Tom Knight in Riverton, Wyo. Upon his death, Knight's widow, Winifred, contacted the Smithsonian Institute about the complete carousel. Because the Institute considers the wooden, hand carved figures to be fine art, it already had its own collection including an operational machine. The Smithsonian therefore united Mrs. Knight with the Dickinson County Historical Society.

"Winifred Knight had lots of offers for the various pieces, but she wanted to sell it intact," said Susan Traub, then director of the Historical Society.

Horses Become Art

Although over 6,000 carousels were built between 1890 and 1925, less than 250 hand carved carousels remain in the nation because the individual parts have become extremely valuable. The carved horses were recognized as being folk art, a part of American culture worth saving. Mrs. Knight felt the entire carousel was worth saving.

Saddled with the problem of little funding, society board members voted against the purchase even though they could foresee the potential of the carousel, Traub said. The cost of the antique, over \$8,000, exceeded the Historical Society's entire yearly budget at that time.

Interested Abilene citizens banded together to privately raise the money needed to purchase the merry-go-round. Among those who instigated the project were Susan Traub and Vi Jones, co-chairwomen, Jane Medina, Judy Foltz and Forrest Flipppo.

"We just felt that because it was built in Abilene it should be here, it belonged here," Medina said.

Through contributions from Dickinson County citizens, former residents and carousel enthusiasts throughout the country, funds were secured.

Travel To Wyoming

In March of 1975, a committee traveled through a snowstorm to Wyoming where they found the horses and chariots stored in the basement of a movie theatre.



A truck transported the steam engine.



Vi Jones, left, and Susan Traub, stand near horses.

It took from sunrise to sundown before the group dismantled the remainder of the carousel structure which was weathering at the drive-in theatre location.

"We did lots of sketching and photography while taking it apart, then we loaded it in pieces on a big grain truck," Traub said.

Making the trip were Viola and Will Jones, Susan and Don Traub and sons, Steve Russell, Mr. and Mrs. Ed Unruh and Steve Wilson.

The committee members reared up with optimism the carousel would be operating during the Bicentennial year celebration. But the merry-go-round was put out to pasture after inspection of its condition found it in need of repair.

Efforts turned toward a fund-raising campaign for its restoration and for a barn to house the antique.

CHAPTER 9

A PERMANENT STABLE

The Heritage Center located behind the Dickinson County Historical Society Museum features the carousel building as its main attraction.

Early in 1984, the Historical Society board of trustees decided to build the carousel structure on the land adjacent to the museum and develop the area with other large exhibits such as a log cabin and telephone office building.



The building's design complements the carousel.

Waldo Lang of rural Abilene designed the carousel building which was dedicated during the summer of 1986. The building resembles the tent which once covered the carousel.

The 3,600 square foot structure is octagon shaped with viewing windows on five of the sides and a rear extension which houses the steam engine and workshop.

It is painted to enhance the carousel's primary colors.

Inside are exhibits relating to the carousel and carousel history.

Most of the work was done by volunteer labor. Lee Page was instrumental in the building's completion.

1916 carousel being restored

BUFFALO (AP) — Thanks to volunteers, a 1916 Allan Herschell carousel is in good condition again.

John Borycki, his son, John, Al Baker and William Klein have devoted countless hours over the past 2½ years laboring over the machine, which belongs to the Carousel Society of the Niagara Frontier and is housed in the former Allan Herschell manufacturing plant here.

None of the four had ever worked on a carousel prior to their coming together, but they nevertheless used

their wits and considered skills to figure out what made the merry-go-round go round. The elder Borycki, 68, is a retired truck mechanic. Baker, 23, is an electrician.

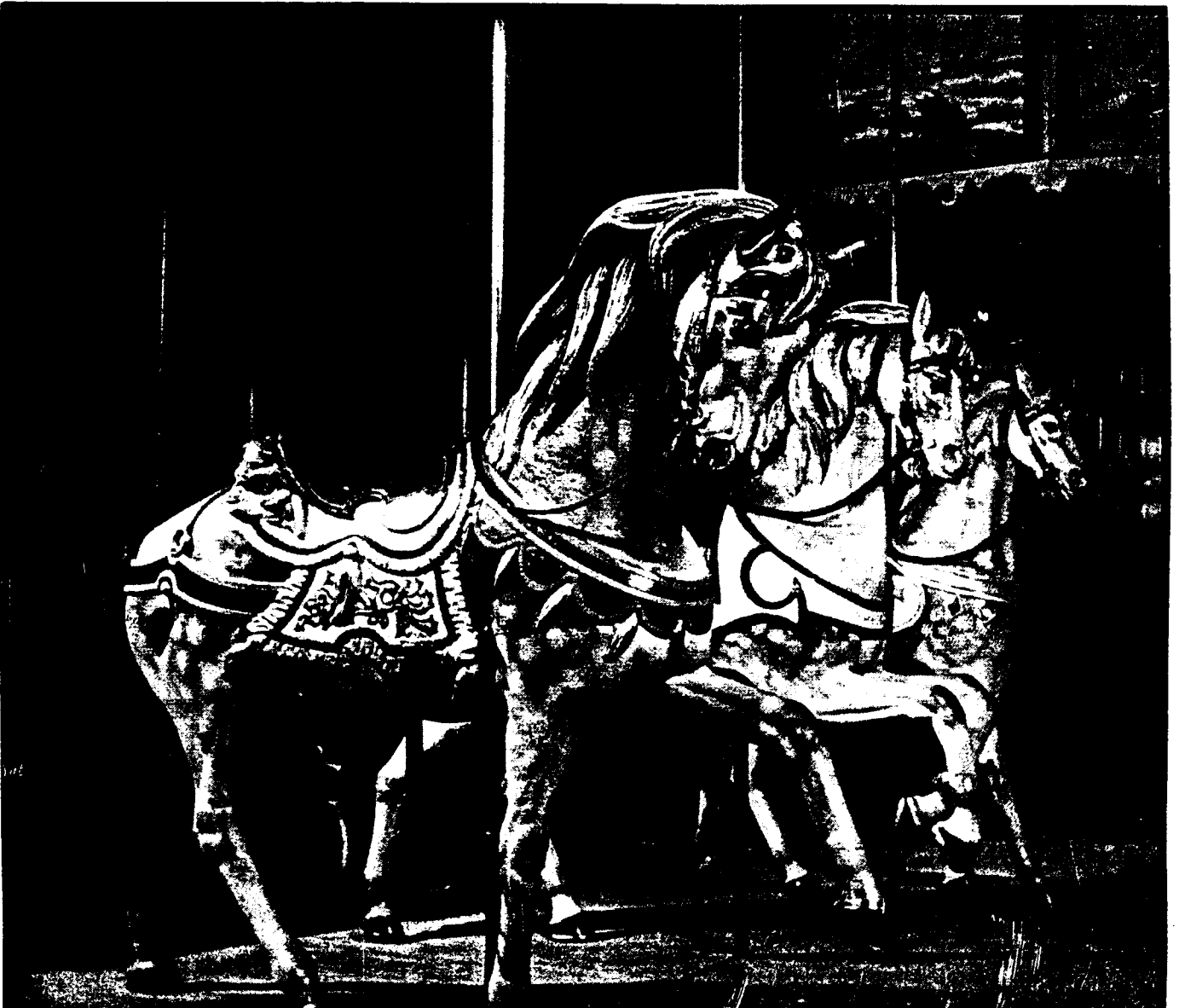
Help also came from Allan Herschell, the grandson of the carousel manufacturer, and woodcarvers from the Niagara Frontier Woodcarvers Association.

Rae Proefrock, chairman of the non-profit Carousel Society, said he hoped to transform the former Herschell plant into a museum.

CLEVELAND PLAIN DEALER, (SU) 6-16-85, p. 9-P

KID CARSON COUNTY CAROUSEL

Burlington, Colorado



THE CAROUSEL

The Kit Carson County Carousel is a beautifully restored and fully operating carousel located at the County Fairgrounds in Burlington, Colorado. It is a 3-row stationary (the animals do not move up and down) machine housed in a dodecagonal (12-sided) building. Manufactured by the Philadelphia Toboggan Company in 1905, it was the sixth of 89 carousels built by that company between 1904 and 1934. The Kit Carson County Carousel is one of only six carousels in the nation which still has original paint. In 1979, PTC No. 6 was designated a National Historic Site by the U.S. Department of the Interior.

THE ANIMALS

Forty-six hand-carved wooden animals including a hippocampus (seahorse), a lion, a tiger, a dog, zebras, camels, goats, deer, giraffes, and many magnificent horses march counterclockwise on the Kit Carson County Carousel. These elaborately detailed figures are mounted on a 45-foot diameter platform in rows of three.

The 16 outside row animals are the largest figures and most intricately carved. Carvings adorning the saddles or the animals, themselves, include full-blown roses, Cupids, a cat with a mouse in its mouth, a goat's head, a cornucopia, and a wooden medallion with a sculpture of an Arab sheik. A giraffe has a snake twined around its neck and on the neck of a deer is a woodpecker. Behind the saddle of the zebra is a gnome sitting in a shell aiming a spear at the rider's seat.

The texture of the individual animals' coats has been faithfully detailed and teeth, slathering tongues, and hooves have been carefully included. Toed animals have dewclaws and hooved animals are shod (even the Indian pony). There are real antlers on the deer and real horsetails on many of the horses. All of the figures have glass eyes of a color and expression suitable to the temperament of the animal.

Hand-painted decorations can be found on each of the PTC No. 6 figures. An iron cross is painted on the chest of the war horse, a rising sun appears on the camel's saddle and intricate flowers of varying design adorn many of the inside row animals. The saddle trappings are reminiscent of cavalry mounts used in the eighteenth century Napoleonic Wars.

THE BAND ORGAN

Housed in the carousel is a 1912 Wurlitzer Monster Military Band Organ. The organ has been fully restored and is very large, very loud, and very wonderful to hear. The "Monster Military Band Organ", or, as it was more mundanely known as in later years, the "Style 155", is a 100-key instrument which measures 6'10½" high by 8'9" wide by 3' 8" deep. This large almost cubic box of brass and wooden pipes used a music roll and sold for \$3,250.00 in 1912. This style is known as "The Monster" and its musical results are equal to a band of from 12 to 15 pieces. The leaded glass panels which admit a view of the numerous brass horns inside may be opened, thus making the organ sound much louder.

There are 30 pipes for basses, 22 pipes for accompaniments, 100 pipes for violin, violoncello, stopped and open pipes and clarionets, and 72 pipes for piccolos and flutes. The band organ's brass instruments include 51 brass trumpets and 10 brass trombones. There are eight stops; 2 for piccolo and flutes, 1 for clarionets, 1 for trumpets, 1 for trombones, 1 for stopped basses, 1 for open basses, and 1 for bass octavo. The band organ has two drums — a snare and a bass.

THE PAINTINGS

The drive machinery and center of the carousel is enclosed by 45 oil paintings mounted in tiers of three. The paintings range in size from approximately 2½ x 3½ feet to 3½ x 7 feet and are representative of the lifestyle and interests of the American Victorian middle class. The artists of this delightful collection of American genre paintings and European romantic scenes are unknown. These paintings are thought to have been completed in an average of hours rather than days and are done with varying degrees of skill. Subject matter ranges from landscapes to full-length portraits such as the "goose girl" and the Tom Sawyer-type boy teasing a cat. Styles vary from Post Impressionist to Realist.

THE CHARIOTS

There are four chariots on the Kit Carson County Carousel. The two red chariots have elaborately carved sides but the blue ones are simply painted to look as though they are carved. Each chariot has two seats and can carry six riders. The back of each seat has a painted landscape.

THE HISTORY

This carousel was originally manufactured in 1905 by the Philadelphia Toboggan Company for Elitch Gardens, an amusement park in Denver. The carousel was operated at Elitch's every summer until 1928 when it and the Wurlitzer Band Organ were sold to Kit Carson County for \$1,250.00.

The county commissioners who approved the carousel's purchase, C. J. Buchanan, G. W. Huntley and I. D. Messinger, met with widespread disapproval over the \$1,250, a sum considered an extravagant expenditure in hard times. Huntley and Buchanan chose not to run for re-election in 1928 because of this sentiment.

In 1931, the Great Depression forced Kit Carson County officials to temporarily discontinue holding the annual fair. The fairgrounds and the carousel were neglected. Cornstalks and hay for feed, made available to local farmers through a government assistance program, were stored in the carousel building and other available spaces on the unused fairgrounds. Mice, snakes and pigeons infested the building and piles of waste accumulated. In 1937, the county fair was finally resumed. The old feed was removed from the buildings and burned. The carousel was scrubbed with soapy water, re-varnished and operated once again. According to Harley Rhoades, the commissioner who was perhaps the most responsible for resuming the fair, the carousel was such a mess that there was much sentiment for burning it up with the old cornstalks! The mice had devastated the band organ, so western and popular music was played on phonographs or tape machines for several generations of fairgoers — about 45 years — until the organ was restored in 1976.

PTC No. 6 is unique because it appears that each animal was individually chosen by an Elitch's representative. At the time of the original purchase, the animals intended for No. 6 were finished and in the studio, waiting to be mounted on the turntable, along with animals destined for placement on machines No. 7 and No. 8. Elitch's agent, instead of accepting the order as it stood, handpicked the animals that pleased him from all of those on the factory shelves, even though several were not part of the Elitch Garden order. PTC carvers traditionally stamped the underneath of each animal with the number of its machine and row. During restoration of the animals in 1979-1980, it was discovered that several of the animals bore machine No.'s 7 and 8. It also became obvious after inventorying the row numbers that the animals had not been put back in the same order as they had been on the carousel when it was at Elitch's.

THE RESTORATION

In 1975, a committee of county citizens was formed to develop a project and join with the rest of the nation in the celebration of America's Bicentennial by choosing to begin restoration of PTC No. 6 as the county's Bicentennial project. Art Reblitz of Colorado Springs was contracted to restore the old band organ, which after the many years of disuse, was literally a "basket case". It was returned, fully restored, just in time for the county fair of 1976.

Grant money and donations were sought to continue the project. John Pogzeba, an art conservator from Denver, was contacted regarding restoration of the 45 oil paintings. Although the Bicentennial was over, the project continued, as did the committee now called the Kit Carson County Carousel Association. In 1977, the oil paintings were restored by Mr. Pogzeba and Will Morton VIII.

In 1979, Morton was given a contract to restore the original paint animals, the four chariots, and the outer rim. This project was completed 1½ years later. Discovered during the restoration was a great amount of the original gold leaf and painted decoration, making this a priceless treasure among America's carousels.

THE BUILDING

The building which houses the carousel is a 12-sided structure with a 12-sided cupola. It was built in 1928 when the carousel was brought to the Kit Carson County Fairgrounds. Some of the materials used in the building were salvaged from early poultry sheds on the fairgrounds. With the 12 large doors lifted, the building becomes completely open. In 1976, the building was refaced with steel siding and the area around it was landscaped.

THE THEFT

On May 2, 1981, shortly after the balance of the restoration of the animals was completed, the carousel building was broken into and four inside-row animals stolen. The theft took place during a heavy rainstorm when no one was at the Fairgrounds, and at a time when the burglar alarm was not functioning properly. The theft of the three small horses and one donkey shocked not only the citizens of Kit Carson County, but carousel lovers all over the country.

Kit Carson County Carousel Association members tied yellow ribbons around the empty poles and then initiated a nationwide awareness campaign to make potential purchasers aware of the rightful ownership of the missing steeds. Five months later, the animals were located by the Salina police and the FBI in a warehouse in Salina, Kansas. The PTC figures had proved too "hot" to sell. It was determined that their theft was but one of several by a large Midwestern theft ring specializing in antiques.

The three horses and small donkey had received only slight damage during the "Great Carousel Caper". They were returned to their rightful places on the carousel after a parade through downtown Burlington on October 31, 1981.

The damage on the stolen figures has been repaired, the yellow ribbons have been replaced by commemorative markers and the alarm system has since been substantially upgraded.

THE MISSING PAINTINGS

There is evidence that the Kit Carson County Carousel had 18 more oil paintings than it currently has when it arrived at the county fairgrounds from Elitch's in 1928.

During the tape recording of the Band Organ music in July, 1981, John Aurner, local sound engineer, recalled that when the carousel was brought from Denver, it contained a full set of paintings meant to circle the outside perimeter on the top of the carousel. Aurner, who had been employed by the county in 1928 to help with the carousel, stated that these paintings were removed as they made the carousel too tall to fit inside the building that had been constructed for it. To the best of Aurner's knowledge, the paintings were then stored in the courthouse.

The paintings were each approximately 2 x 4 feet in size. Some area residents recall seeing them at the courthouse prior to 1950. In the early '50s, the Kit Carson County Courthouse underwent extensive remodeling and expansion. There is no recollection of the paintings being seen in the courthouse after the completion of the courthouse remodeling. There is no evidence of the paintings being in storage anywhere in the courthouse. Attempts to locate the 18 paintings continue.

THE FUTURE

Thousands of dollars have been donated by the citizens of Kit Carson County to help with the restoration process. Grants from the Boettcher Foundation, the Gates Foundation and the Colorado Historical Society also were instrumental to the project's success. Additional restoration work is on-going contingent upon the availability of funds.

The continuing maintenance and operation of the carousel are funded through the county, private donations and various fund-raising projects. All of the proceeds from the sale of this publication also go toward the cost of preserving the beauty and splendor of Philadelphia Toboggan Company Carousel No. 6 for generations to come.

The carousel is operated during the Kit Carson County Fair and at several other times during the year. A schedule of operating dates may be obtained by writing to: Kit Carson County Carousel Association, Inc., P. O. Box 28, Stratton, Colorado 80836.



Accessibility to the Handicapped

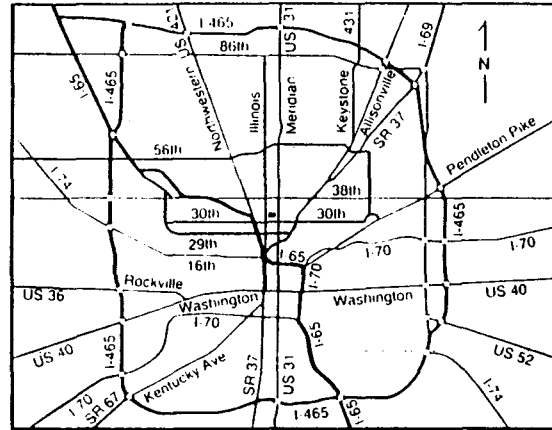
Visitors with disabilities will find sidewalk ramps, rest room facilities and paper drinking cups. Most exhibits are accessible to wheelchairs.

Information Number

For up-to-date information on classes, special events and theater performances, call (317) 924-KIDS, the museum's recorded, 24-hour telephone information line. For additional information, call (317) 924-5431.



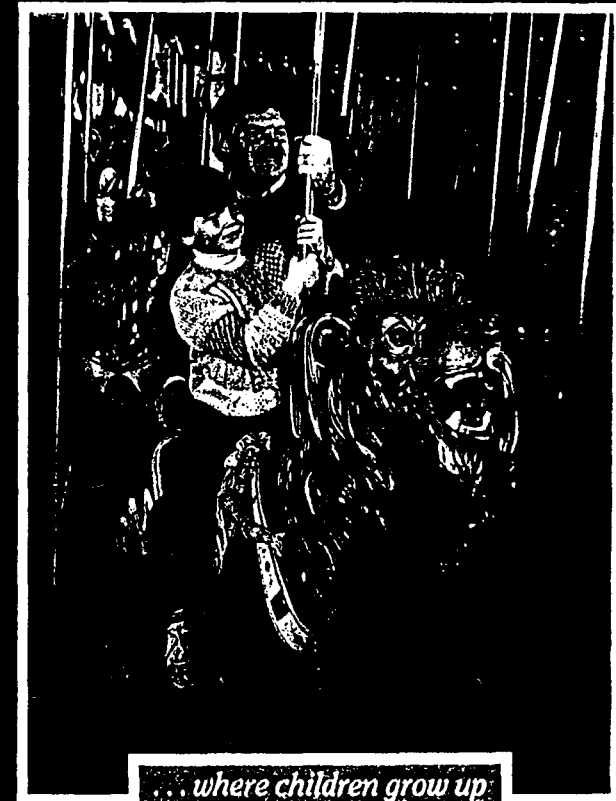
The Children's Museum is accessible from the 29th Street exit off I-65. METRO bus line numbers 18 and 26 also stop at the museum. The museum parking lot entrance is on Illinois Street. (Please note: 30th Street is one-way west, 29th Street is one-way east and Illinois Street is one-way north.)



Produced in cooperation with the Tourism Development Division, Indiana Department of Commerce.

© The Children's Museum 1986

THE CHILDREN'S MUSEUM OF INDIANAPOLIS



... where children grow up and adults don't have to.

Barter for goods in a 1700s French fur trading post, sit in the cockpit of a 200-mile-per-hour race car and explore the twisting passageways of an Indiana cavern. At The Children's Museum the adventure begins the minute you enter the door and continues long after you have left.



The Children's Museum is a place where the signs read "please touch!" You can handle animal skulls, snake skins, bird feathers, shells and rocks in the natural science gallery. Explore the laws of motion and the principles of laser light at exhibits where you can ring bells, operate pulleys and light lights in the physical science gallery.

In Playscape preschoolers can "pretend to be" their favorite characters by trying on clothing and using a variety of props.

From the pottery fragments of an archaeological dig to the clanging trolley of a 1900s downtown street... from the future of computer technology to the past of a 13th century B.C. Egyptian tomb... from the first level to the fifth level and back down again, The Children's Museum offers adventure in a setting full of objects and activities that will fulfill your childhood fantasies.

Admission is free. The only thing you'll need to



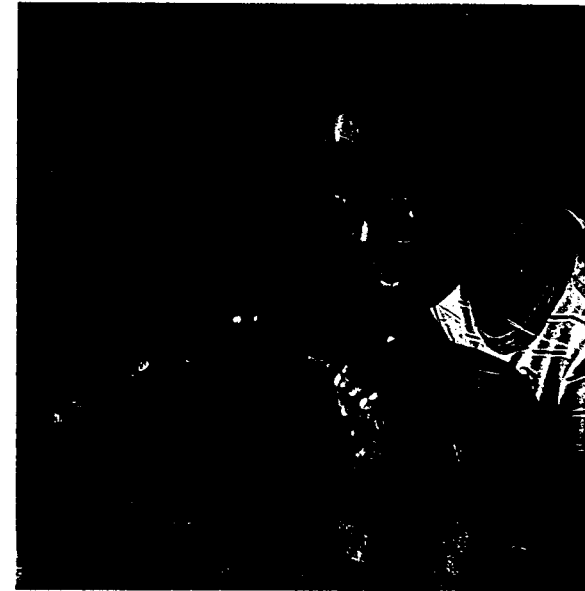
bring is an appetite for adventure and a curiosity that is waiting to be satisfied.

Museum Hours

The Children's Museum is open Tuesday through Saturday and on Indianapolis Public School holidays from 10 a.m. to 5 p.m., and Sunday from noon to 5 p.m. Between Memorial Day and Labor Day the museum also is open Monday from 10 a.m. to 5 p.m. The museum is closed Thanksgiving Day, Christmas Day and New Year's Day.

Carousel

The carousel operates when Indianapolis Public Schools are in session, from 2 to 5 p.m. On other



days it operates during regular museum hours. Rides are 35 cents for children under 12 and 50 cents for adults; museum members ride free.

Refreshments

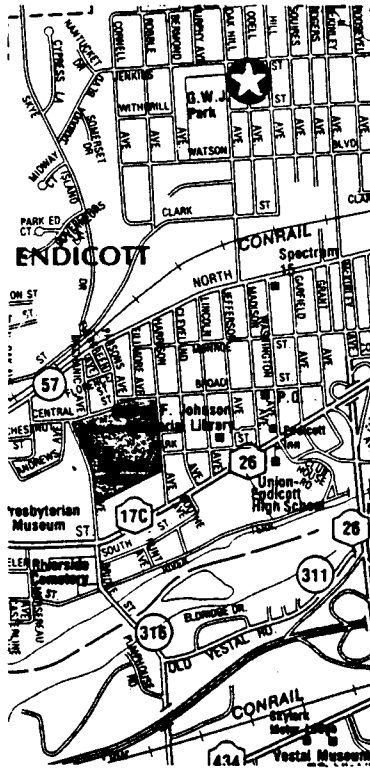
Nature's Pantry restaurant inside the museum is open during museum hours. There are no facilities inside the museum to accommodate sack lunches. However, outdoor picnic tables on the north side of the building are available for sack lunches. Several other restaurants are within a mile of the museum building.



George W. Johnson Park

Directions: From Exit 67N on Route 17, take McKinley Avenue north to North Street. Take North Street west to Oak Hill Avenue and then turn right. George W. Johnson Park is located about one mile from North Street.

Built About 1927



BROOME'S CAROUSELS

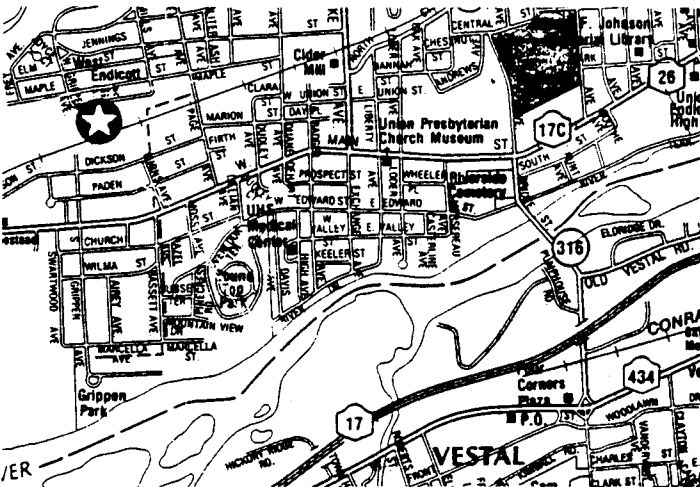
...where you can still get a free ride!



West Endicott Park

Directions: From Exit 67N on Route 17, take Route 26 North to Route 17c West, and Route 17c West to Page Avenue. West Endicott Park is located on Page Avenue approximately three-quarters of a mile from Route 17c (Main Street).

Built About 1907



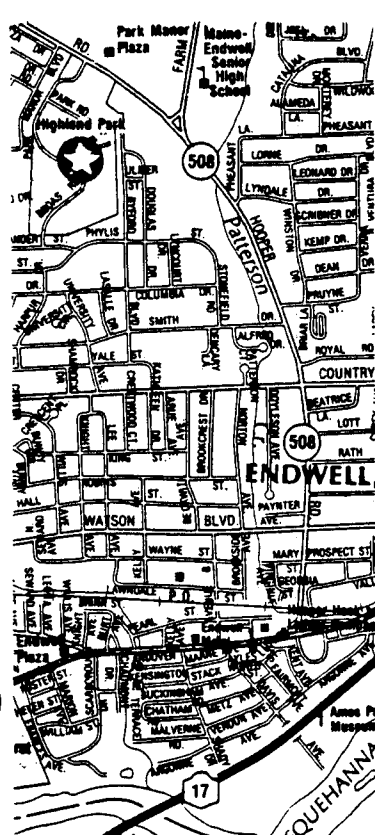
Of fewer than 250 carousels remaining in the world, six are right here in Broome County, New York.

Convention & Visitors Bureau
BROOME COUNTY CHAMBER OF COMMERCE
P.O. Box 995
Binghamton, New York 13902

Highland Park

Directions: From Main Street (Endwell), take Hooper Road north to Highland Park. The park is located on the left, about two miles from Main Street, just past Farm-to-Market Road.

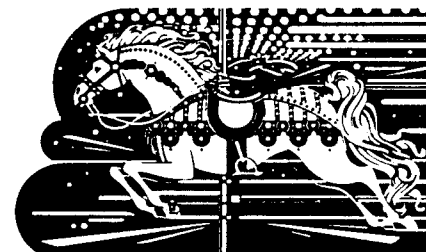
Built About 1906



Recreation Park

Directions: Beethoven Street is accessible from either Main Street or Riverside Drive in Binghamton. Recreation Park is located about midway between the two east-west thoroughfares.

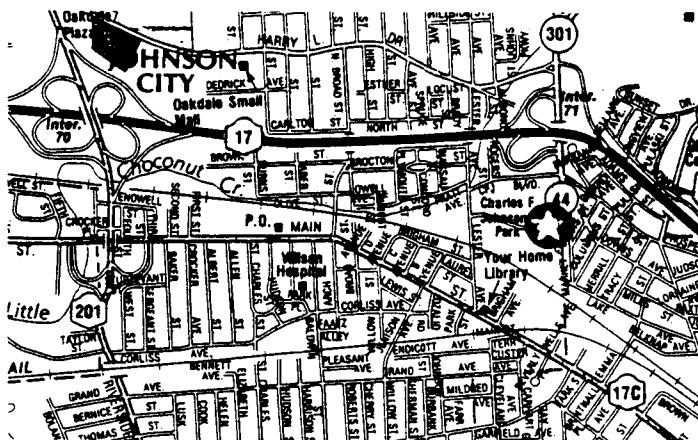
Built in 1925



Charles F. Johnson Park

Directions: From Exit 71 on Route 17, take Stella Ireland Road south to CFJ Boulevard (left turn approximately one-quarter mile from Route 17). CFJ Park is located at the intersection of CFJ Boulevard and Lester Avenue.

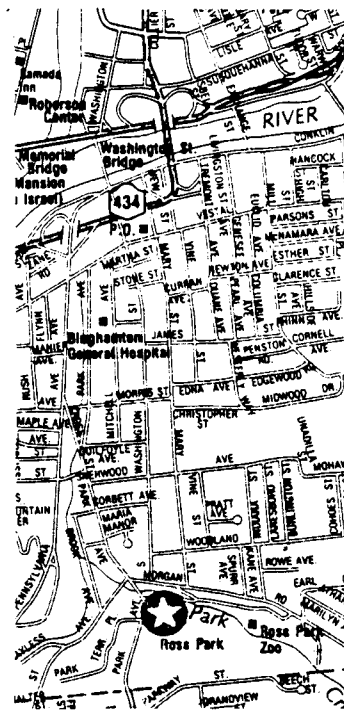
Built About 1906

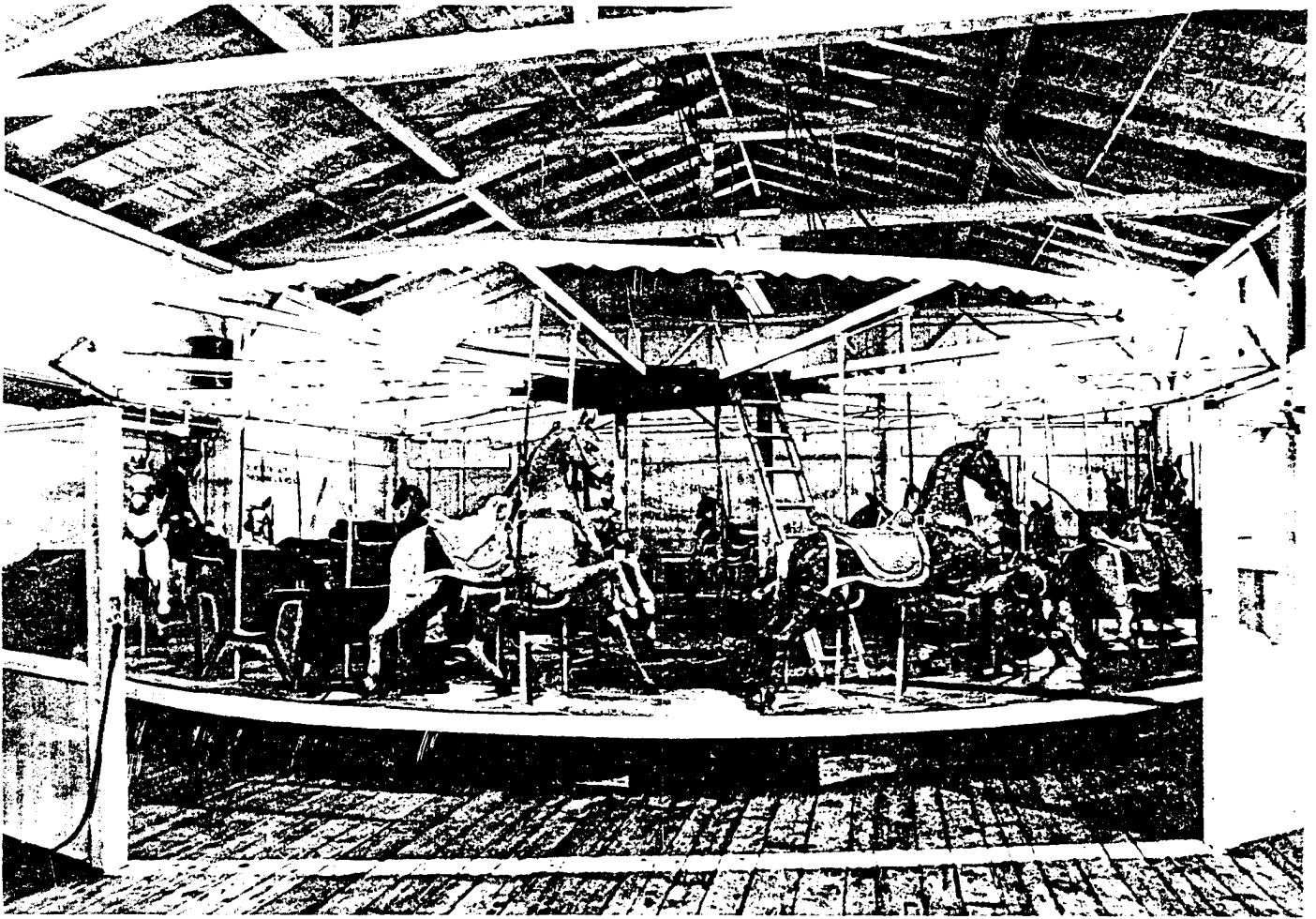


Ross Park

Directions: Park Avenue runs south from Vestal Avenue in the City of Binghamton. Vestal Avenue is accessible from three points on Route 434 between the Vestal Plaza, near the City of Binghamton-Town of Vestal line, and Downtown Binghamton.

Built in 1919





The Oak Bluffs Dare horses in repose. The central housing panels and mechanism have been removed for refurbishing done earlier this year.

Photo courtesy The Vineyard Gazette

THE FLYING HORSES AT MARTHA'S VINEYARD

On August 20, 1979, twenty horses posed silently as they were bestowed with the honor of being listed in the National Register of Historic Places. The Oak Bluffs Carousel at Martha's Vineyard, Massachusetts, officially recognized as the oldest operating platform carousel in the United States, is the fifteenth carousel to be so honored.

Frederick Fried of the NCA explained in his speech to those attending the ceremony that the appointment was the end result of a long and tedious struggle.

"In the Spring of 1974, in anticipation of the Bi-Centennial celebration, the NCA petitioned the State of Massachusetts for recognition of the Oak Bluffs carousel as a National landmark. No local historical commission then existed for the initiation of this procedure. After some delay, such a group was formed. The Massachusetts Historical Commission sent a field officer to view the carousel and its surroundings. Unfortunately, this representative did not visit the carousel but did discover the historic campgrounds. It was only then that the Oak Bluffs Historical Commission was established. Thus we can correctly attribute the eventual recognition of the campgrounds as a National landmark to the existence of the carousel. But our dear Merry-Go-Round kept going in circles looking for its equal due."

Through the personal interests of Michael J. Connolly, the Secretary of State of Massachusetts who involved himself in having the carousel recognized as one of America's great heritages, it finally acquired the prestige it so richly deserved.

The Oak Bluffs Flying Horses carousel is over 100 years old having been constructed between 1886 and 1892 by Charles W. F. Dare. Its first two years of operation were spent across the street from its present location. Early photos show the carousel surrounded by a skating rink, a bowling alley and several large hotels. Then the building and the carousel were moved in next to the Wig-Wam Souvenir shop which preceded the Flying Horses by several years. The present location is on a three sided parcel in the center of town named Farland Square. It fronts on Kennibee, Lake and Oak Bluffs Avenues.

Oak Bluffs was named Cottage City when the Flying Horses Carousel was installed by its owner, F. O. Gordon of New York City. The carousel is inscribed with "Coney Island # 4" on the reverse side of one of the decorative panels which suggests that it first operated in New York. Later the carousel was purchased by the town under the direction of William Davis. It was sold again, this time to a Mr. Joseph

Continued on page 4 3



The Carousel resides in its original building in the business district of Oak Bluffs.

Photo courtesy The Vineyard Gazette

Turnell who changed its name from "Flying Horses" to "Carousel".

The stationary carousel horses match in style those in the Charles W. F. Dare catalogue of 1878 entitled, "Constructions for Seaside and Summer Amusements; carousels, organ figures, fixtures, etc." They have hair tails and large oxide eyes that contain miniature animals inside. (Sometime ago the unique eyes were painted over to prevent theft.) Originally, the horses cost \$25.00 to \$35.00, the difference in cost being "the difference in the perfection of finish and the near approach to life in effect, etc., desired by the party ordering." The four double seating chariots cost \$12.00 to \$18.00, "according to size, finish and kind."

The carousel is 36 feet in diameter with an open canopy. Fourteen spreaders are supported by uprights which secure the horses and chariots.

The equestrian and marine themed scenery panels which were designed to disguise the gears, spreaders and rims have original paint and are presently in storage awaiting restoration (see Volume 1, No. 1). Replacement panels with paintings by Georgina McCarthy are now on the carousel.

A ten horse power belt driven electric motor located in the basement that is connected to gears which are concealed by eight center panels provides power for the machine. The building is a single story structure sheathed in wood shingles with a low pitched gable roof. Around 1900 the porch that was the full length on the Southwest side was enclosed.

The Flying Horses at Oak Bluffs is one of the few carousels in the United States that still has the beloved brass ring. The rising concern for safety and escalating cost of insurance has caused the demise of the brass ring. But the

Flying Horses' present owners, Bob and Mary Lucas, are determined to retain their brass ring, despite the added expense.

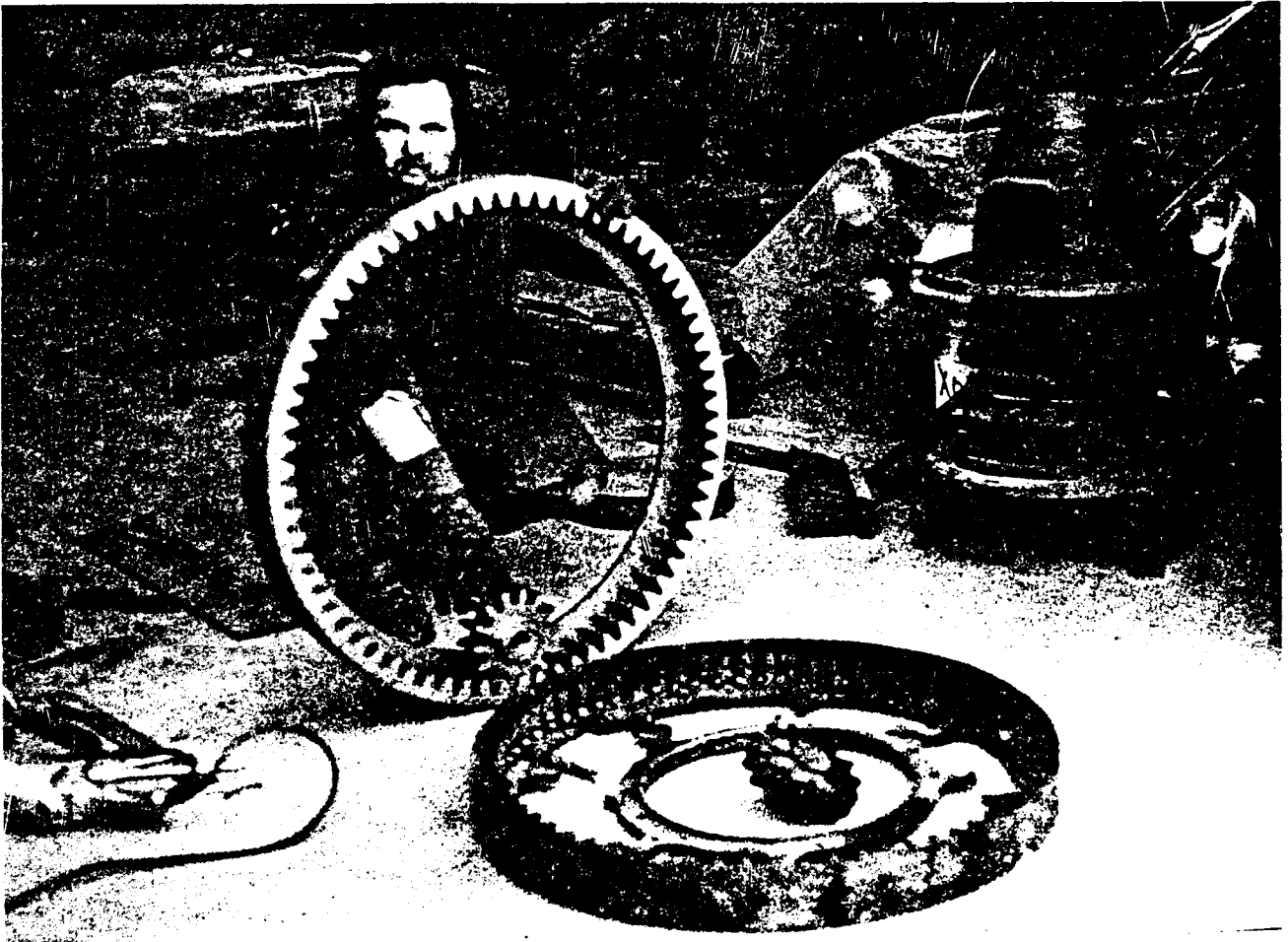
The Lucas' purchased the carousel in 1971 for \$90,000. Already the machinery has been restored by John Holmes at a cost of \$10,000. The machine has a 2 x 4 board that can brake the whole action like a brake of a car, compressing a band around the fly wheel in the upper part of the carousel. This device is not used however. Instead, the carousel gradually slows down so the riders can toss the rings back in the box instead of having a ring boy to collect them.

Another significant improvement at the Flying Horses Carousel was the painting of the exterior of the building this year.

In order for the Lucas' to be able to retain the nation's oldest carousel, they have had to obtain the newest craze — pinballs. The Flying Horses, like so many of our carousels, are not self-sustaining. The pinballs, while they are incompatible with the environment, have added the needed supplemental income.

The conditions of being listed in the National Register of Historic Places are that that carousel must be restored to mint condition. The Lucas' plan to do so in 5 years. The Register makes available "matching" funds but listings must be kept in proper repair or they are withdrawn.

The Flying Horses at Oak Bluffs are especially grateful to Fred Fried whose tireless efforts brought about the carousel's appointment to the Register. A carousel is saved, for eternity!



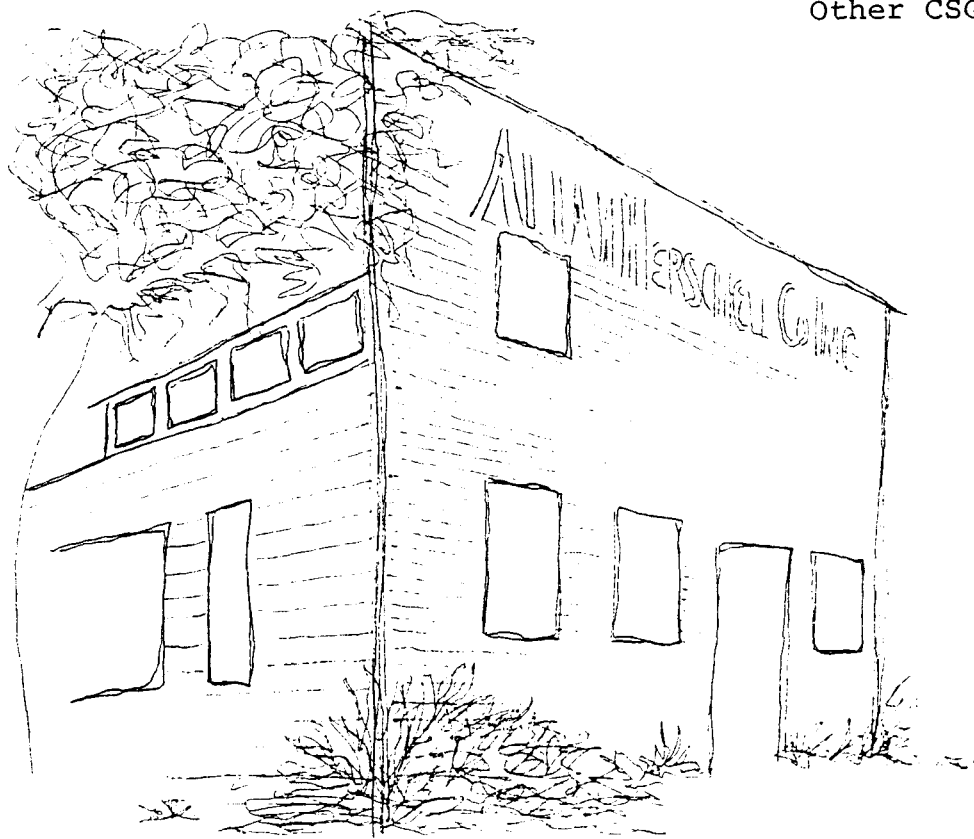
John Holmes with new gear and pinion.

Photo courtesy Stan Lair



One of four primitive chariots.

Photo courtesy Stan Lair



Tonawanda's Project: The Allan Herschell Carousel Museum



On Thompson Street in North Tonawanda, New York, stands an old wooden building that was constructed in the 1880's. In constant use since its beginning, it now serves as a storage facility for industrial motors. It previously housed the Allan Herschell Carousel Company.

In an effort to preserve the past, Tonawanda's Council on the Arts hopes that the building will become a carousel museum complete with an operating carousel that was created there over 80 years ago.

The three part plan begins with the raising of \$50,000 to purchase and restore an Allan Herschell carousel belonging to Ray and Barbara Fowler in Claremont, California. (The Fowlers have generously agreed to hold the carousel for the Tonawanda Council on the Arts until the funds can be raised.) The carousel, manufactured around 1911, is in good condition and still has the original steam boiler.

Part two of the master plan is to create the museum and phase three is to restore the Allan Herschell building. It is hoped that the museum will include a section devoted to the Wurlitzer Band Organ, another defunct local business. The city has in storage a fine Wurlitzer theatre organ.

Restored, the museum would house the operating carousel and carousel memorabilia. The remainder of the building would be used for community events, trade shows and possibly a 500 to 600 seat theatre.

The project is being supported by Allan Herschell, who, three years ago cared little about his grandfather's business. When Allan's father, Roy, was invited to be a special guest speaker at the 6th NCA Conference, Allan, much to his surprise, was greeted with a banner that said, "The Herschells are Coming!" Vague childhood memories of a house full of photographs of his grandfather with his carousels in far away places came to mind. Instantly they became terribly important to him. The Herschell family was no longer in the business of manufacturing carousels when Allan was born. Allan's grandfather died when he was only two years old.

Allan and his family are looking forward to having the previous generations of the Herschell family honored in the carousel museum to be housed in the Allan Herschell Carousel Company building.

For further information about this project contact Tonawanda's Council on the Arts, 240 Goundry Street, North Tonawanda, New York, 14120. Telephone (716) 694-4400.

News Flash: Word has just reached us that January will be "Carousel Month" in the Tonawandas. (North and South), as a drive to raise \$50,000 begins to purchase the Herschell carousel. A "Carousel Ball" and a T-Shirt sale are being planned as part of the fund raising activities.