

Merry-Go-Roundup

Volume 48, Number 3

Official Publication of the National Carousel Association

Fall 2021



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Band organ on the miniature carousel built by Charles Hunt and on display at the Buffalo Heritage Carousel. The hand-carved miniature carousel is a replica of the Herschell-Spillman machine formerly at New Rialto Park, Olcott Beach, New York.

—Photo:
Buffalo Heritage
Carousel, Inc.

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Official Publication of the NATIONAL CAROUSEL ASSOCIATION

Volume 48

Number 3

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The purpose of the NCA shall be to promote conservation, appreciation, knowledge and enjoyment of the art of the classic wooden carousel and especially the preservation of complete wooden carousels.

—Constitution of the National Carousel Association, Article II

Credits



Front and Back Covers: The newly restored 1924 Spillman Engineering park machine at Canalside in Buffalo, New York, had been in storage for over 60 years. See the articles beginning on page 8.

—Photos:

Daniel Robinson (front), Buffalo Heritage Carousel, Inc. (back)



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Merry-Go-Roundup

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The *Merry-Go-Roundup* reserves the right to edit all materials submitted for publication.

Advertisements

The National Carousel Association welcomes advertisements that encourage the preservation, maintenance, restoration and/or enjoyment of carousels. For rates and requirements please contact the Managing Editor.

Change of Address

If you move, please send your old and new contact information to Karen VanSant, NCA Executive Secretary.

Back Issues

Back issues of the *Merry-Go-Roundup* may be ordered from the NCA Archives.

National Carousel Association Membership

Annual dues: \$50 in U.S. and possessions; \$56 for foreign surface mail. Membership runs from January 1 through December 31 annually and includes subscription to the *Merry-Go-Roundup*.

Membership application is available on the NCA website, Carousels.org. Please make check payable to "National Carousel Association" and send with name, address, phone number and email address to: Karen VanSant, NCA Executive Secretary, PO Box 22474, Huntsville, AL 35814-2474

Articles Wanted

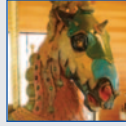
Share the news of your carousel, or the history of a lost one. Contact Daniel Robinson, Managing Editor. Submission deadline for the next issue is Nov. 1.

We're On Facebook

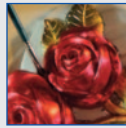
If you have a Facebook account online (which is free), join our group page! The page is open to NCA members and all others interested in carousels.
facebook.com/groups/carousels

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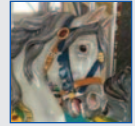


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of the Classic Carousel**

President's Message

Membership renewals for 2022 are now being accepted. Your past membership and support of the NCA and carousels is greatly appreciated. Through your membership and financial support, the NCA is able to continue our preservation projects and programs. Tonya O'Connell and her Helping Carousels Committee are gathering ideas to help assist working carousels and their operations with NCA support. We have a member who has stepped forward to help develop an NCA-led carousel education project for children and young adults. These are exciting new initiatives as the NCA reaches out to support carousels today and in the future. We hope you will renew your NCA membership.

Included with this issue of the *Merry-Go-Roundup* is your membership renewal form. The form can be found on the back side of the mailing wrapper insert. In lieu of a separate mailing, the form will now be included with the fall issue to help reduce costs. As a reminder, NCA membership runs from January 1 through December 31 of each calendar year. The 2021 membership year ends with the Vol. 48, No. 4 issue of the *Merry-Go-Roundup*, scheduled for publishing and mailing in December.

Printed along with the address label information on the sheet is the date and

year that your membership expires. Please review the address label area of this sheet. Your membership expiration date is displayed in the format EXP 12/31/2021. For members who have already renewed for 2022, their mailing information will show EXP 12/31/2022. Please renew your membership by December 31. This will allow planning for the 2022 publishing year.

Please consider opting in for email notifications. We will also need your permission to share contact information between members for a future membership roster. Please fill in the renewal form neatly and return to Karen VanSant. You may also pay via PayPal on our website, Carousels.org.

To our new members, I hope you have enjoyed your membership. I encourage you to reach out to our seasoned members with any questions as you learn more about our fascinating carousels. We love sharing our knowledge and passion with our new members! Check out what our website has to offer and visit our Facebook group, facebook.com/groups/carousels.

Convention locations are presently planned through 2024 (see sidebar). If you are interested in chairing a future convention, please contact me or a Board member. Rich Wickens is chairing a Convention Manual Review Committee. The goal of this committee is to review past convention manuals and develop a concise but comprehensive convention planning manual for future convention chairs. The final document will be presented to the NCA Board for review and approval. The new convention planning manual should be available later this fall.

Please let me know if you have any ideas on how we can improve the NCA and, most importantly, increase membership. Participation in many organizations has declined during the pandemic. The past 18 months have been a difficult time in carousel history. None of us know what the new normal will be as we navigate through the coming months.

—Patrick Wentzel

Future NCA Conventions

2022
San Francisco

2023
New England
(NCA 50th Anniversary)

2024
Pacific Northwest

NCA Election Results

2022 – 2025 Term

President: Patrick Wentzel

Vice President: Tonya O'Connell

Recording Secretary:

Richard Foster

Treasurer: Ward Bray

Directors:

Tamara Beckley

Kristen Berggren

Monica Denham

Beth Gartner Farnstrom

Gary Grasso

Jim Shulman

Save the Dates!

49th NCA Convention

September 14 – 18, 2022

*“Your Love Waits There
in San Francisco”*

San Francisco Bay-area carousels:

1. Santa Cruz Beach Boardwalk (1911 Looff)
2. Oak Meadow Park, Los Gatos (c. 1910 Savage)
3. Children's Creativity Museum (1906 Looff)
4. Tilden Park, Berkeley (1911 Herschell-Spillman)
5. Golden Gate Park (1914 Herschell-Spillman)
6. San Francisco Zoo (c. 1921 Dentzel / Illions)

Merry-Go-Roundup

Advertising Rates

1/4 page	\$ 75
1/2 page	150
Full page 1 time	200
Full page 4 times	600

Deadlines

Winter (next issue)	Nov. 1
Spring	February 1
Summer	May 1
Fall	August 1

— Artwork must be camera-ready; ads must be pre-paid and are subject to editor approval and available space

— Send ad and any questions to Daniel Robinson, editor@Carousels.org

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Three NCA Historic Carousel Awards for 2021

Jim Shulman, Historic Award Chairman

The NCA's annual Historic Carousel Award is given to one or more carousels that meet the following criteria: historic significance; innate quality or character; a proven program of restoration and maintenance; a regular schedule of operation in the same location for the past five years; an owner or support group likely to ensure that the carousel will continue to be available to the public as an operating machine.

For 2021, the NCA Board of Directors reviewed four nominations plus six nominations of carousels from 2020 that all qualified for the award. The Board selected the following three carousels for the award.

NCA Primitive

This ride of unknown manufacture is believed to be the oldest carousel in the United States. It is significant by its age, predating commercial carousel manufacturing in the U.S. It was purchased by the NCA and has operated at the C. W. Parker Carousel Museum in Leavenworth, Kansas, since 1997. Built perhaps

around 1860, the machine is the only known 19th century example of a suspended, hand-cranked carousel in its original configuration and still in operation in the U.S. today. Given its history and fragility, it is not ridden but is demonstrated regularly for visitors at the museum. (Read more on this machine by going to "NCA Primitive Carousel" under the "Information" tab on our website, Carousels.org.)

Heritage Park, Calgary

Built in 1904 by Herschell-Spillman as a portable, track-style machine, this carousel is an exceptionally rare three-abreast track configuration. It was restored over the last ten years and has operated at Heritage Park Historical Village in Calgary, Alberta, Canada, since 1969. Although hundreds of track machines were produced by Armitage-Herschell and Herschell-Spillman from the late 1880s to about 1910, there are less than a dozen left in operation. This carousel is the only known example of a three-abreast track machine still operating.

**NCA Primitive
Carousel at the
C. W. Parker
Carousel Museum,
Leavenworth,
Kansas.**

—Photo:
Pauline Graeber



Paragon Carousel

PTC #85 in Hull, Massachusetts, is among just eleven four-row Philadelphia Toboggan Company carousels still operating and is approximately fifty feet in diameter. Over the past 25 years, 50 of its 66 horses have been restored, along with both of the rare Roman

chariots. The carousel is also decorated with 35 original paintings, 36 cherubs and 18 goddesses and has a Wurlitzer band organ. PTC #85 was placed on the National Register of Historic Places in 1999.

Each of these three carousels will be awarded a plaque recognizing its selection by NCA and contribution to the history of classic carousels.



Restored Dentzel horse and PTC Roman chariot on the Paragon Carousel, Hull, Massachusetts.

—Photo:
Friends of the Paragon Carousel



Herschell-Spillman track machine at Heritage Park, Calgary, Alberta.

—Photo:
Heritage Park

The Buffalo Heritage Carousel's Journey Home

Laurie A. Hauer-LaDuca, BHC President & Restoration Director

This is the story of an extraordinary 1924 Spillman Engineering menagerie park carousel's journey back home to Western New York, its original owners and location, its discovery, acquisition and restoration as the "perfect carousel" to fulfill the mission of the Buffalo Heritage Carousel, Inc.

This nonprofit organization was established to bring a locally manufactured, antique wooden carousel to the City of Buffalo, New York, to be a family destination and become the centerpiece of the newly revitalized downtown Buffalo waterfront, highlighting the area's rich history of carousel manufacturing.

Furthermore, it would be powered by the sun to celebrate the region's history of being on the forefront of renewable energies beginning with the Pan American Exposition and production of hydro-electric power in Niagara Falls. It sought to be located along the Buffalo River and the terminus of the Erie Canal. This location typified the classic location for a carousel, located near the water's edge and the foot of a railway which is also present at this location at the foot of Main Street, Canalside, Buffalo, New York.

My experience with this ambitious endeavor began in August 2013 when I read an article written by Mark Sommer of the *Buffalo News* who reflected upon what had happened to the plan to bring a solar-powered carousel to the waterfront.

The idea was posed back in 2004 by Joan Bozer and members of the grassroots group Western New York Sustainable Energy Association (WNYSEA). They fostered an idea by Laura Briggs, professor from Cornell University who brought her students to Buffalo to design a project to celebrate the centennial of the Pan American Exposition. Ms. Briggs suggested that a solar-powered carousel be featured on the waterfront to celebrate not only the manufacturing of carousels in Western New York at the turn of the last century but also Buffalo's legacy of world leadership in renewable energy technology innovations, going back to the transmission of hydro power at the Pan Am over 100 years ago.

The WNYSEA group had embraced this concept. Moreover, they sought to bring a

carousel to the revitalized waterfront, known as Canalside, as an attraction for the community and tourists. They also intended it to serve as a catalyst to provide educational programs about the rich history of the hand-carved carousel, the Erie Canal that was instrumental in expanding the area's manufacturing of goods (not to mention the growth of our country) and of course to highlight a new application of solar energy when this was still uncommon.

My mother called my attention to Mr. Sommer's article since she was well aware of my passion for all things carousel as a researcher, collector, restorer and overall enthusiast. She thought that I might be able to help the group find an historic wooden carousel. I reached out to Joan Bozer to find out more, as did Helen Ronan, a local artist who also found the proposal intriguing. This rekindling of an idea led to the formation of the Buffalo Heritage Carousel, Inc. (BHC), in 2014 as the new nonprofit that sought to make this mission a reality. I was nominated as President and Helen as Treasurer.

The Search for the "Perfect Carousel"

Reviewing these criteria that were outlined for the BHC, finding such a carousel was nearly impossible:

- a locally manufactured, authentic wooden carousel by Herschell-Spillman or Spillman Engineering
- produced during the "Golden Age" of the carousel, approximately 1905 to 1925
- three-row, park-style machine
- standers on outside row, jumpers on middle and inside rows
- menagerie rather than horses only

Since the North Tonawanda companies manufactured few of the park machines as compared to the hundreds of portable machines, this would not be an easy find. In looking at the examples that exist and ones that were lost or dismantled, I estimated that perhaps a couple dozen or less of the fancier park machines ever existed. In my initial search, there were none available or advertised.

Below is the list that I prepared of extant carousels of this type, figure style and overall arrangement with some or all outside-row figures being standers (all Herschell–Spillman machines unless noted). Our carousel would become the tenth on the list. This was compiled from the NCA Census and my experience in visiting and researching many sources.

Current locations of antique wooden park-style menageries by Herschell–Spillman and Spillman Engineering

1. Tilden Park, Berkeley, California
2. Golden Gate Park, San Francisco, California
3. Balboa Park, San Diego, California
4. Oaks Amusement Park, Portland, Oregon
5. Lagoon Amusement Park, Farmington, Utah
6. Pavilion Park, Myrtle Beach, South Carolina
7. Trimper’s Rides, Ocean City, Maryland
8. Greenfield Village, Dearborn, Michigan
9. Grand Rapids Public Museum, Grand Rapids, Michigan, Spillman Engineering

The Discovery

The search for the perfect carousel began immediately once the idea was re-energized and upon formation of the new organization. Initially, I scoured the web, seeking a carousel that would fit our criteria. There had not been such a machine listed for sale and frankly I had never seen a complete carousel of this type advertised. I reached out to my carousel friends with whom I had conversed in my decades of chasing carousels and was elated to find a potential candidate.

I was connected to the owners of the rare and extraordinary 1924 Spillman Engineering menagerie park carousel that at the time (2014) had been in storage for 60 years. It was first stored in Massachusetts where it had operated and later was moved to Ohio awaiting restoration, but 30 years passed and it never came to be. This moment of discovery was thrilling and surreal. I knew this was “the one” and would be the perfect carousel for Buffalo, New York. It checked all of the boxes, as they say.

At this time I became acquainted with the children of the late Domenick De Angelis. Their father had driven to North Tonawanda, New York, in 1924 to order this fine carousel with specially carved animals per his request. It would operate in Massachusetts, first at Mayflower Grove from 1924 until 1931. As the Great Depression began it was placed in storage.



Its second location was at Houghs Neck in Quincy, Massachusetts, from 1940 to 1954. It was disassembled when the land that the roundhouse occupied was taken by eminent domain for construction of a school. Even all these decades later, there are still people in Massachusetts who fondly remember this ride as the “Houghs Neck Carousel.”

I spoke with Domenic (son of Domenick) and his wife Ellie about the mission of the BHC and the type of carousel that we sought, and told them that I thought their family’s carousel might be the perfect fit. It was not easy to say—this ride was the De Angelis family’s legacy. For them it represented their father’s achievements and hard work as well as their own since they grew up operating the machine and other amusements. They have since told me personal stories and recollections of their time growing up with this ride. It was special to them and it was difficult for them to agree to sell it. This carousel is rare and extraordinary in many ways for its artistry but also for the fact that it was owned solely by one family for its entire life until being acquired by the BHC.

In August 2014, I traveled with my husband David, son Matthew (then six years old) and our small dog Shylo to Mansfield, Ohio, where the carousel was stored, to meet representatives of the De Angelis family and to talk about the mission of the Buffalo Heritage Carousel, view the figures and make clear our interest in purchasing the ride.

Some figures needed their legs re-attached but all needed to be restored in order to again withstand regular use. The figure that simply took my breath away (and which I never tire of viewing even today) was the armored lead horse with its multi-colored, well carved trappings of scalloped armor and plates embellished with jewels, all topped off by a plumed headstall. Its eyes seem alive as if it knows it is something

Above, when the upholstery was taken off the seat cushion of the original chariot, pieces of two sequential ride tickets for the carousel when it was at Houghs Neck were found, along with blue crab claws and two sea snail shells. Just how did those get there?

—Photo:
Dale Docter

*Editor’s Note:
One park machine made in North Tonawanda is not included on the list of carousels at left, because it is not a menagerie—the Spillman Engineering carousel at Griffith Park, Los Angeles, California.*

to behold. Like the Mona Lisa, it almost appears to look back at its admirers.

This horse was wearing the last coat of paint applied by Domenick De Angelis. The colors had a soft, aged patina, the result of the horse having been stored next to the furnace in the basement of the De Angelis family's Quincy, Massachusetts, home from 1956 to 1988. It is because of this beautiful patina and the last application by Domenick that the BHC decided to keep the horse unrestored, preserved and on permanent display, rather than place it back on the machine. It is displayed in respect of the De Angelis family's legacy and in memory of the carousel's time in Massachusetts.

Acquisition of the Carousel

Domenick and his wife Antoinette had seven children. In 2016, when the BHC expressed its interest in purchasing the carousel, the five remaining siblings needed to agree on selling. It was not a unanimous decision at first. The family had been approached by many individuals over the years who were interested in a few particular figures. However, they held fast to their father's carousel and their mother's direction to keep the ride intact as their father had wanted. After Domenick passed away in 1952 and the machine was dismantled in 1954, the family never gave up on finding a new

location and it stayed in storage.

Perhaps it was for this reason, and in reflection of their parents' wishes, that the De Angelis children agreed to sell to the BHC so the carousel could become the "jewel" of Canalside and could be enjoyed by families once again.

On the many occasions that I have since spoken with son Domenic, he has reflected upon the sale and said he knows his father would be

very happy that the carousel is operating in Buffalo, New York, and loved by the community.

The carousel has come home to Western New York, where its life began. Its journey has truly been "full circle." The change of ownership is a win-win, fulfilling the De Angelis family's dream of a new home for the ride as well as the BHC's mission and hope of finding the perfect carousel.

Acquisition of Additional Figures

The resurrection of the carousel would soon begin in April 2016 with the undertaking of figure restoration at the BHC's workshop in North Tonawanda, New York, just across from the old Allan Herschell factory (now the Herschell Carrousel Factory Museum) and one street away from the original Spillman Engineering location where the machine was created. Carousels and Carvings of Marion, Ohio, was engaged to restore the overall frame and mechanism.

The BHC was aware that three inside-row horses were missing, as was the rocking chariot. They had been misplaced along the journey from Massachusetts to Ohio, along with the second chariot, with dancing maiden, and the decorative panels that had covered the lower section of the center pole.

The BHC acquired six additional Spillman Engineering or Herschell-Spillman figures to complete the herd. The four replacement inside-row horses all have wooden tails and glass eyes and three of them have tucked heads, distinguishing them from the jumpers original to the machine which have horsehair tails and outstretched heads. Three were restored for use on the platform; the fourth is on display and will be used as a spare should any of the inside-row horses need to be removed for repairs.

A sea dragon was purchased to fill an outside-row spot since the lead armored horse was not returned to the platform but instead placed on display in the "Heritage Corner" area of the building, dedicated to exhibiting the history of the carousel, Spillman Engineering and highlights of the local area's heritage. The sea dragon is from the 1916 Herschell-Spillman menagerie park carousel that originally operated at Algonac Island Park in St. Clair, Michigan. The carousel was moved to Owasco Lake Park, Auburn, New York, and ran there until 1972 when it was sold to the Friends for Long Island's Heritage. The machine was dispersed in 1990 and the sea dragon was later acquired from a collector for the BHC.

Below, the armored lead horse is displayed in as-found condition alongside the Buffalo Heritage Carousel. Armored lead horses on Spillman Engineering park machines were standers, whereas ones on Herschell-Spillman park machines were prancers.

—Photo:
Daniel Robinson





A new rocking chariot, based on an original design, was fabricated by Carousels and Carvings and painted by Rosa Patton. Carousels and Carvings was also contracted to design and carve an accessible chariot with an Erie Canal theme. To complement the new chariot, painted by Rosa Patton, the BHC was able to obtain an authentic Herschell–Spillman mule. An original middle-row horse was removed for display near the lead horse so the jumping mule could ride in front of the chariot. The mule was previously on the former Myrtle Beach, South Carolina, Herschell–Spillman menagerie (not the one still there). It has been fondly named “Buffalo Sal” after the namesake mule in the famous Erie Canal song.



Restoration: Design, Arrangement, Color Palette and Themes

Five years were spent to complete the full restoration of the carousel using appropriate methods and processes, with the intent to have the ride recognized as a historic carousel.

As an architect, I looked at this important machine as an artifact that required careful planning to be authentically restored and presented in the most respectful way to capture the original details of its manufacture. I also sought to tastefully embellish it with upgrades on finishes, such as the leafing used by most builders when our ride was made, the waning years of the Golden Age of the Carousel.

I prepared a color design worksheet for each figure, focusing on the body color and basic trapping colors. Any colors or stencils found

were incorporated. If none were found, classic combinations and patterns were utilized. Once I learned the locations of the chariots on the 14-section platform from Todd Goings of Carousels and Carvings, I began to arrange the animals, starting first with the outside row and then moving inward. The color palette of each section from the outside to the inside would be complementary to each other. A full palette of horse and menagerie color coats was planned.

The scenery themes chosen for the rounding boards and inside panels focused on the Western New York region and its history, featuring Frederick Law Olmstead-designed parks, Niagara Falls, the Niagara River, the seasons, local creatures, the Americana boat that used to transport Buffalonians to Crystal Beach, Ontario, the grain mills, the locally manufactured Pierce Arrow car and fall harvest time. The thirteen

Top, sea dragon and new Erie Canal-themed chariot. Bottom, “Sal” the mule rides in front of the themed chariot.

—Photos: Buffalo Heritage Carousel, Inc.



Above, completed roundhouse. Facing page, signature rounding board (left middle) and inside panels. Note the painted valance at the bottom of the rounding board photo. These valances were made by Todd Goings and painted by Rosa Patton in the style of those on the Herschell–Spillman park machine at Trimper’s Rides in Ocean City, Maryland.

—Photos:
Buffalo Heritage
Carousel, Inc.

rounding board paintings and one rounding board signature panel are the work of Helen Ronan and our other volunteer artists. The twelve inside paintings and two inside signature panels, by Rosa Patton, alternate side by side and up and down with fourteen mirror panels around the double-crown center. One inside signature panel pays homage to the carousel’s creation in 1924 by Spillman Engineering as the De Angelis Carousel, the other to its new life as the Buffalo Heritage Carousel.

Once I completed the color worksheets for each animal and the subjects for the scenery were finalized, I passed the baton to Rosa Patton who mentored and led the painting of the figures and paintings with Helen Ronan and her devoted, talented group of volunteer artists. It was a labor of love and dedication by all, persevering conscientiously for four years until completion (see Dale Docter’s article beginning on page 16).

After the figures were painted, my husband David and I embarked upon the installation of the finishing touches. Working diligently in the early months of 2021, we installed the hundreds of mirror-backed, faceted glass jewels, groomed and set the horsehair tails, installed belly flanges and the original and replicated metal horseshoes. We have since reflected upon how much we enjoyed that time, more so than

our occupations, and remember savoring the process and enjoying each completed animal gleaming with jewels and other details.

Reflections

The BHC’s mission was accomplished by a small group of visionaries who held fast to the mission to acquire a hand-carved, North Tonawanda-manufactured, menagerie park carousel, restore it authentically, construct an appropriate structure to keep it safe and secure for the next century, and power it by the sun, embracing renewable energy technology made possible by Tesla’s new solar roof tile.

This ambitious eight-year journey was the result of dedication, perseverance and resilience. It included navigating the political waters encountered in gaining site control, designing the building, appealing to the community and raising more than six million dollars—and restoring a carousel—all at the same time.

The project had broad political support and its capital campaign was made successful by government-sponsored and foundation grants and figure adoptions by businesses and individuals intrigued and excited by this new attraction, the history of this carousel and its journey back to the Buffalo area.

The restoration was a group effort of the country’s best professionals along with the unwavering dedication of volunteer carvers and artists. At times, pieces were being restored in three different locations due to travel restrictions inflicted by Covid-19. The pandemic also delayed the opening by a year. Nonetheless, everything came together beautifully, arriving from the BHC’s workshop in North Tonawanda, Rosa Patton’s studio in North Carolina and Todd Goings’ Carousels and Carvings in Ohio.

I often reflect upon all the hard work and how we are all connected to this carousel in some way, whether by planning, carving, painting or installing. We all feel a sense of ownership and we all continue to care about it. At times it seemed it would never be finished, and it was difficult to keep the momentum at points, but we kept going, even if “slow and steady.” As the installation was completed and we all had our moment to take it all in before that first spin, it was a bit emotional, not unlike sending a child to school for the first time.

The “climb” to the top of the mountain was memorable for all of us and has been a once-in-a-lifetime experience. We have all made new friends, and those bonds will remain. I feel blessed to have led such an effort that involves

Summarized Timeline Buffalo Heritage Carousel Project

Aug. 2013, *Buffalo News* article reflects on WNY Sustainable Energy’s idea of a solar powered-carousel on the waterfront. Laurie Hauer–LaDuca and Helen Ronan join the group.

Oct. 2013, Discovery of the De Angelis family carousel / Houghs Neck carousel, Quincy, Massachusetts.

Aug. 2014, Meeting with De Angelis family in Ohio to view the figures and express interest in purchasing and restoring their carousel for Canalside.

Dec. 2014, Buffalo Heritage Carousel, Inc., forms as a 501c(3) nonprofit organization.

Feb. 2015, Margaret L. Wendt Foundation gives the project life by granting acquisition funds with a deposit of \$25,000, the remainder to be delivered upon site acquisition.

June 2016, Site acquisition confirmed, carousel acquired from De Angelis family.

Apr. 2017, Restoration begins by several professional carousel restorers in several states, members of the BHC Board and a dedicated group of local artists and craftspeople.

Oct. 2019, Groundbreaking ceremony for roundhouse.

May 2021, Building construction and carousel installation complete, Grand Opening on May 28.

my passion for everything carousel. It has been an honor to be part of something that has brought a long-awaited dream to a special family, a memory-making destination to our community and an extraordinary carousel back to life. When I operate the carousel, I love seeing the smiles and wonder of adults and children. Many, at first, just stand in awe of the sight before them, taken in by this glimmering and colorful arrangement of animals, lights and paintings. Next, they are excited to select the creatures they will ride.

The Wurlitzer Style 153 band organ (see *Merry-Go-Roundup*, 48, No. 2, 2021, page 2) plays while the carousel is in motion, and riders often applaud as if at a concert. It is awesome to see all these smiling faces and the entire experience is the “good stuff” of life. It is priceless.

Figure Restoration at the BHC Workshop

- Replacement parts were carved by hand, not with a replicating machine.
- Patrick Stanczyk, local master carver, was engaged to lead the wood restoration effort and was joined by local volunteer craftspeople.
- Rose Hirsch, engaged by Patrick Stanczyk, stripped the figures to uncover any evidence of original paint. She documented colors and stenciling to be duplicated later.
- Rosa Patton, nationally recognized restorer, instructed the local painters on her approach and methodology. She made six trips to paint with workshop manager Helen Ronan and other artists. They painted five or six figures each session.
- Figures were hand painted, not airbrushed, with artist oils and enamels.



Frame, Mechanism and Chariots at Carousels and Carvings

- The frame was restored and reconditioned and new mechanism fitted. The sweeps were stenciled in the same blue color and pattern as found and documented on the original surface.
- The rounding boards and inside panels were restored and given a base coat, then sent to Rosa Patton to complete. The paintings themselves were done by Rosa Patton (inside panels), Helen Ronan and other BHC artists (rounding boards).
- The rocking chariot was carved using an original Spillman Engineering design and the accessible, Erie Canal-themed chariot was designed and built.
- Both new chariots were sent to Rosa Patton for painting.



This page and facing, restored figures (including rare outside-row ostrich), new rocking chariot and new inside scenery panel. This page, top right, commemorative poster featuring the armored lead horse.

—Photos: Buffalo Heritage Carousel, Inc., except top right and bottom (both) on facing page, Daniel Robinson





A View from the Buffalo Heritage Carousel's Restoration Shop

Dale Docter

Opportunities in life can occur at some of the oddest times. A bucket-list opportunity is even rarer. Such was my involvement with the Buffalo Heritage Carousel. I had retired from teaching in 2017 and was wondering what would be in my next life chapter. It was a phone call with friends in Buffalo in December 2017 that showed me just what it would be.

During the call the friends mentioned that they knew the folks doing the wood restoration for the 1924 Spillman Engineering carousel coming to Buffalo. I stopped the conversation for a repeat of that statement, and asked if they thought it would be alright for me to visit the shop. I was told that because I was in the NCA, knew these friends and was a woodcarver that they'd be glad to have me stop by. I made a call to Patrick Stanczyk, the head of the wood restoration team. His reply was, "Sure, come visit, and bring your carving tools." To see the restoration shop was interesting enough, but to be invited to do some carving was exciting as I had wanted to be part of a carousel restoration for almost 35 years.

It was December 21 the day I drove the two-plus hours to North Tonawanda. Patrick showed me around the two-room workshop and introduced me to Rose Hirsch, the head of paint removal, who was busy with a Dremel

grinding stubborn paint from the dismembered body of the ostrich. Rose's job also involved finding and documenting original factory colors and designs for use in repainting. Each figure had its own folder. I then met Helen Ronan, head of the paint room, and Kathy Kwiatkowski and Linda Chaffee, both volunteer painters. The paint room had the second batch of animals in their final stages of paint. Among this group was the deer and the horse known in the shop as Ghost, the large, warm white stander. As the restoration had begun in the spring of 2017, I was coming a little late to the table. Back in the wood room I had my opportunity to really study the animals in their various states and conditions. All had been stripped in the months before my visit. Against the walls stood the rose horse and the light armored stander, already reassembled and ready for primer. The giraffe rested in a pile of pieces in the corner. The eagle horse with his missing chest block replaced and ready to carve and his warped off-side plank already repaired awaited in another corner. Four primer-ready, second-row jumpers gazed around the room from their rack along the wall. On the tables were other animals in various states of need from fairly simple reassembly to legs, cantles, sides of hooves, and pommels missing. The tour took all of about 15 minutes. That's when I asked the life-changing question, "Since I drove this far, I have all day. What can I do to help?" "Well, do you want to carve a leg?" was the reply. As long as I had a good leg to model, I figured I could. 90 minutes later I handed Patrick a new leg that still needed sanding. His words were, "You can come back again." Thus began my next life chapter for the next two-and-a-half years.

My real work began just after the new year. I quickly realized that volunteering one day per week would be silly given the five-hour round trip. My suggestion of an overnight stay at my expense would allow me two days per week in the shop. As Patrick tells it, the pace at the shop then picked up quickly. In the coming months, my focus on carving allowed Patrick time to assemble. More legs and sides of hooves were carved and sanded. One horse known in the

Below, in February 2018 the legs for the eagle horse and the ostrich lie in an organized jumble alongside the eagle horse's head.

—Photo:
Dale Docter





Left, the original chariot had loose and delaminating pieces. Most were removed, all had paint removed, and pieces were securely replaced which required several pipe clamps. Below, once the wood restoration of the original animals was completed in May 2018, Dale Docter stayed to restore the three replacement horses, prepare the remaining figures for the paint room and assist there through the project's completion.

—Photos:
Dale Docter

shop as Pooch needed three-and-a-half new legs and a cantle. The chest block on the eagle horse was carved. New feet for the ostrich were created, modeled after the ostrich across the street at the Herschell Carrousel Factory Museum. When we got to the tiger and lion, large portions of the feet and toes were necessary. Missing wood from the tiger's left ear and the lion's mane were added and carved. Worn details were built up with West System epoxy and its various fillers and carved. The list was long.

The restoration project wasn't all about me. Jim Ronan, Helen's husband and budding carver, spent countless hours cleaning out and cleaning up incised lines from the saddles and trappings with his rifflers and files as well as spot-filling surfaces. He spent many days on just the saddle and trappings of the giraffe. Bob and Diane Woodill came to sand the then-stripped ostrich. Bob warmly tells of his days spent sanding the ostrich's butt. Retired teacher and museum volunteer Bev O'Neill, Joanne Morasco, Diane Ehrenreich and Carolyn Spencer were among the many volunteers who came to sand surfaces of the animals to ready them for primer and to begin the priming and base coating. Joanne, Carolyn and Diane were also instrumental in the paint room.

Then came the day we started the original Pan and Nymph chariot. Layers of paint were removed to find original colors and patterns. As dry paint was picked out of the flowers and gently scraped from the figures, it was quickly evident that the carvings were as crisp as when they left the Spillman Engineering



carving room in 1924. All of the applied carvings were removed from the panel for complete paint stripping before being reattached. Missing parts of the leaves and the gargoyle's nose were carved. During the stripping of the inside panel of the chariot, many free-hand painted designs were discovered and documented for the repainting. As we were preparing to sand the chariot seat backs for paint, we noted shadow lines in the park paint. Removing the single layer of park paint exposed more extensive brush work that would be recreated. The day that the upholstery was removed from the seat cushions to ready them for the re-upholstery shop proved notable. Aside from the green velvet dark from years of dirt and abuse and the aged excelsior stuffing, other treasures were revealed. A couple two-inch sea snail shells and the hard legs and claws of blue crabs emerged from the scraps of paper that some rodent(s) had squirreled away inside the cushion. From the scraps was found the real treasures—five pieces of ride tickets (see page 9) from the carousel's days at Houghs Neck, Massachusetts, including parts of two sequential tickets. These were the day's prize.

By mid-May 2018 the wood restoration on the original figures was finished. Patrick's and Rose's contracts were completed. I chose to stay on with Jim Ronan to do final surface prep (of which there was much), priming and base coating of the animals to head to the paint room. (Something strange would happen as the figures would leave the wood room to enter the paint room—they would change gender. In the wood

room every animal was a "he." Once in the paint room, each was referred to as "she.")

On that first visit, I had been told of the paint consultant from North Carolina who was training and working with the volunteer paint crew. It was none other than Rosa Patton. I had been following her career from her early days in the 1980s. Just to be in the room to watch her work would have been enough. I was promptly informed that if I were in the room, there would be no watching—Rosa would have me painting. When she came during the summer of 2018, my lessons began. During that visit and subsequent trips, we learned the techniques to wet-on-wet painting and blending on the horseflesh, dry-brushing for shadow and highlights, color mixing, pinstriping, leafing and more. It was a priceless education and a thrill to be working alongside her.

The sea dragon was the last animal to be restored to fill out the carousel. His dismantling and restoration began in the fall of 2019. He was readied in record time for Rosa's coming week of painting on the dragon and chariot. The dragon was finished with much leafing and glazing to give him his watery appearance (see page 11).

The base-coated rounding boards arrived in October 2019 from Todd Goings' Carousels and Carvings shop in Marion, Ohio. For the next several months in North Tonawanda, the three colors chosen were applied and pounced out to give highlights and shade to the carved decoration. Usually a squad of five or six volunteers worked on five to seven rounding boards at a time. And then came Covid-19. We were shut down as was everyone else from March to June but were able to restart with protocols, masks and distancing. A July heat-wave made the shop too hot to work for another week. We finished the trim later in the month. During my final weeks on the project, Helene Gliboff and I gold-leafed and varnished the 14 mirror frames for the rounding boards. Leafing is certainly not a job to be rushed. So technically, my roles ended in July 2020.

In the weeks after I wrapped up my role, final steps on the animals were completed. Laurie Hauer-LaDuca, BHC President, restoration director and the one responsible for so much from the start, and her husband David took charge of installing the glass jewels, horseshoes, belly plates, and tails in preparation for the move downtown. They also had taken the armored lead horse for a thorough cleaning and sealing of its last coat of park paint. This is the grand horse that stands to the side of the carousel.

Below, Rosa Patton, carousel restoration expert and paint consultant on the De Angelis carousel, works at completing the paint on the horse known in the shop as Eagle (see finished figure on front cover).

—Photo:
Dale Docter



Installation and safety testing was completed in the final weeks leading to a volunteers' opening on May 21. To see and ride the completed carousel in all its finery with those I had spent over two-and-a-half years in the making was a most satisfying day. The official grand opening occurred the following Friday, May 28, 2021.

Listed below are some of those who gave of their time and skills in the restoration of the De Angelis 1924 Spillman Engineering carousel for Canalside:

Laurie Hauer-LaDuca (BHC President), David LaDuca, Colleen Cummings, Jerry Ptak, Jan Chittley, Carolyn Spencer, Diane and Bob Woodill, Diane Ehrenreich, Dale Docter, Helene Gliboff, Elizabeth Nichols, Sharon Millitello, Jan Bough, Alan Mazzuchelli, Michelle Schmitz, Mary Ann Pendrza, Nancy Haas, Mary Etta Roeser, Bev O'Neill, Joanne Morasco, Barbara Wheeler, Patty DeMunn, Judy VanWyck, Linda Chaffee, Dan Graovac, Helen and Jim Ronan, Kathy Kwiatkowski, Christine Kasprzak, and lead restorers in the wood room, Patrick Stanczyk and Rose Hirsch.



Left, aluminum leaf already applied to the roses and leaves of the rose horse receives glazing by Kathy Kwiatkowski. Glazing was used on many of the outside-row figures to make the details glow with color. Right, second from bottom, completed jumping horses await the move to Canalside, March 2021. Bottom left, completed original chariot. Bottom right, volunteer artist Linda Chaffee's talents painting eyes and mouths were unmatched.

—Photos:
Dale Docter except
bottom left, Buffalo
Heritage Carousel, Inc.

The Carousel's Operational Timeline and Locations

- 1924 – 1931**, Mayflower Grove, Massachusetts
- 1931 – 1940**, Storage in Massachusetts
- 1940 – 1954**, Houghs Neck, Quincy, Massachusetts
- 1954 – 1956**, Stored in nearby skating rink
- 1956 – 1988**, Stored beneath De Angelis house and porch
- 1988 – 2016**, Stored at Carousel Works, Mansfield, Ohio
- 2016 – 2021**, Acquired by Buffalo Heritage Carousel, Inc.,
and restored over next five years
- May 28, 2021**, Grand Opening in Keybank Roundhouse, Canalside



Artist Creates Charming Home, a Mecca for Curious

Wallace Olver, who designs horses for carrouseis, specialist, too, in hand-molded stucco

This article was originally published, without author credit, in the *Buffalo Courier-Express* on Oct. 31, 1926, and is reprinted here with permission of SUNY Buffalo State Archives, *Courier-Express* Collection.

Found—a man who believes in fairies. And his belief has brought him good luck in all sorts of ways, and peopled his life with a host of invisible little friends he can summon at will.

Wallace Olver has been trafficking with these friends of childhood all his life, and today his faith is stronger than ever. Witness the charming little home which bit by bit he has created for himself, all with the help of the Little Folk... just outside of North Tonawanda, with dozens of tiny characters indoors and out, all the work of the householder himself.

Pioneer in Profession

Mr. Olver, who is an artist by both trade and inclination, has also the distinction of being a pioneer employee of what was the first factory in the world to turn out amusement park apparatus, especially merry-go-rounds, the old Harmitage [sic]—Herschell Company, now merged in the Spillman Engineering Company. When this phase of manufacture began, common hobby horses were used, crude affairs, without artistic interest, for seats; and it was under the direction of Mr. Olver that the present fascinating painted wooden steeds evolved. He makes a complete set of new designs for carrouseis, as they are properly called, every year, always introducing some element of novelty to make that year's horses different from those before.

For a time all sorts of animals, domestic and wild, were introduced to the magic circle of the merry-go-round, but gradually they disappeared, and the horse, the original favorite, again reigned supreme.

"Children like the horses best," said Mr. Olver, "perhaps because they are the animals they are most familiar with, perhaps because that is the only beast we are accustomed to think of mounting. Anyway, the gee-gee satisfies them and so I try to vary them in detail, but keep the animals really the same."

Mr. Olver draughts the design for the animal figures; it is then carved by other artisans, and then he puts the finishing touches, with gay, circusy paints, to give the

effect of action and carnival. Sometimes, looking back over his 35 years of continuous service at this unique task, he is tempted to give it up and devote his time to his own artistic pursuits and the study of psychology, in which he is deeply engrossed, but none will listen to him, and when he is laid up occasionally with illness, he has still to continue his designing and painting in his tabloid studio at home.

Decorations in Home

This room, like the rest of the house, is covered with frescoes and murals in the artist's individual style. For years before he went to Tonawanda to work he was engaged by such leading families as the Rumseys, the Carys and others here to do decorations for their homes in the style so greatly in vogue a generation ago. Mr. Olver's art training included a period with the old Art Students League and up to 15 years ago he lived [on] Delaware Avenue, Buffalo.

In the bathroom of his home there is a frieze of water nymphs, and in the living room, beside many excellent reproductions and originals in oils, hung on the walls, there are frescoes and ornamental stucco work, such as the elaborate and beautiful mantel...Mr. Olver is a specialist in a neglected field of applied art, the small decorative figure of stucco covered with oil paint, each a hand-molded original, which makes an ideal decorative for odd spots indoors and out.

In the garden, where the late vines, shrubs and flowering borders gave an ideal background, is a wee temple with a statue of Buddha produced in this medium, before the door. A little farther along the grapevine arbores path, is a rockery fountain, with a benevolent looking lion squirting a crystal stream over mossy stones into a deep pool, the latter ringed with blossoming plants through which peep fairies, pixies, droll little German kobolds, or maybe an Irish Leprachaun. A wicked little witch is perched there ready to ride her broomstick, and lovely Undine, floating in scantily, fluttering attire on the water's brink. And Peter Pan is cavorting nearby, with his crocodile and everything.

Facing page, Wallace Olver created this drawing for niece Verna Mae Olver Kennedy in the early 1930s while holding a wishing stone she presented to him when she was less than ten years old. "He said that long ago I was a princess who married a handsome prince. He saw brushes and predicted that I would become an artist. He drew the 'spirit guide' who watches over me. My lucky letter is P as I am a pleasant child, and my lucky number is 4."

—Courtesy of Ward Bray and the Olver family

One of the cleverest of the conceits is a wide toadstool of stucco, under which lurks the elfish "Tommy Tiddimouse," who Lived in a little house, He caught fishes In other men's dishes, and so on (see the nursery rhymes of your childhood).

Uses Wishing Stone

"All my designs come to me when I hold a wishing stone in my hand," said Mr. Olver, as he paused to pick up a smooth sample from the rock border. "Just an ordinary stone like this is all you need," he explained. "You hold it in your hand and your wish comes to you as a vision. You see it fulfilled, just as crystal gazers see theirs, or they think they do. All my conceptions come to me in this way and I often consult my stone for inspiration and

encouragement." Mr. Olver obliges his friends from time to time with a sort of scope of their futures, which he reads from the stone they hold, and then he draws his conception of what is revealed, a delightful memento.

"Almost a vegetarian," Mrs. Olver declares him to be, and it is easy to believe it of this gentle psychic, who has fairies for his guides, and who is sought, because of his admittedly clairvoyant gifts, as a guide by others deep in spiritism and its mysteries. His appearance reminds one a little of Elbert Hubbard, a resemblance helped out by the broad brimmed soft hat, the flowing ties and painter's smock he wears.

His wayside home, with its odd and intriguing garden figures and its atmosphere of other-worldness mixed with simple human cordiality, attracts many guests from all over the country who are motoring by and who stop to admire and inquire.

*Editor's Note:
While the writer may have made questionable assertions about carousel design, this is nonetheless a fun, period glimpse at a gifted carousel artist!*



Gone Glimmering

William (Bill) Harris – May 6, 2021 – age 88

Rosanna and Bill Harris with their “Taj Mahal” Mortier organ.

—Photo:
Tracy Heeter

Longtime NCA member Bill Harris was born in Des Lacs, North Dakota, in his grandparents’ farmhouse on August 16, 1932. He went to school in Des Lacs until he moved with his beloved grandparents to Baudette, Minnesota.

After his grandfather passed away in 1943, Bill and his grandmother eventually moved back to Des Lacs where Bill continued school and pursued two of his many interests. He took flying lessons and received his pilot’s license when he was 16. He also spent a good deal of time at the local depot and learned how to telegraph, setting the stage for his employment with the Great Northern Railroad after his stint in the Air Force.

Bill’s lifelong sense of curiosity was evidenced by his variety of interests. Along with being a pilot for 72 years, he was a writer, publisher, salesman, carpenter and telegrapher. He was a great talker and a great listener. Bill often said, “When the talking stops the deal is over.” His wealth of knowledge gave him a platform to discuss many different issues with anyone who was interested. He was a seeker, collector and restorer of historic treasures that might otherwise have been lost. Over the years Bill collected Winchester rifles, agricultural steam traction engines, automatic music and vintage slot machines. Although the slot machines became the focus of his business life, automatic music was his real passion.

Bill published the magazine *American Collector* in Minot, North Dakota, as well as the daily broadsheet “Noon News” and a book on Winchester rifles. From 1976 to 1984 he edited and published the *Coin Slot* magazine, the first publication focused on coin-operated devices. Begun by Les Druyan and continued by John Caler, Bill developed it into a full-fledged publication with lead author Dick Bueschel and editor Rosanna Harris. Bill and Dick also published illustrated price guides for slot machines and trade simulators and a series



of slot machine manuals gleaned from manufacturers' materials. The culmination of their partnership was the 1995 publication of the book *Lemons, Cherries and Bell-Fruit-Gum*.

Bill met Rosanna in Denver in 1978 and they married in Las Vegas the next year. Together they built the slot machine and publishing business they both loved. As one friend put it, "They were joined at the hip." The slot machine company was based in Denver and they also grew their automatic music collection there. The "Bill Harris Western Figures" introduced during this time were hand-carved statues with slot machines incorporated into their bodies. The artists who carved these statues also used their skills to produce carousel animals for display. Original pieces were loaned to Bill and Rosanna to use as standing models, made available by well-known collector Marianne Stevens. In 2004 the slot machine business was sold to Mills Bell-O-Matic. The carving aspect had ceased a few years earlier.

Bill and Rosanna produced the journal *Mechanical Music* for the Musical Box Society International through 2013. They then purchased the *Carousel News & Trader* magazine from the late Dan Horenberger and relaunched it as *Carousel & Automatic Music News*, which they edited and published from 2014 through 2018 until health and time concerns led to its closure. They also continued collecting and restoring music machines.

Bill and Rosanna had the log home of their dreams built in Custer, South Dakota. Two years later they built a large building for their collection of European dance, fair and café organs. They also acquired coin-operated nickelodeons and orchestrions built in Chicago, most of which have been restored by Art Reblitz.

Bill loved living in the Black Hills of South Dakota and in 2011 he and Rosanna left Denver and moved permanently to their property in Custer, aided by good friend Mark Morgan. Life in the Black Hills was a blessing.

As Bill's health slipped, he was cared for by Rosanna with the help of friends in Custer and under the guidance of his doctor of many years, Dr. Joy Falkenburg. The day before he shed the bonds of this world, she came to see him at his home. She prepared Rosanna and ultimately Bill for his journey from this life to the next. On the morning of his passing, he and Rosanna listened to the organs and shared memories of their musical adventures.

Bill led an incredible life and touched the lives of many people. He will be missed.

—Rosanna Harris

Charles (Chuck) Kaparich – June 29, 2021 – age 73

Chuck Kaparich's memories of riding "Jet" on the Columbia Gardens carousel 40 years earlier inspired him to write a poem while creating A Carousel For Missoula. A segment of the poem is in the book *A Carousel For Missoula* by Sherry Devlin, Thomas Bauer and John Engen. Published by the *Missoulian* newspaper when the carousel opened in 1995, it featured the story of the community who created Chuck's dream.

His poem recalled his first ride on the carousel at Columbia Gardens in Butte, Montana.

*Jet gave him a fright the first time he spun
around the pole, but cowboy honor kept me in the
saddle. I closed my eyes and screamed for help.
Old Jet he seemed so wild. I held on tight through
all my fright. And still my dad just smiled.
I didn't know it at the time, but someone cast a
spell. 'Cause even after 40 years, I love that
carousel.*

The inspiration for his endeavor to bring the carousel to life was inspired by a visit to the 1909 Loeff carousel in Spokane, Washington, in 1988. Reading the history of Loeff on display at the building's entrance, and seeing the carved wooden horses twirl around before his eyes, he was eager to learn more about the immigrant carvers who came to this country and created an industry of carousels. His own family had immigrated to Butte from Croatia. He had lost his father, a dentist, when he was 11. An avid researcher among many other talents, Chuck made a phone call to Fred Fried, author of *A Pictorial History of the Carousel* and one of the founders of the NCA. Fred chastised Chuck for being another one of those people who wanted a carousel horse in their living room and suggested that he carve one himself. Chuck then realized he could create one or even an entire carousel. Fred would later send a packet of carousel jewels with a note reading, "please accept this as a small gift to a crew of gifted carvers, painters, and lovers of carousels." Those jewels now adorn Columbia Belle, the lead horse of A Carousel For Missoula.

When the first four ponies were completed, Chuck hauled one to the office of Mayor Daniel Kemmis, whose first thought was, "How am I going to get this man and his horse out of my office?" Instead, the mayor said, "Sit down and tell me about yourself." Chuck stated that he would give a carousel to the city if they would find a home for it and give him a grant. They did just that and helped with a foundation, and a grant under economic redevelopment for the community.



Chuck Kaparich test fits the head of Low Bid, stand-in horse for A Carousel For Missoula, in his garage workshop as project volunteers look on.

—Photo: Tom Bauer, Missoulian

Missoulians then demonstrated how a community can act as citizens instead of just resident taxpayers—by becoming involved. Soon, under Chuck’s direction and guidance, carvers were chipping, sanders were sanding, painters were painting and mechanics were pouring babbit. They all had a common goal. The average person, the professional, the nurses, doctors, teachers, students, even the children came together to create a carousel. Sponsorship of ponies flowed in from all walks of life and each donor helped create a story to be told in wood. School children donated over \$9,000 in pennies, netting enough for four ponies which they then helped to design. Each sponsored horse was designed by its donor at the able hand of artist and carver John Thompson.

What Chuck didn’t realize was that he would also begin a movement that involved communities across the land, from Ontario, Canada, to Australia. Even his hometown of Butte would follow suit as well, and Missoula’s impact would carry to Helena, Montana, and the redevelopment of the inner core which included a carousel. Publicity of the Missoula project would be covered by national news and publications such as *People* magazine. I will endeavor to relate some of Chuck’s projects or those inspired by its use of volunteers to create or save a carousel.

His creative mind would change through the years, and he went on to other dreams armed with a can-do mentality. He would pack quite a portfolio of projects into his lifetime. I will touch

on a few with which I was involved one way or another. When Chuck started the Missoula carousel project, he carved four horses which were painted by his stepson Robert Taylor. Robert would also paint the gift horse for Spokane, Missoula Lilac, a Loeffler-style figure that wears a lilac-adorned blanket for the Lilac City and a grizzly bear, the mascot for the University of Montana. Spokane and Missoula helped each other during these years and both carousels benefited from this partnership.

There were private carving and painting classes for the Carousel of Dreams on Flathead Lake which then helped the Fort Edmonton Carousel project in Alberta, Canada. Soon after Missoula was opened the Spirit of Columbia Gardens carousel project began for Butte, Montana. Also in Chuck’s portfolio was a small, garden-size carousel, and rounding boards for another in Pebble Beach with carvings by Ed Roth. Mixed in were custom carvings

that went to various parts of the country. Chuck and his carving friends also created a circus wagon with a life-size tiger inside and a huge elephant to keep him company. With a wraparound gargoyle on the back and an indescribable creature on the front, it would debut, pulled by a team of eight mules, in the University’s 2008 homecoming parade. Chuck moved his carving shop outside of Missoula and filled it with projects and displays of his restored pedal car collection. The office was a 1950s diner, and storage was fronted by carved replicas of early Butte store fronts and even his father’s dentist office. He made a “Finkosel” with figures honoring the late Ed “Big Daddy” Roth (no relation to the carousel carver) and his Ratfink characters. He also made roadsters, restored a Woodie station wagon (a 1953 Ford) and did some interesting car conversions, such as a bumper car-turned-soapbox derby car, Ratfink style, and one that looked like a rocket ship.

The carvers, together for nearly thirty years, carved an eight-foot statue of a 1909 forester for the National Museum of Forest Service History, and Chuck did another carousel with community volunteers in North Bay, Ontario. Many have watched it turn in the 2020 Hallmark movie “A Christmas Carousel.” He trained carvers there as well, and now this location with operating steam trains has two more carousels.

Two reproduction chariots went to the Melbourne, Australia, waterfront for the early

Armitage-Herschell carousel that had been dressed up with aboriginal art in its lifetime in the country. Chuck was the contractor for the Great Northern Carousel in Helena, Montana. He also supplied rounding boards for the Ferry County Fair (Washington) merry-go-round along with mechanical assistance and a restored figure. The carousels at Point Defiance Zoo in Tacoma, Washington, and in Salem, Oregon, were inspired by the Missoula carousel. Chuck gave advice to carousels around the country such as Boulder, Montana, and Pottstown, Pennsylvania, and he carved an ambassador horse, Patriot (which I painted), for the Lancaster, Pennsylvania, project to save their hometown Dentzel carousel.

The original troupe of carvers participated in displays for fairs, parades and even Spokane's Carousel Days. When the Northwest Museum of Arts and Culture in Spokane had a special display on Natatorium Park, Chuck joined Scott Ringwelski in doing presentations. Chuck donated a rounding board to make a carousel bedroom headboard for an Extreme Makeovers project in Western Washington that rescued a home nearly destroyed by mold. I did the painting, and the Carousel Workshop in Florida supplied the horses. One of the more unusual projects was for the School of Visual

Arts in New York City where the students had made the figures out of Styrofoam. It would later be on display at Grand Central Station.

Chuck Kaparich had a creative mind. He'd call himself a dreamer, but those dreams would often be for the benefit of others. His last shop was his ultimate dream of the unusual—a big red barn with an attached rock silo. It was the perfect location for a shop where he could make whatever he could imagine. The second-floor loft was the living quarters for his wife Beth and himself along with Chuck's sister Donna.

Chuck, Beth and Donna were the type of friends whom one could go months or even years without contacting, then call and feel like no time had passed. Many people probably felt that way about Chuck. Yet for all of his public service, he really was a private person. No services were planned, but the family requests donations to A Carousel for Missoula (CarouselForMissoula.com) or Thompson River Animal Care Shelter (pet-tracs.com). A special service was held at the carousel on the Fourth of July with the lead horse, Columbia Belle, draped in Chuck's memory, and a silent ride. Rides were free for the remainder of the day. He would have liked that.

—Bette Largent

Chuck Kaparich with A Carousel For Missoula volunteers shortly before the ride's opening, 1995.

—Photo:

Tom Bauer, Missoulian





The Moreland Carousel has 35 jumping horses, 18 stationary horses, five other stationary animals (including a lion, tiger, donkey, and two camels), and two chariots. Many were created pre-1910 by G.A. Dentzel in Germantown, Philadelphia, PA. Other figures were crafted by Charles I.D. Loeff, another pioneer carousel manufacturer. Other horses are in the style of three major Brooklyn-based carvers: M.C. Illions, Charles Carmel, and Stein & Goldstein, who all carved figures for W. F. Mangels Carousell Works, maker of the frame and major mechanical elements of the Moreland Carousel.

We broke ground for the Carousel Pavilion & Museum that will be the new home for the historic Dr. Floyd L. Moreland Dentzel/Looff Carousel! Work is ongoing as we move forward with this very exciting historic carousel preservation project.

As we develop the museum spaces these are the types of items we are seeking for loan and/or donation: carousel art; historic Dentzel, Looff and other carvers' papers, photos, and memorabilia; carousel horses and menagerie (they will be for display only); miniature collectible carousels; miniature collectible amusement rides; carousel postcards and photographs; vintage amusement ride and amusement game advertisements; one vintage Mutoscope Photobooth; one vintage Mutoscope movie viewer; one 1930s/1940s era claw prize game (penny arcade style); one or more vintage arcade games for display; and one or more



vintage band organs for display. Mechanical items do not have to be in working condition as they will be for display purposes only. Your name, publicly recognizing your specific loan or donation, will be a part of the exhibit.

Seaside Heights Historical Society

The Seaside Heights Historical Society is the Moreland Carousel's official fundraiser and point of contact for all inquiries.

Donations are warmly accepted!

www.fundrazr.com/seasideheightscarousel

www.seasideheightshistory.org
732.793.9100 * info@seasideheightshistory.org



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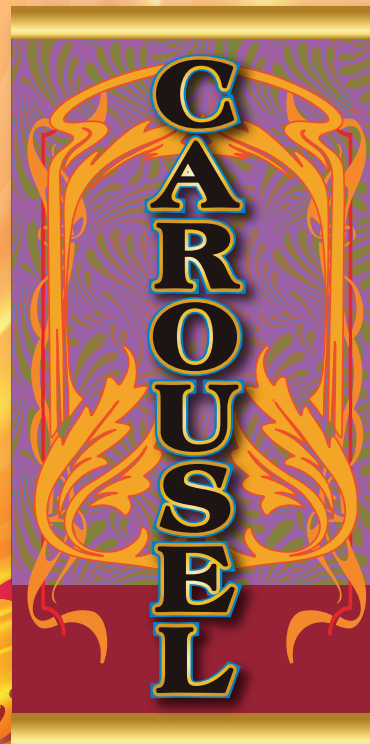
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