

United States Department of the Interior
National Park Service

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National Register of Historic Places Registration Form

Nat. Register of Historic Places
National Park Service

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name B & B Carousell

other names/site number N/A

2. Location

street & number 1615 Boardwalk [] not for publication

city or town _____ [] vicinity

state New York code NY county Kings code 047 zip code 11224

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property meets [] does not meet the National Register criteria. I recommend that this property be considered significant nationally [] statewide [] locally. ([] see continuation sheet for additional comments.)

Ruth Purpoint DSTPO

12/30/15

Signature of certifying official/Title

Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
[] see continuation sheet
- [] determined eligible for the National Register
[] see continuation sheet
- [] determined not eligible for the National Register

[] removed from the National Register

[] other (explain) _____

Signature of the Keeper

date of action

for Alexis Cheadley

2/23/16

B&B Carousel

Kings County, New York

Name of Property

County and State

5. Classification

Ownership of Property

(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
_____	_____	buildings
_____	1	sites
1	_____	structures
_____	_____	objects
1	1	TOTAL

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(enter categories from instructions)

RECREATION & CULTURE/ other: Carousel

Current Functions

(Enter categories from instructions)

RECREATION & CULTURE/ other: Carousel

7. Description

Architectural Classification

(Enter categories from instructions)

N/A

Materials

(Enter categories from instructions)

foundation _____

walls _____

roof _____

other Wood, Metal

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

Name of Property

County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

Areas of Significance:

(Enter categories from instructions)

Entertainment/ Recreation

Art

Period of Significance:

c.1906/1909 – c.1940s

Significant Dates:

1906/1909, 1927, 1934/1935, c.1940s

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Williams F. Mangels, *builder*; Charles Carmel &

Marcus Illions, *carvers*; August Wolfinger, *painter*

B&B Carousel
Name of Property

Kings County, New York
County and State

10. Geographical Data

Acreege of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 586062 4491861
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Cherie-Nicole Leo

organization Columbia University date 8-30-15

street & number 523 West 112th Street, Apt 84A telephone 646-719-4492

city or town New York state NY zip code 10025

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name NYC Parks – Contact: Therese Braddick, Deputy Commissioner for Capital Projects

street & number Olmsted Center, 117-02 Roosevelt Ave telephone

city or town Flushing state NY zip code 11368

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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B&B Carousell

Name of Property

Kings County, New York

County and State

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Narrative Description of Property

Constructed in 1906/1909, The B&B Carousell is located on the north side of the boardwalk, to the west of West 15th Street, as part of Steeplechase Plaza in the Coney Island neighborhood of the New York City borough of Brooklyn, Kings County, New York.¹² The carousel was moved to this location in 2013 after undergoing extensive restoration work and is housed in a recently constructed building (non-historic). The carousel was originally built for a New Jersey site, but it has been located on Coney Island since 1932. As a portable structure made to be moved, the carousel's history and current siting are appropriate. The new carousel building faces south toward the boardwalk and the Atlantic Ocean. Directly to the west of the carousel is the skeleton structure of the Parachute Jump (National Register listed). To the east is an alleyway called Kensington Walk, next to which is the Thunderbolt rollercoaster. MCU Park, a minor league baseball stadium home to the Brooklyn Cyclones, lies to the north of the carousel building behind a fence.

The B&B Carousell is a 45-foot wide and 20-foot tall three-abreast carousel, meaning that there are three rows or rings of horses when counting from the center to the outside edge. It is composed of eighteen sections, which can be understood as the number of spokes radiating from the center of the carousel. In total, there are fifty horses and two chariots (one of which seats two, and another of which seats four). There are thirty-six jumping horses occupying twelve sections. The spiraled brass poles that run vertically through the center of these horses are attached to overhead cranking rods, which allow the up-and-down motion of the horses. There are fourteen standing, or stationary, horses occupying four sections, which have thinner brass poles. Each of the two chariots shares its section with one standing horse in the innermost row.

The chariots feature dragons or mythical beasts and are heavily sculpted on their romance sides (the side which faces outward toward the audience) with painted silhouettes on the inside. The backs of the chariots feature floral or pastoral scenes. The four-seating chariot has a color scheme of metallic blue, green, and pink featuring a sculpted dragon with a curved back, its claws gracing the platform. The two-seating chariot currently on the carousel is not original; it was installed in 2013 in order to create a section accessible to people with disabilities and has a foldable seat. It is decorated with foliage and fronted with a creature with a griffin-like head and dragon wings with a fierce dog-head at the back. The original chariot is extant and is displayed next to the carousel within the building. Its design matches that of the other dragon-theme four-seating chariot that is found on the carousel but its paint color and seat cushions have not been restored.

The horses on the outside row are larger than those of the inside rows, decreasing in size toward the center of the carousel. Horses on the outside row are more highly decorated on their romance sides. While the bodies of the horses are painted with naturalistic colors (browns, black, gray, white) with grayish-green hooves and silver horseshoes, their distinguishing features are their furnishings and trappings, which feature a rich variety of colors and ornamentations, usually with silver or gold trim for the stirrups, saddle blankets, and saddle

¹ *Carousell* is the correctly spelled historic name of the nominated resource. See item 8.

² 1906 and 1909 are the two likely dates of the construction of the carousel. These dates are mined from several sources. 1906 signifies the peak of the Illions and Mangels partnership and 1909 represents that date Lincoln centennial horse's carving.

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B&B Carousel

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cantles (backrest of the saddle). Trappings include tassels, feathers, flowers and sheathed daggers or swords. A common saddle blanket texture is the fish-scale pattern. The spaces under the saddle cantles are filled by interesting relief figures or objects that draw the eye with their colorful or metallic hues, ranging from more conventional bedrolls to eagles and mythical creatures and even a shield of the American flag. All the horses are wooden with horsehair tails. The horses were carved in a variety of dramatic poses, with their heads tossed back or straining forward, their nostrils flared, expressive yellow-green glass eyes, tensed muscles and prominent veins, mouths agape with teeth and tongue showing, and wild manes as if flying in the wind; together these features give a sense of dynamism and forward motion. The horses featured in the accompanying photographs are representative of a variety of these details, such as the upward gaze, wild windswept mane, open mouth showing imperfect teeth or hanging tongue, fish-scale saddle blanket, colorful trappings, decorative saddle cantles, feathers and tassels.

The elaborately decorated lead horse is fully clad in shiny armor and is richly decorated with colorful jewels. This horse bears its carver M. C. Illions's signature on golden armor together with a portrait of Abraham Lincoln. A plaque is mounted on the lead horse's center pole which declares this as the "Abraham Lincoln Centennial Horse. Riders Not Permitted. Built by MC Illions. 1909."

The horses and chariots are mounted on a raised platform, which is made of gray wooden slats. The inner and outer rim of the platform is lined in red paint. The red center pole from which the carousel is suspended is hidden by four center panels forming what is known as a "housing." Three of the four are covered with large rectangular mirrors framed in gold. A band organ (the self-playing mechanical instrument that provides music for carousels) with a flamboyant polychrome façade consisting of metallic trimmings and panels of painted angels, marble hues, flowers, and idyllic scenes is erected in front of the fourth. These four panels are separated by smaller panels which contain small painted scenes surrounded by elaborate gold ornamentation. They are fronted with a table-top structure with a golden scroll-like ornamentation marking the boundary. The general color scheme of the housing is white with red trimming and a blue base. Scenic paintings gilded with elaborately sculpted frames adorn the top of the center housing, sometimes referred to as the inner rounding boards. Each of these scenes is paired with a gilded oval mirror below.

The rounding boards (scenery panels lining the top outward facing rim) have shields that hide the joints of the rounding boards. The shields depict pastoral and floral themes as well as patriotic American iconography such as eagles, a portrait of Abraham Lincoln, the American flag and the Statue of Liberty. There is no sculptural element to the rounding board, and the illusionary appearance of gilding is achieved through the use of paint.

The sweeps (overhead horizontal beams which radiate from the center pole and hold the carousel platform in place with drop rods) and cross sweeps (horizontal beams in between the sweeps) are painted white and the latter also have a pattern of flowers with a center star that is repeated in different colors around the carousel (painted in orange, blue, green from center to outside edge). One of these beams contains identification of the carousel's manufacturer, William F. Mangels, reading: "BUILT BY W. F. MANGELS CONEY ISLAND N.Y." A metal plate is also found on one of the sweeps which details Mangels's license for the use of his

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B&B Carousell

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patented technology. Lighting for the carousel is provided by white incandescent lightbulbs which line the bottom edge of the rounding board, the top of the center panels, and the sweeps.

The carousel is housed in a roofed circular building that mimics the shape of the carousel inside. The word, "CAROUSELL," is displayed in large brightly colored lettering on a pink banner with carousel imagery that encircles the top of the building. The glazing provides riders with views of the boardwalk and ocean.

The carousel has had multiple locations since its construction. Upon its completion in 1906/1909, the carousel was first located in New Jersey. It returned to Coney Island in 1932, and from 1934 to 1939 it was located at 1043 Surf Avenue (between Jones Walk and West 12th Street). In 1939 it was moved to a one-story building also on Surf Avenue.³ It remained at this site until 2005, when it was acquired by the City of New York through an anonymous donor. After being temporarily stored in the Brooklyn Army Terminal, the carousel was shipped to Marion, Ohio, where it was restored to its original appearance by Carousels and Carvings under the supervision of Todd W. Goings in 2008.⁴ On May 24, 2013, the carousel was reopened to the public.⁵ It is part of the new Steeplechase Plaza, which occupies the site of the historic Steeplechase Amusement Park, the first and longest lasting amusement park in Coney Island, which had operated from 1897 to 1964.⁶ While the B&B Carousell's current location is new, this situation has little impact on the carousel's significance because it was built as a portable structure and has been moved throughout its life. Most carousels were constructed as portable structures that were "easily...broken down into movable components, and were often moved from park to park, and from city to city, as changes in business dictated." Thus, "very few still operate on the sites where they were originally located."⁷ The current siting of the B&B Carousell on the old Steeplechase Park grounds is historically symbolic and appropriate for this historic ride, which is the last operating carousel in Coney Island today.

³ City of New York Parks and Recreation, "History and Operation of the B & B Carousell," *Display Case Mockups for PDC Review, Main Case 1_V4*. City of New York Parks and Recreation, August 7, 2013. Retrieved from City of New York Parks and Recreation.

⁴ New York City Economic Development Corporation and City of New York Parks and Recreation, *B&B Carousell Press Briefing*, New York City Economic Development Corporation and City of New York Parks and Recreation, February 4, 2010.

⁵ Lisa W. Foderado, "Summer Steeds, Back Home," *New York Times*, May 24, 2013.

⁶ Office of the Mayor, "Mayor Bloomberg Announces Start of Coney Island Summer Season, Including Unveiling of Restored Historic Carousel and Steeplechase Plaza," *City of New York Official Website*, May 24, 2013. <http://www1.nyc.gov/office-of-the-mayor/news/176-13/mayor-bloomberg-start-coney-island-summer-season-including-unveiling-restored>.

⁷ Anne Dion Hinds, *Grab the Brass Ring: The American Carouse*. (New York: Crown Publishers, 1990), 43.

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B&B Carousell
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Statement of Significance

Located on Brooklyn New York's Coney Island Boardwalk, the B&B Carousell is significant under National Register criteria C in the area of Art as an excellent example of an early twentieth century carousel form that incorporates the artistry of several masters of Coney Island carousel design, including the two master carvers who pioneered the flamboyant and dynamic Coney Island style of carousel carving. The frame of the carousel was built by renowned carousel manufacturer and inventor, William F. Mangels, in 1906/1909. Mangels was responsible for importing and improving the jumping horse mechanism in America, as well as other significant inventions in the technology of amusement park rides. The original horses for the carousel were carved by Marcus Charles Illions, though only the lead horse is in situ. The rest of the carousel's horses and chariots were carved by Charles Carmel, whose carvings largely replaced those of Illions in 1927. The carousel is also embellished with rounding boards painted by August Wolfinger, known as the "Michelangelo of the Midway," as a later addition in the 1940s.⁸ The B&B Carousell is also significant under National Register criteria A in the area of Recreation for its association with the amusement park industry, which shaped much of the history of Coney Island. The carousel's construction represents a period in amusement park and Coney Island history known as the golden age of the American carousel, which ran from roughly 1880-1930, when Coney Island became a center of carousel manufacturing and carving in the hands of European immigrants. After operating in New Jersey, the B&B returned to Coney Island in 1934/1935. A period of significance has been established from 1906/1909, when Mangels and Illions created the frame and original carvings, to the 1940s, when Wolfinger's elaborately painted rounding boards were added to the carousel.⁹ Due to its association with four masters artisans of the Coney Island style, its pristine post-restoration condition and as the only remaining Coney Island-made historic carousel still located on the Island, the B&B meets the criteria for a national level of significance.

Coney Island and the B&B Carousell

The B&B Carousell was built on Coney Island in 1906/1909 at a time when the island hosted millions of visitors per year who enjoyed its beaches, resorts and amusements. A centerpiece for many fairgrounds and amusement parks was the carousel. The golden age of the carousel in America is largely identified as spanning from 1880 to 1930, which coincides with Coney Island's transformation from a beach resort for the rich to an amusement site for the masses.¹⁰ This transformation was marked at first by informal, illegal or dubious forms of entertainment, including "saloons, shooting galleries, variety shows, fortune tellers, con artists, and

⁸ New York City Economic Development Corporation and City of New York Parks and Recreation. *B&B Carousell Press Briefing*. New York: New York City Economic Development Corporation and City of New York Parks and Recreation, February 4, 2010; Partridge, Wendy. *Condition Report ICA #3203/09*. New York: Intermuseum Conservation Association, April 13, 2010. Retrieved from New York City Department of Parks and Recreation; Snyder-Grenier, Ellen M. *Brooklyn!: An Illustrated History*. Philadelphia: Temple University Press, 1996, 193.

⁹ 1906 and 1909 are the two likely dates of the construction of the carousell. These dates are mined from several sources. 1906 signifies the peak of the Illions and Mangels partnership and 1909 represents that date Lincoln centennial horse's carving.

¹⁰ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 7.

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prostitutes,” which lent the area the nickname, “Sodom by the Sea.”¹¹ More formalized entertainment appeared at the turn of the century with the advent of three modern amusement parks, Steeplechase, Dreamland and Luna Park.¹² The developments of the Industrial Revolution in steam and electric power endowed the working population with increased leisure time through labor-saving manufacturing devices and concurrently increased the capacity of Coney Island to entertain its new mass market through steam- and electric-powered amusement park rides, including the carousel.¹³ The extension of the subway line to Coney Island in 1920, at the cost of only a nickel a ride, made Coney Island’s amusements much more accessible to lower-income residents, giving Coney Island the nickname of the “Nickel Empire.”¹⁴ The drawing power of Coney Island, now dubbed the “mecca of the amusement world,” was so great that Coney Island historian John Berman writes that “by the 1920s and into the 1930s, attendance on a summer Sunday could climb to more than a million people, more than 18% of the entire population of New York City.”¹⁵ It is estimated that during these early decades of the twentieth century, there were roughly twenty-five operating carousels operating on Coney Island.¹⁶

The B&B Carousell was commissioned from two Coney Island amusement producers. The frame was constructed by builder/ inventor Charles Mangels, of W.F. Mangels Co. Carousell Works, and the horses and chariots were carved by Marcus Illions, of M.C. Illions and Sons Carousel Works.¹⁷ The two men were frequent collaborators during the first decade of the twentieth century, largely due to the combination of Mangels’s innovative machinery and Illions’s elaborate and much sought after carving. The B&B was originally located in New Jersey, possibly first at Asbury Park, and then, by 1927, at the Nolan’s Point amusement park near Lake Hopatcong, when it was purchased by Mario Dominic Borelli of the M & E Amusement Corporation. At this time and for an unknown reason, the new owners replaced all but Illions’s lead horse with carvings from another noted Coney Island carver: Charles Carmel. The carousel was subsequently sold to William Bishoff and Herman Brienstein in 1932, from whom the historic B&B name derives. They returned the carousel to Coney Island and began operating it from an empty lot near the Atlantic

¹¹ Michael Immerso. *Coney Island: the People’s Playground*. New Brunswick, NJ: Rutgers University Press, 2002, 3. Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 26.

¹² *ibid*

¹³ Tobin Fraley. *The Great American Carousel: A Century of Master Craftsmanship*. San Francisco, CA: Chronicle Books, 1994, 38. Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 38, 42; John F. Kasson. *Amusing the Million: Coney Island at the Turn of the Century*. New York: Hill & Wang, 1978, 106.

¹⁴ Judith A. Adams. *The American Amusement Park Industry: A History of Technology and Thrills*. Boston, MA: Twayne Publishers, 1991, 56; John S. Berman. *The Museum of the City of New York Portraits of America: Coney Island*. New York: Barnes and Noble, 2003, 71-72.

¹⁵ John S. Berman. *The Museum of the City of New York Portraits of America: Coney Island*. New York: Barnes and Noble, 2003, 72; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 7.

¹⁶ New York City Economic Development Corporation and City of New York Parks and Recreation. *B&B Carousell Press Briefing*. New York: New York City Economic Development Corporation and City of New York Parks and Recreation, February 4, 2010.

¹⁷ This carousel always used Mangels’s preferred spelling, “carousell.”

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Ocean at 1043 Surf Avenue (between Jones Walk and West 12th Street) around 1934-1935. In 1939, the carousel was moved to a one-story building, also on Surf Avenue.¹⁸

The carousel's return to Coney Island was a result of the Great Depression. The amusement parks in the Lake Hopatcong area in New Jersey, faced with decreasing attendance, became bankrupt and closed down. By contrast, the Depression had a very different impact on Coney Island's amusement park industry. Although profits declined, attendance remained high and actually increased during this period, as Coney Island became the "Poor Man's Riviera," the playground for the masses.¹⁹ Throughout the 1930s, the crowds were immense, but they had less disposable income to spend.²⁰ A diverse wave of "humanity" with "people of every nationality" flocked to Coney Island's beach and boardwalk. With diminished means of consumption, Coney Island restaurants went out of business and sideshows, rides and other attractions were forced to lower their prices.²¹ A ride on one of Coney Island's carousels offered fares from a nickel to as low as a penny during the most difficult times.

As the Depression subsided, the B&B underwent a final change with the addition of new rounding boards painted by designer and muralist August Wolfinger, who is credited with painting many of Coney Island and the Far Rockaway's amusements from 1924 to the 1940s. As was typical of many designs from the World War II era, Wolfinger's paintings included designs meant to evoke patriotic sentiments, including pastoral landscapes punctuated with shields displaying the Statue of Liberty, American flag, Wright Brother-era planes, and the American Bald Eagle. Themes of Americana were not unusual for amusement design. The creation of amusement art was typically executed by immigrants, who in many instances were very patriotic due to the freedoms afforded in the United States.²² The B&B reflects this with American flags under the saddle cantles, Native American feathers on many of the Carmel's horses, and a portrait of Abraham Lincoln on Illions's lead horse.

The lead horse retains an interesting history of its own. Commissioned in 1909 in honor of the Centennial of Abraham Lincoln's birth, the carving was one of four Lincoln horses – two jumpers and two standers - created by Marcus Illions.²³ The Lincoln horse was originally part of the Stubbman Carousel, which was built in 1908 and was also a Mangels and Illions creation. The Stubbman was dismantled and combined

¹⁸ City of New York Parks and Recreation. "History and Operation of the B & B Carousell." *Display Case Mockups for PDC Review, Main Case 1_V4*. New York: City of New York Parks and Recreation, August 7, 2013. Retrieved from City of New York Parks and Recreation.

¹⁹ Michael Immerso. *Coney Island: the People's Playground*. New Brunswick, NJ: Rutgers University Press, 2002, 147; John F. Kasson *Amusing the Million: Coney Island at the Turn of the Century*. New York: Hill & Wang, 1978, 112.

²⁰ John S. Berman. *The Museum of the City of New York Portraits of America: Coney Island*. New York: Barnes and Noble, 2003, 74; Michael Immerso. *Coney Island: the People's Playground*. New Brunswick, NJ: Rutgers University Press, 2002, 142.

²¹ *Ibid*, 144.

²² William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 11.

²³ Lisa W. Foderado. "Summer Steeds, Back Home." *New York Times*, May 24, 2013; Vita, Tricia. "A Portrait of Abe Lincoln on Coney Island's B&B Carousell." *Amusing the Zillion Blog*. May 26, 2013. <http://amusingthezillion.com/2013/05/26/a-portrait-of-abe-lincoln-on-coney-islands-bb-carousell/>.

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B&B Carousel
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with the famed Feltman Carousel in 1964 to create an all-Illions carved carousel for the World's Fair. (The World's Fair Carousel is still operational at Queens Flushing Meadows Corona Park and is has been nominated to the National Register) In 1964, the Stubbman was owned by the McCullough family, who hailed from some of the pioneering Coney Island families associated with amusement history, including the Tilyous and Stubbmans. At the time of the dismantling, James McCullough and his son Jimmy each chose a horse to keep with the intention of giving it to their daughters. His father selected the 'Southern Belle' and Jimmy selected the Lincoln horse. 1973, Bishoff and Brienstein sold the B&B to Jimmy McCullough and business partner Mike Saltzstein. To fill a gap on the B&B, McCullough inserted the Illions Lincoln horse. The significance of this particular horse in the context of carousel history was not fully understood until the restoration of the B&B began in 2008. Now fully restored to its 1909 condition, the lead horse is an excellent example of Illions's masterful work and the Coney Island style of carousel carving. It embodies the "energy, classical proportions, exquisitely carved ornate trappings, and precise anatomical detail" that Illions is best known for.²⁴ Of the other Lincoln horses, the location of the two standers is unknown but is assumed to be in private collections, and the other jumper is on long term loan at the New England Carousel Museum in Bristol, CT. The B&B's lead horse is an incredibly rare and fully operational example of specialty Illions horse.

Artisans of the B&B Carousel

The B&B Carousel's construction dates to the golden age of carousels (1880-1930), when around five thousand hand-carved wooden carousels were produced across America.²⁵ Immigrants played a primary role of in the development of American carousel art that led to a distinctive style different from European models. From this 1880-1930 period, three styles of carousel carving emerged, the Philadelphia, County Fair and Coney Island Style. The Philadelphia style is noted for in its more realistic depictions of both horses and menagerie animals. Carvers of this style include Gustav Dentzel, the Philadelphia Toboggan Company, and D.C. Muller & Bro. The Country Fair style is recognized mainly through its simplicity compared to the previously mentioned styles. The simplicity is attributed to companies that produced both easily movable and portable carousels. Names associated with the Country Fair style include Allan Herschell and Herschell Spillman Company, James Armitage, and C.W. Parker.²⁶ The Coney Island style is distinguished from the other two styles as embodying the "most fanciful or romantic ideals."²⁷ The horses are described as flamboyant, whimsical, with imaginative ornamented or jeweled trappings and decorative saddle packs.²⁸ Their "aggressive and dynamic stances," with tossed-back heads, windswept manes, strained muscles, open mouths, bared, often imperfect, teeth, and hanging or lolling tongues convey a sense of naturalistic animation and movement.²⁹ This style is clearly expressed in

²⁴ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 131; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 31.

²⁵ *Ibid.*, 47

²⁶ Brian Morgan, "Major Carousel Builders and Carvers," *National Carousel Association*. http://carousels.org/Carvers_Builders.html.

²⁷ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 100.

²⁸ *Ibid.*, 85.

²⁹ Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 29, 33.

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the horses on the B&B Carousell. The Coney Island style is additionally distinct among other types as being noted for horses that are considered fiercer and more violent than other styles. This is more in line with European carousels, where early horse models were breeds also used for war such as Andalusians and Friesians. Key figures in the Coney Island school of carousel carving included Marcus Illions, Charles Loeff, Solomon Stein and Harry Goldstein.

The Coney Island style is inextricably linked to the inflow of European immigrants to New York, when the city's population grew from 700,000 to 7.5 million people. Many of these immigrants settled in Brooklyn and the Coney Island environs.³⁰ Primary groups included Italians, Germans, Irish, and Eastern European Jews, many from Russia.³¹ Not only did this great influx of immigrants transform Coney Island from a summer beach resort for wealthy Anglo-Americans to a year-round community, many of these immigrants became instrumental in the burgeoning amusement industry of Coney Island and especially that of carousel manufacture when they could not find employment in their traditional fields of skilled craftsmanship.³² Among those immigrants associated with the B&B are William F. Mangels (builder/inventor) and August Wolfinger (scenic painter), both of German descent, and the two master carvers responsible for its horses and chariots, Marcus Charles Illions and Charles Carmel, both of Jewish decent.

William F. Mangels (1867-1958) –

The B&B Carousell's builder, William F. Mangels, was a German immigrant who was born in 1867 and moved to America in 1883. In 1886, he established a factory and shop manufacturing amusement machines and equipment in Coney Island. In 1907, Mangels patented his overhead crank mechanism, which was responsible for the up-and-down motion of jumping horses, improving on an earlier invention by Englishman Frederick Savage.³³ Mangels's invention became the standard for all modern carousel machines.³⁴ In 1910, Mangels set up a new factory at West 5th Street in Brooklyn.³⁵ In 1906/1909, he assembled the frame and machinery for the B&B Carousell. The quintessential name panel that identifies it as a Mangels machine was revealed on the

³⁰ Judith A. Adams *The American Amusement Park Industry: A History of Technology and Thrills*. Boston, MA: Twayne Publishers, 1991, 53; Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 70-71.

³¹ Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 72; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 14, 28.

³² Kenneth T. Jackson and John B. Manbeck. *The Neighborhoods of Brooklyn*. New Haven, NJ: Yale University Press, 1998, 74; Kasson, John F. *Amusing the Million: Coney Island at the Turn of the Century*. New York: Hill & Wang, 1978, 39; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 20, 100; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 28.

³³ Frederick Fried. *A Pictorial History of the Carousel*. New York: A. S. Barnes, 1964, 101; Michael Immerso. *Coney Island: the People's Playground*. New Brunswick, NJ: Rutgers University Press, 2002, 92; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 123.

³⁴ Michael Immerso. *Coney Island: the People's Playground*. New Brunswick, NJ: Rutgers University Press, 2002, 92

³⁵ Frederick Fried. *A Pictorial History of the Carousel*. New York: A. S. Barnes, 1964, 101.

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sweeps during the 2008 restoration.³⁶ All of the most famous carvers of the Coney Island school of carousel carving, including Charles Loeff, Marcus Illions, Charles Carmel, Solomon Stein and Harry Goldstein, supplied the Mangels Co. Carousel Works of Coney Island with horses, menagerie, and chariots.³⁷ Hailed as a “mechanical and creative genius,” Mangels built many carousels and other popular rides such as the Tickler and the Whip, patenting over fifty inventions, organizing an exhibition on artifacts of the amusement park industry, and writing a book on amusement park history before his death in 1958.³⁸ The spelling of the B&B Carousell with the double letter “l” that Bishoff and Brienstein adopted was the spelling that Mangels preferred to use in his catalogs.³⁹

Mangels equipped the carousel with a Gerbruder-Bruder Elite Orchestra Apollo band organ. He appears to have shown a preference for this German company, having earlier used a Gerbruder-Bruder band organ for the Feltman carousel, a Mangels-Illions creation in the early 1900s that replaced the original Loeff carousel, which had been partially damaged by fire.⁴⁰ This model, which was the “top-of-the-line of Gebruder-Breuder instruments,” was likely manufactured in Germany around 1913-1916 and imported to America before 1917.⁴¹ Originally a 69-key instrument, it was converted from the older folded-book type to a 66-key duplex paper roll system by the B. A. B. Organ Company in the 1930s.⁴² The band organ is one of only three of its type known to exist.⁴³ It is also significant that it is in working condition today, as many band organs have been discarded because of poor maintenance.⁴⁴ In addition, the two pieces of the band organ, its elaborate façade and musical instrument, are intact and have remained together since manufacture.⁴⁵

³⁶ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 21.

³⁷ Ibid, 123.

³⁸ Frederick Fried. *A Pictorial History of the Carousel*. New York: A. S. Barnes, 1964, 101-104; Ula Ilnytzky. “Exhibition Looks at Genius of Brooklyn Carousel Inventor.” *Brooklyn Daily Eagle*, September 15, 2014; Michael Immerso. *Coney Island: the People’s Playground*. New Brunswick, NJ: Rutgers University Press, 2002, 92; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 122.

³⁹ City of New York Parks and Recreation. *Project: The Reconstruction of the B&B Carousell, Coney Island, Borough of Brooklyn, Known as Contract No. –TBD*. New York: City of New York Parks and Recreation, May 2, 2006. Retrieved from City of New York Parks and Recreation.

⁴⁰ Frederick Fried. *A Pictorial History of the Carousel*. New York: A. S. Barnes, 1964, 194. Parts of the Feltman Carousel can be found on the National Register-listed Flushing Meadows Corona Park Carousel in the borough of Queens, Queens County, New York.

⁴¹ Office of the Mayor. “Mayor Bloomberg Announces Start of Coney Island Summer Season, Including Unveiling of Restored Historic Carousel and Steeplechase Plaza.” *City of New York Official Website*. May 24, 2013. <http://www1.nyc.gov/office-of-the-mayor/news/176-13/mayor-bloomberg-start-coney-island-summer-season-including-unveiling-restored>; D. Pisark. *B&B Carousell Band Organ: A Profile*. New York: City of New York Parks and Recreation, July 1, 2005. Retrieved from City of New York Parks and Recreation.

⁴² Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 33; D. Pisark. *B&B Carousell Band Organ: A Profile*. New York: City of New York Parks and Recreation, July 1, 2005. Retrieved from City of New York Parks and Recreation.

⁴³ D. Pisark. *B&B Carousell Band Organ: A Profile*. New York: City of New York Parks and Recreation, July 1, 2005. Retrieved from City of New York Parks and Recreation.

⁴⁴ Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 100.

⁴⁵ D. Pisark. *B&B Carousell Band Organ: A Profile*. New York: City of New York Parks and Recreation, July 1, 2005. Retrieved from City of New York Parks and Recreation.

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Marcus Illions (1871/1874 – 1949) -

Marcus Illions's "talents as a craftsman and artist were legendary around the amusement industry in Coney Island."⁴⁶ There is some confusion as to the early life of this immigrant master carver, with some sources citing that he was born in Vilna, Lithuania, and others claiming Moscow, Russia, the year of birth given as 1871 or 1874.⁴⁷ Apprenticed to a woodcarver at the young age of seven, Illions escaped conscription when he was fourteen, travelling to Poland, Germany and England, becoming an incredibly skilled craftsman by the time he arrived in America in 1888.⁴⁸ In 1892, Illions founded a shop in Brooklyn with a blacksmith named Theodore Hunger, producing "Circus Wagons, Hand Sculptured Horses, Highest Class Carousels and Show Fronts."⁴⁹ He most famously carved the chariot-themed ticket booths for Luna Park. Historian Frederick Fried claims that these booths inspired the use of chariots on carousels.⁵⁰ In 1900, Illions entered into partnership with Mangels to restore Loeff's partially fire-damaged Feltman Carousel, and the new Mangels-Illions Feltman Carousel became the "benchmark for excellence" for the Coney Island style.⁵¹ Their synergistic partnership, in which Mangels's overhead crank mechanism was combined with the variety of jumping horse poses that Illions could now experiment with, enhanced the reputation of both innovators.⁵² This productive partnership's contribution to Coney Island's amusement park industry is well-marked, since "in its heyday, there were twenty-four lavishly-decorated carousels operating on Coney Island [and] the Mangels-Illions alliance was responsible for a large number of them."⁵³

In 1909, Illions set up M. C. Illions and Sons, which produced six different carousel models from a factory at 2739 Ocean Parkway. He may also have continued to supply horses to Mangels until 1914.⁵⁴ M. C. Illions and Sons was a traditionally run family business where Illions's four sons, daughter, uncles, nephews and cousins contributed to carving, painting, and administration under the supervision of this ambidextrous headman, who carved all the heads of the horses as well as most of the outside row figures in order to ensure the highest standards.⁵⁵ Not only a highly gifted carver, Illions is also recognized as an innovator, building a pneumatic chisel to rough out the bodies of his figures to save time, inserting the animal's eyes early in the

⁴⁶ Tobin Fraley. *The Great American Carousel: A Century of Master Craftsmanship*. San Francisco, CA: Chronicle Books, 1994, 73.

⁴⁷ Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 70; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 30.

⁴⁸ Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 30.

⁴⁹ Ibid.

⁵⁰ Frederick Fried. *A Pictorial History of the Carousel*. New York: A. S. Barnes, 1964, 163.

⁵¹ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 100.

⁵² Ibid., 125.

⁵³ Charlotte Dinger. *Art of the Carousel*. Green Village, NJ: Carousel Art, 1983, 126.

⁵⁴ Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 78. Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 30.

⁵⁵ Tobin Fraley. *The Great American Carousel: A Century of Master Craftsmanship*. San Francisco, CA: Chronicle Books, 1994, 73; Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 70; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 70; Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 78.

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production instead of at the end to ensure holistic expression, introducing gold, silver and aluminum leaf to highlight horses' manes, and influencing the shift from the rigid German style carving to the more whimsical and dynamic Coney Island style through increasingly experimental poses, trappings, and expressions.⁵⁶ Called the "Old Gent" by his family, Illions died in 1949, spending the years following the closure of his shop during the 1929 Depression repairing carousel decorations and figures and continuing to produce religious carvings for synagogues.⁵⁷ His horses graced a total of eleven carousels, ten of which were simultaneously in operation across Coney Island during the golden days of the 1920s.⁵⁸

The Lincoln or lead horse is typical of the realism that Illions achieved through accurate anatomical proportions and through capturing the very "essence of speed" and motion.⁵⁹ Clad in full armor, this lead horse distinguishes Illions's style from that of Loeff and carvers of the Philadelphia school such as the Philadelphia Toboggan Company who preferred partially armored models.⁶⁰ The B&B Carousell's lead horse glows with a dazzling array of colors and jewels and its expressive eyes vividly capture "the nervous energy [that] is more sensitively expressed by Illions than any other carver."⁶¹ Another noteworthy feature of this lead horse is the signature of its carver in its trappings. When it came to signing their carvings, Illions was the exception. While signatures of carvers are generally considered very rare, Illions was extremely proud of his creations.⁶² At the same time, it is recognized that Illions would only have penned his name to his most "outstanding creations" and so the quality of this lead horse is recognized.⁶³ Illions's signature on the horse is also significant in that it overcomes the problem of identification that plagues the carousel industry history, indisputably linking the carver to his work.⁶⁴

Charles Carmel (1865-1931)-

⁵⁶ Tobin Fraley. *The Great American Carousel: A Century of Master Craftsmanship*. San Francisco, CA: Chronicle Books, 1994, 48; Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 70; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 131, 139; Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 74. Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 31.

⁵⁷ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 7; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 14.

⁵⁸ Tobin Fraley. *The Great American Carousel: A Century of Master Craftsmanship*. San Francisco, CA: Chronicle Books, 1994, 73; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 7.

⁵⁹ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 131.

⁶⁰ Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 84.

⁶¹ Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 70; Weedon, Geoff. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 82-83.

⁶² William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 21; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 31.

⁶³ Charlotte Dinger. *Art of the Carousel*. Green Village, NJ: Carousel Art, 1983, 127.

⁶⁴ Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 58.

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Charles Carmel was born in Russia in 1865 and immigrated to America with his new wife, Hannah, in 1883.⁶⁵ Working first for another Coney Island carver, Charles Looff, Carmel then set up his own carving shop on Ocean Parkway in Brooklyn, selling figures to carousel builders.⁶⁶ According to Geoff Weedon, “For much of his life he was associated with the Mangels factory, either working there alongside Stein, Goldstein and sometimes Illions, or supplying pieces from his workshop in Ocean Parkway Brooklyn.”⁶⁷ Murray Zimiles traces the connection between Illions and Carmel to an even earlier point in time, claiming that the two carvers had worked together in Charles Looff’s shop.⁶⁸ Carmel installed his own carousel in Dreamland Park, one of the three main amusement parks in Coney Island alongside Steeplechase Park and Luna Park, but, unfortunately, a fire consumed the entire park before its opening in May 1911, leaving the uninsured Carmel with severe financial difficulties.⁶⁹ Carmel continued to carve and repair figures until his health deteriorated with arthritis and diabetes; he died in 1931.⁷⁰

The forty-nine horses that are now poised on the B&B Carousell may have been the last work of this master carver. These horses’ elongated heads are indicative of Carmel’s later work, distinguished from the boxier heads that characterize his earlier carvings at the turn of the century.⁷¹ Tobin Fraley writes that “Carmel captured a whimsical element that no other carver could match. His style was an almost perfect union of fantasy, charm, movement and elegance. It has been said that Carmel’s are the quintessential carousels.”⁷² Carmel’s horses were some of the most stylistic and flashy of the Coney Island school, embodying “the carousel spirit,” particularly through his ability to blend the aggressive stances of his horses in his favorite dramatic stargazer or nose-in-the-air pose with gentleness of expression.⁷³ Other Carmel favorites, such as fish-scale

⁶⁵ Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 63; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 142; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 32.

⁶⁶ Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 63; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 142; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 33.

⁶⁷ Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 63; Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 81.

⁶⁸ Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 33.

⁶⁹ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 142; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 33.

⁷⁰ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 158; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 33.

⁷¹ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 159-160.

⁷² Tobin Fraley. *The Great American Carousel: A Century of Master Craftsmanship*. San Francisco, CA: Chronicle Books, 1994, 72.

⁷³ Charlotte Dinger. *Art of the Carousel*. Green Village, NJ: Carousel Art, 1983, 155; Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 64; Murray Zimiles. *Gilded Lions and Jeweled Horses: The Synagogue to the Carousel*. Waltham, MA: Brandeis University Press, 2007, 33.

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blankets, feathered trappings, wild reverse-flow manes, and hanging tongues, are rife on the B&B Carousell.⁷⁴ Although Carmel's horses tend to be richly jeweled, it is understood that the master actually disliked this motif, and that it was one of his clients, carousel operator, Mario Dominic Borelli, who often added jewels to Carmel's creations on his accord.⁷⁵ In this way, the un-jeweled B&B Carousell horses are a much purer representation of Carmel's true style. Carmel is often described as a versatile carver who "used the complete array of delicate motifs developed by individual carvers to create the perfect blend of reality and fantasy."⁷⁶ This eclecticism is seen on the horses of the B&B Carousell, which reveals the influence of Stein and Goldstein through the use of the large saddle buckle, Illions, through the exciting windswept silver- and gold-leaf manes, and Looff, through the variety of decorative saddle packs.⁷⁷ In this way, the B&B Carousell is a fine specimen of Carmel's unsurpassed ability to exhibit in one carousel the "entire gamut of decorative motifs which exemplify the Coney Island style."⁷⁸ It is one of only twelve Carmel carousels still in existence.⁷⁹

August Wolfinger (1876-1950) -

Another German immigrant active in the amusement industry of Coney Island was August Wolfinger, born in Mainz, Germany in 1876.⁸⁰ Before arriving in America in 1906, Wolfinger had already earned a reputation as a "decorative designer and muralist" for ballrooms, lobbies, and churches.⁸¹ He continued this work in his new homeland and is credited with painting the portrait of George Washington for Albany's Old Fellows Hall, ballroom murals for Hickory's First National Bank in North Carolina, and ornaments for Newark's St. Joseph's Cathedral and Albany's Executive Mansion.⁸² In 1924, he moved to Brooklyn and began to specialize in scenic art for the amusement industry, particularly in Coney Island and in Rockaway's Playland, decorating penny arcades, shooting galleries, and, most notably, carousels.⁸³ It is estimated that the painter decorated the inner and outer rounding boards of the B&B Carousell sometime in the 1940s, covering the

⁷⁴ Charlotte Dinger. *Art of the Carousel*. Green Village, NJ: Carousel Art, 1983, 154-164; Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 64; William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 142, 162, 171; Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 81, 85.

⁷⁵ William Manns, Marianne Stevens and Peggy Shank. *Painted Ponies: American Carousel Art*. Millwood, NY: Zon International Publishing Co., 1986, 142.

⁷⁶ *Ibid*, 162.

⁷⁷ Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 81.

⁷⁸ *Ibid*.

⁷⁹ City of New York Parks and Recreation. *Project: The Reconstruction of the B&B Carousell, Coney Island, Borough of Brooklyn, Known as Contract No. -TBD*. New York: City of New York Parks and Recreation, May 2, 2006. Retrieved from City of New York Parks and Recreation.

⁸⁰ Bert Hochman. "Seaside 'Michaelangelo' Paints for the Millions." *Brooklyn Eagle*, Apr. 8, 1950.

⁸¹ "August Wolfinger, Noted Scenic Artist, Dies at 74." *Brooklyn Eagle*, Dec. 3, 1950: 23.

⁸² "August Wolfinger, Noted Scenic Artist, Dies at 74." *Brooklyn Eagle*, Dec. 3, 1950: 23; Bert Hochman. "Seaside 'Michaelangelo' Paints for the Millions." *Brooklyn Eagle*, Apr. 8, 1950.

⁸³ *Ibid*.

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original damaged decoration, before he was hit by a truck, dying in hospital on December 1, 1950.⁸⁴ His many creative and highly regarded works, painting “practically everything in amusement parks,” earned him the laudable title, the “Michelangelo of the Midway.”⁸⁵ For the scenic panels on the B&B Carousell, Wolfinger worked in the idiom of carousel decoration, combining the flowers and foliage of pastoral landscapes with more contemporary themes, such as horse racing or a World War I air battle. The inclusion of American iconography as seen on the shields featuring the star-spangled banner, eagle, and Statue of Liberty are representative of the patriotic thrust that pervaded the work of first-generation immigrant artists.⁸⁶

Recent History

After a brief post-World War II boom, entertainment culture changed with the increasing popularity of movies and television. Unsuccessful urban renewal projects and years of disinvestment pushed Coney Island into a crime-ridden landscape of abandonment and decay by the 1960s and 1970s.⁸⁷ In 1973, the carousel was sold to Jimmy McCullough and Mike Saltzstein.⁸⁸ Despite the general decline of the area, the B&B Carousell continued to operate on Surf Avenue and was popularly seen as the quintessential summer ride, the last reminder of the golden age of Coney Island and carousels. In 2001, Mike Saltzstein passed away. Despite McCullough’s dedication to the B&B, at \$2.50 a ride, keeping it running became a strain. In 2005, the carousel was auctioned off and was acquired by the City of New York through an anonymous donor. After being temporarily stored in the Brooklyn Army Terminal, the carousel was shipped to Marion, Ohio, where it was restored to its original appearance by Carousels and Carvings under the supervision of Todd W. Goings in 2008.⁸⁹ The five-year restoration by Goings’s firm involved repairs and repainting of the carousel to its original color scheme.⁹⁰ On May 24, 2013, the carousel was reopened to the public in a new glass building on the Coney Island boardwalk.⁹¹ Shortly after the B&B’s opening, Jimmy McCullough passed away at age 84. The B&B Carousell is now part of the new Steeplechase Plaza, which occupies the site of the historic Steeplechase Amusement Park. Fully restored to its former glory and functioning as a centerpiece of the city’s boardwalk

⁸⁴ “August Wolfinger, Noted Scenic Artist, Dies at 74.” *Brooklyn Eagle*, Dec. 3, 1950: 23. Wendy Partridge. *Condition Report ICA #3203/09*. New York: Intermuseum Conservation Association, April 13, 2010. Retrieved from City of New York Parks and Recreation.

⁸⁵ New York City Economic Development Corporation and City of New York Parks and Recreation. *B&B Carousell Press Briefing*. New York: New York City Economic Development Corporation and City of New York Parks and Recreation, February 4, 2010; Ellen M. Snyder-Grenier. *Brooklyn!: An Illustrated History*. Philadelphia: Temple University Press, 1996, 193.

⁸⁶ Tobin Fraley. *The Great American Carousel: A Century of Master Craftsmanship*. San Francisco, CA: Chronicle Books, 1994, 119; Anne Dion Hinds. *Grab the Brass Ring: The American Carousel*. New York: Crown Publishers, 1990, 46; Geoff Weedon. *Fairground Art: The Art Forms of Travelling Fairs, Carousels and Carnival Midways*. New York: Abbeville, 1981, 70.

⁸⁷ John S. Berman. *The Museum of the City of New York Portraits of America: Coney Island*. New York: Barnes and Noble, 2003, 107.

⁸⁸ Will Bredderman. “Descendant of George Tilyou worked entire life in People’s Playground.” *Brooklyn Daily*, August 30, 2013.

⁸⁹ New York City Economic Development Corporation and City of New York Parks and Recreation. *B&B Carousell Press Briefing*. New York: New York City Economic Development Corporation and City of New York Parks and Recreation, February 4, 2010.

⁹⁰ Lisa W. Foderado. “Summer Steeds, Back Home.” *New York Times*, May 24, 2013.

⁹¹ Ibid

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B&B Carousell
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revitalization project following recovery from Hurricane Sandy, the historic B&B Carousell “represents a link between the amusement area’s past, present and future.”⁹²

⁹² Office of the Mayor. “Mayor Bloomberg Announces Start of Coney Island Summer Season, Including Unveiling of Restored Historic Carousel and Steeplechase Plaza.” *City of New York Official Website*. May 24, 2013. <http://www1.nyc.gov/office-of-the-mayor/news/176-13/mayor-bloomberg-start-coney-island-summer-season-including-unveiling-restored>.

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B&B Carousell
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Verbal Boundary Description

The B&B Carousell is located at 1615 Boardwalk on Coney Island, New York's famed boardwalk. The carousel is sited within a new building that is oriented towards the Atlantic Ocean. The circular structure is located at the southwest of the city owned Steeplechase Park. The boundary includes the footprint of the noncontributing building and the carousel within.

Boundary Justification

The new site for the B&B Carousell is located less than a half mile from its historic location on Surf Avenue, where it was moved in the 1930s and operated until 2005. As the only historic Coney Island made carousel to remain on Coney Island, this location within Island's amusement area is an appropriate location for a property type that was designed to be moved.

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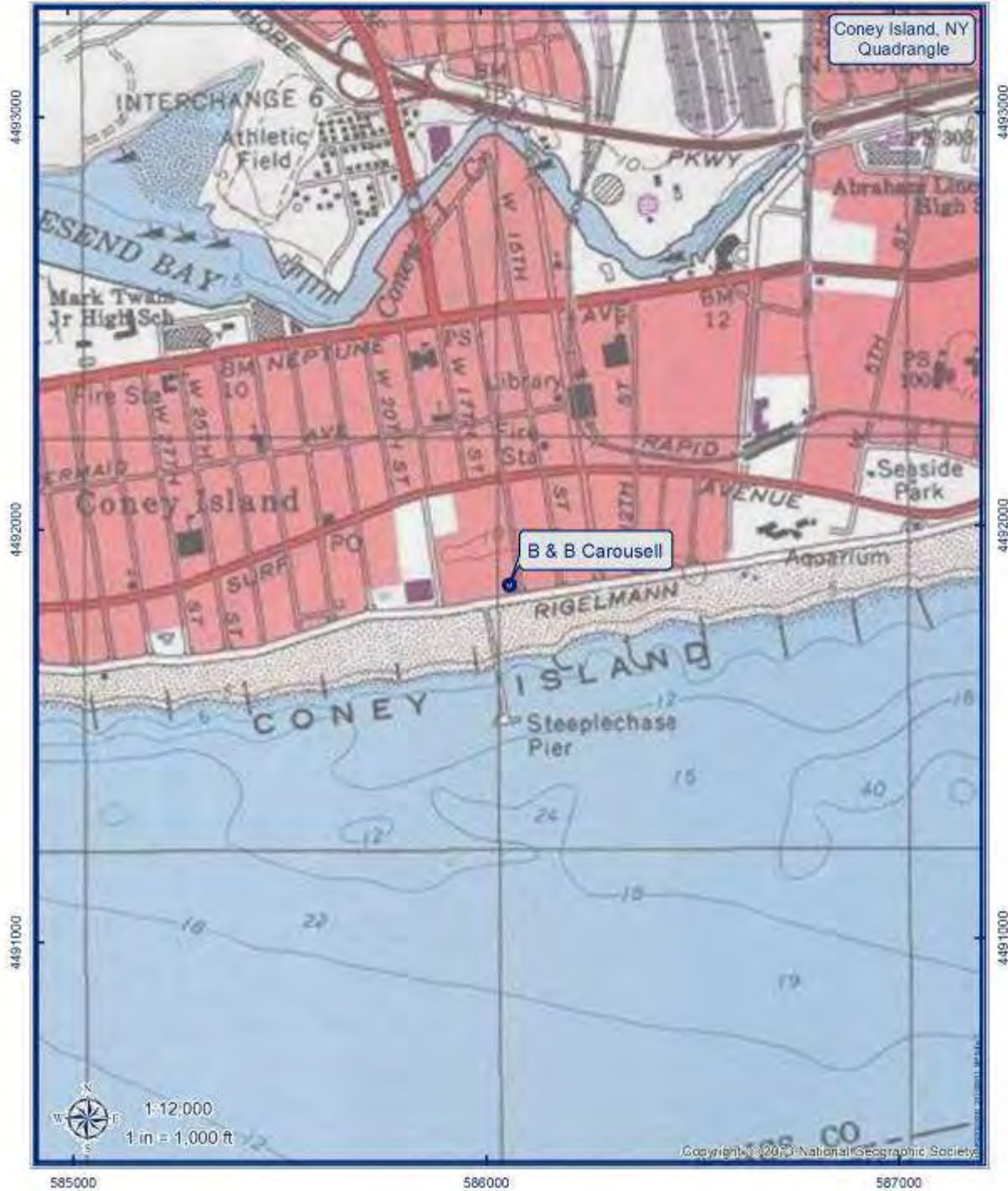
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B & B Carousell
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B & B Carousell
Brooklyn, Kings Co., NY

1615 Boardwalk W.
Brooklyn, NY 11224



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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and Historic Preservation

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B & B Carousell
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Kings County, New York
County and State

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B & B Carousell



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B&B Carousell

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Additional Information

NR Nomination Photograph Log Page

Name of Property: B&B Carousell

City or Vicinity: New York

County: Kings County

State: NY

Name of Photographer: Cherie-Nicole Leo

Date of Photographs: February 4, 2015

Location of Original Digital Files: 523 West 112th Street, Apt. 84A, New York, NY 10025

Number of Photographs: 18

Photo #1 (NY_KingsCounty_B&BCarousell_0001)

B&B Carousell.

Photo #2 (NY_KingsCounty_B&BCarousell_0002)

Restored four-seater dragon-theme chariot.

Photo #3 (NY_KingsCounty_B&BCarousell_0003)

Unrestored four-seater dragon-theme chariot.

Photo #4 (NY_KingsCounty_B&BCarousell_0004)

New Illions-inspired ADA two-seater chariot by Todd Going.

Photo #5 (NY_KingsCounty_B&BCarousell_0005)

Row of Carmel standing horses in stargazer pose with flared nostrils and manes highlighted with gold leaf. Note the outside row horse's missing teeth, wild mane, and tassel trappings.

Photo #6 (NY_KingsCounty_B&BCarousell_0006)

Row of Carmel jumping horses. Note the outside row horse's multicolored and richly patterned trappings, strained face muscles, and gentle expression.

Photo #7 (NY_KingsCounty_B&BCarousell_0007)

Characteristic Carmel outside row standing horse with lolling tongue, strained muscles, feather and fish-scale trappings, and decorative saddle pack.

Photo #8 (NY_KingsCounty_B&BCarousell_0008)

Characteristic Carmel outside row jumping horse in stargazer pose with wild mane, strained muscles, missing teeth, fish-scale blanket, tassels, and sheathed sword.

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B&B Carousel
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Photo #9 (NY_KingsCounty_B&BCarousel_0009)
Abraham Lincoln Centennial lead horse by Illions.

Photo #10 (NY_KingsCounty_B&BCarousel_0010)
Close up of metallic bird carving under saddle cantle.

Photo #11 (NY_KingsCounty_B&BCarousel_0011)
Close up of American shield under saddle cantle.

Photo #12 (NY_KingsCounty_B&BCarousel_0012)
Sweeps with Mangels' name panel.

Photo #13 (NY_KingsCounty_B&BCarousel_0013)
Gebruder-Bruder Band Organ

Photo #14 (NY_KingsCounty_B&BCarousel_0014)
Example of outer rounding board scenic panel and shields.

Photo #15 (NY_KingsCounty_B&BCarousel_0015)
Outer rounding board shield depicting a World War I air battle.

Photo #16 (NY_KingsCounty_B&BCarousel_0016)
Outer rounding board shield featuring the Statue of Liberty.

Photo #17 (NY_KingsCounty_B&BCarousel_0017)
Inner rounding board scenic panels and mirrors.

Photo #18 (NY_KingsCounty_B&BCarousel_0018)
Carousel building exterior.



B&B
CAROUSELL
TICKET \$3.00

















Abraham Lincoln
Centennial Horse
Riders Not Permitted
Built by MC Illions
1909

BUILT BY MCILROY'S
SNOWFLAKE







BUILT BY W.F. MANGELS CONEY ISLAND N.Y.













ROUSEFFEL

