



*The*  
**Carousel**

*News & Trader*

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PTC #61 is Back***

***Pt. Defiance Zoo Welcomes  
Their New Carousel***

***Bushnell Park in CT Gets a  
Much Needed Restoration***

***Carousels Open Year Round***



The National Carousel Association  
**2007 Technical Conference**  
**Keeping in Touch**

North Salt Lake City, Utah  
**April 26 - 29, 2007**

**On Day One** of the conference, participants will visit the following locations:

- The 1950s vintage Carousel at Liberty Park
- Trolley Square (historic mission-style collection of vintage trolley-car barns)
- Private tour of The Family History Library (billions of free family tree, family history, ancestry, genealogy and census records).
- The c.1906 Herschell-Spillman Menagerie Carousel at Lagoon Theme Park.

**On Day Two**, conference goers will be presented with unparalleled state-of-the-art presentations from some of the foremost experts in the carousel field.

**Workshops will include:**

- Carousel Maintenance and Safety Issues
- Use of NCA and Utah State Archives
- Using the Internet to Inform and Promote Your Carousel
- History of Utah Carousels and Their Builders
- \* New Carousel Videos (after dinner entertainment)

This year's tech conference will also provide an opportunity to learn about Utah's present and past history of its carousels, including the 1910 Loeff carousel which operated from 1910 to 1957 at Saltair Park and for another thirty years in American Fork, Utah.

Friends of Utah's carousels are encouraged to attend and will learn from carousel owners, operators and enthusiasts from around the country with the goal of beginning a carousel friends group in that state.



**Lagoon Theme Park Carousel**



**Liberty Park Carousel**



For more information please contact:

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# CLASSIC CAROUSEL FOR SALE

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Auspiciously, 78 years after its creation, this American treasure came to the attention of the International Museum of Carousel Art. Under their expertise and control, no expense was spared to return this captivating machine to its original intoxicating splendor.

Meticulous attention to detail and technical upgrades have mechanically prepared #15 to run smoothly for another 100 years.

PTC #15 had an appropriate resurrection debut at the 1986 World's Fair in Vancouver, BC, Canada. It moved from there to Puento Hills, California.

Its pristine 1907 elegance that excites all the senses can be experienced in West Nyack, New York, where it is presently operating.

Also available: 3-Abreast Restored Spillman, and 2-Row Unrestored Spillman

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commensurate with experience.

**Contact: Duane Perron**  
**(541) 806-8068**  
**Email: [dsperron@yahoo.com](mailto:dsperron@yahoo.com)**





# ON THE COVER



Once the pride of Idora Park, PTC #61 is now the pride of Brooklyn, NY thanks to Jane Valentas and her 22 year restoration.

Photo by John Caruso

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**Santa during his visit to the C.W. Parker Carousel Museum in Leavenworth. Dave Moppin, (Santa), one of the volunteers at the museum is from Lansing, KS, and the beard is really his. "He is really booked up this time of year, so I was lucky to get him in on short notice," said Jerry Reinhardt, museum director.**

### The Carousel News & Trader

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# Happy New Year from The Carousel News & Friends



Mary Lyon (center) with friends Amy, Marcelle and Santa at the Eldridge Park Carousel holiday celebration.

Santa Dave at the C. W. Parker Museum again, this time aboard an old cutter from the First City Museum, in Leavenworth, that it borrows for photo opportunities during the holidays. The reindeer were also made in Leavenworth by Theel Manufacturing Co. Carl Theel worked for Paul Parker, C.W.'s son, in the early 1950s.



I think it's safe to say that Bob Lyon was a good boy this year. (See if you can spot the unlikely caroler below.)



Above, Santa makes his visit to the Herschell Carrousel Factory Museum in North Tonowanda, NY.





# From Dan's Desk

Message from the publisher, Dan Horenberger

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

This month the folks at the **Santa Cruz Beach Boardwalk** in California bought the original **Wurlitzer 165** band organ from the Looff carousel at **San Francisco Playland** at the Beach Park. It had been in a collectors hands for years. 165 band organs are the biggest Wurlitzer organs used on carousels. It will be up and running this spring while the original Ruth organ undergoes a complete restoration. A lot more to come on this story later. It's great to see parks like **Santa Cruz** and **Myrtle Beach** not only restore, but also add more organs to their parks.

During the last election, voters passed a proposition to award the **Tilden Park Carousel** with a grant. Thank you to all of the citizens that voted to make the money available. Right now there is no news on exactly what the money will be used for, but most likely a much needed new platform will be atop their wish list. The current platform is an expanded three-row to four-row painted floor. A new wooden platform would bring Tilden up to grade with all of the other Bay Area carousels; one of the most concentrated areas of restored carousels you can find.



## Public Auction

Of Carousel Horses and animals,  
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### PREVIEW

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## Astroland Amusement

**Park** on Coney Island has been sold to make room for a huge redevelopment of 10-acres along the boardwalk. Plans include a three-story carousel and a roller coaster going through the buildings. The development company, headed by Stanton Eskstut, said about the coaster "What we're sketching right now is to how to bring it into the water park, bring it around the cinema lobbies, and integrate it around the carousel." With a budget of \$1.5 billion and an opening date of 2011, this is all well down the road. We'll see what happens. Like a lot of redevelopment ideas, they sound good and may look good on paper, but the actual fruition is another story. Having a city front that much money is yet to be seen. The good news is that the **Cyclone Roller Coaster** has been saved and will continue to operate.



The **Bell's Amusement Park** in Tulsa is still fighting to stay at the fairgrounds. Plans have been made for the removal of the park. It sounds a lot like **Libertyland** in Memphis. The park has been asked to open their books and "a decision will be made from there." Just like Libertyland, this park has pressure from land management for the value of the property against the income. Small parks have a tough enough time making it, and cities like Tulsa and Memphis don't make it easier. Don't be surprised to see another historical park lost.

The **Lakeside Mall** in Sterling Heights, MI just got a new double deck carousel, and just in time for Christmas. The carousel is a full menagerie and the entire mall has recently received a complete renovation. It's well worth the visit if you're in the area.

**Cedar Fair** is moving the **X-Flight Roller Coaster** from **Geauga Lake** to another park not yet disclosed. No replacement has been announced.

A huge fire destroyed a large part of **Gatorland**, a staple for anyone visiting the Orlando area. The park says that in a few months it will be back to 100 percent and as good as new just in time for Summer.

## MECHANICAL MUSIC WANTED

Buying disc and cylinder music boxes, musical clocks and watches, band organs, coin pianos, cylinder phonographs with horns, automata. Also smaller pieces like Rolmonica, Play-A-Sax, paper and cob driven organettes. Anything in mechanical musical instruments.



## MECHANTIQUES

Martin Roenigk

The Crescent Hotel

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Phone: (800) 671-6333

email: mroenigk@aol.com



The **Carnival Heritage Museum** in Kinsley, KS has received a grant for roof repairs. The \$10,000 grant will allow them to fix the wind damaged roof and help to continue their efforts to teach children about the history of merry-go-rounds and carnivals. This museum is a bit off the beaten track for most of us, but well worth the visit. They are also in the process of restoring their carousel. To help, contact Fred Burgess at 877-464-3929.

**The Chelsea Cove** redevelopment has announced plans to feature a carousel amid a large "lawn bowl" that will overtake Pier 63 in New York City. The new green space will encompass an area of five miles along the Hudson River bordered by Pier 62 and 64. Green meadows, gardens and skateboarding parks are also part of the plan. The proposal is in its early stages. We'll keep an eye on this one.

I could fill the magazine with all of the Christmas shows that went on this season (we have a few photos for you on page 5). As always, carousels are a centerpiece of every community, especially during the holidays. I hope you all went out and supported your local carousel last year.

The **J&S Carousel** in **St. Augustine, FL** bought by Gerard Soules, a very famous circus performer, had a Jeep crash into it, doing heavy damage. Gerard was murdered two weeks after his carousel purchase. Its continuing operation is by his brother, James as a tribute to his brother's love of children and carousels. The local citizens and business did a great job rallying together to help repair the carousel. The Mystic Bean Coffee Company came up with a special blend of coffee called "Save the



Carousel." five dollars of every bag sold went to the carousel's repairs. Also, a local innkeeper donated an antique horse that was auctioned off to help pay for repairs and helped replace the horses damaged in the crash.

James Soules, the brother of the original owner, had the carousel up and running within just a few days of the accident.

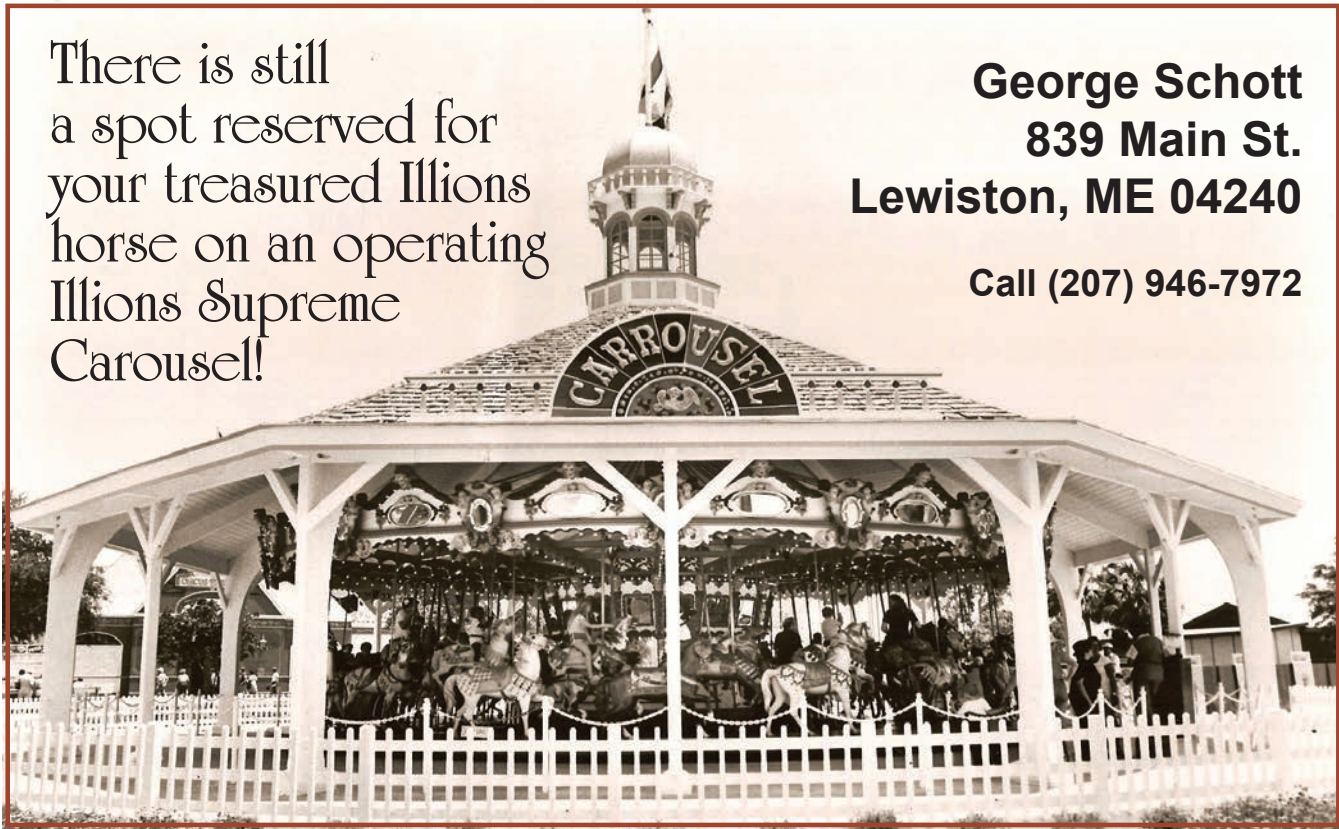


Finally, since **Whalom Park** in April of 2000 we haven't lost a carousel sold piece-by-piece. In fact, in the case of Whalom Park, they are trying to repurchase and reassemble the carousel. What a great story that would be. We all need to keep up the good work to keep the real value of our historic carousels alive.

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# Carousel Carving Tips and Tricks

By Larry Pefferly

Special to *The Carousel News & Trader*

This is a continuation of December's column on carving the legs.

## CARVING THE CANNON BONES

The cannon bone area is between the ankle and the knee (front leg), and the ankle and the hock (back leg). You have already cut out this piece on the band saw and it is 2" wide, 1" on either side of the center. The front of the cannon bone is more rounded, as is the front of the ankle. It should gradually narrow as you go toward the back part of the leg until the total width is a little less than 3/4" wide at the very back (see Figures 1A and 1B).



Figure 1A



Figure 1B

There is a deep flexor tendon near the back of the leg, and can now be carved in. This tendon runs the length of the cannon bone on both sides, and is about 3/4" from the very back of the leg to the center of the tendon. Draw



Figure 2

a pencil line to represent this tendon as shown in Figure 2.

With a large fishtail chisel, begin at the top of the pencil line and cut a mark with the point of the chisel approximately 1/8" on either side of the

line, approximately 1/8" deep (see Figure 3).



Figure 3

Going 1/8" to the side of the pencil line, press the point of the chisel into the wood approximately 1/8" deep. Move the chisel down the leg to the other end of the pencil line. Do the same on the other side of the line. Hold the chisel at an angle (see Figure 4) and cut out a wedge from either side of the chisel cut line to expose the deep flexor tendon.

You now have the tendon carved and ready for light sanding (see Figure 5).

## CARVING THE KNEES (FRONT LEGS)

Carving the knees (front legs) are the most difficult parts of the legs. A horse's knee is more flat than rounded in the front, although it is slightly rounded.

There is a protruding bone at the back part of the knee, near the center of the joint from top-to-bottom where the knee bends, called the "Os pisiforme." I will simply refer to it as "the bone." Use this as a reference point when drawing the rest of the knee joint, en-



Figure 4



Figure 5

abling you to carve the joint correctly (see Figure 6 for a picture of this bone).

Next, draw a pencil line 1-3/4" above 'the bone'. Draw another pencil line 1-3/4" below it and all around the leg, making sure these two lines are 3-1/2" apart from one another in all places. This is an excellent reference point from which to carve the knee. Everything between those two pencil lines will become the knee joint. Draw a vertical line approximately 3/4 of the way from the back of the knee, 1/4 of the way from the front of the knee, and





Figure 6

between the two lines just mentioned that are 3 1/2" apart. Call this line the vertical knee line (Figure 7).

This line should intersect with the one that is 1 3/4" above 'the bone', and at the line that is 1 3/4" below it. Leaving the line untouched, carve from the vertical knee line toward the back of the knee so that the back of the knee is approximately 7/8"

wide by the time you get to 'the bone'. Carving from the front of the vertical knee line, create a slightly rounded front on the knee. You will then nearly have the knee carved. Before finishing it, go above the intersection of the vertical knee line and carve approximately 1/2" deep into the side of the leg, and slightly toward the top of the leg. Gradually begin coming back out toward the



Figure 7

top of the leg (see Figure 8). The instructions for carving one side of the knee will also apply to the other side.

You can now finish the knee. The intersection at the top of the vertical knee line has been done and should be 3-1/2" wide. When I say 'finish', I mean the knee is ready for light sanding as the intersection at the top of the vertical knee line will have a sharp point that isn't wanted. You should simply sand off the sharp point to give the knee a more realistic look. The intersection at the bottom of the vertical knee line should be 3" wide. You will carve from the top of the 3-1/2" wide vertical knee line down to the bottom of the vertical knee line until the bottom is 3" wide. Hollow out the center of the vertical knee line



Figure 8

you just carved out, approximately 1/4" deep at the very center, and gradually carve upward to the two ends of the vertical knee line. This will leave the top width (3-1/2") and bottom width (3") the same widths as before. The area below the bottom of the vertical knee line



Figure 9A

should be blended into the cannon bone. The knee is now finished and ready for



Figure 9B

sanding. It should look like Figure 9A (the side of the knee), Figure 9B (the front of the knee), and Figure 9C (the back of the knee).

Completion of the legs will be addressed in February's column.

Happy Carving.



Figure 9C

Master carver Larry Peferly has been carving carousel horses for over 20 years. To learn more about Larry, visit his website at [www.carouselcarving.com](http://www.carouselcarving.com). To purchase his "How To Carve A Carousel Horse" video or book, visit his site or [www.CarouselStore.com](http://www.CarouselStore.com).

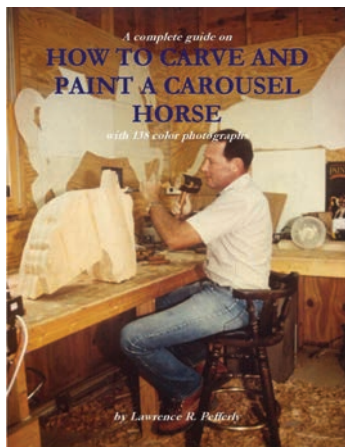
## A complete guide on HOW TO CARVE AND PAINT A CAROUSEL HORSE

with 138 color photographs

By

**Lawrence R.  
Pefferly,  
Carver**

This is the definitive book, and a 'must have' for every carver of carousel horses. Lawrence Pefferly, a 3rd generation carver, has written this 140 page book so a novice can confidently follow precise and easy-to-understand, step-by-step instructions in creating one's own carousel horse. Abundant and beautiful color photographs and illustrations are inserted throughout as ready-references in each discussion.



It can be purchased from the writer's web-site at [www.carouselcarving.com](http://www.carouselcarving.com) for \$39.95, or from **The Carousel Store at [www.CarouselStore.com](http://www.CarouselStore.com).**



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# From Limited Editions to Fun Ornaments, There is Plenty to Choose From **A Small Look at the Wide Variety of Carousel Miniatures and Collectibles**



*Above is another look at Bill Nun's Skyrock Farm collection visited by the NCA in September.* Photo by Noreene Sweeney.

**By Marsha Schloesser**

*Special to The Carousel News & Trader*

**T**here are many different and fun carousel collectibles out there. Here are a few things to learn. Many materials were and are used to make the small carousel horses, from fine porcelain, to china, plaster, crushed pecan shells, wood, pewter, brass, and glass.

Lets learn the lingo first;

Limited Editions: those pieces produced only in that quantity stated on it. Some are numbered individually, such as 2/1000, meaning this was the second piece of only 1,000 produced. These usually come with paper certificates. The lower the total number produced, depending on the artist or manufacturer, usually make these more valuable. Cybis, Llardo, Lenox, porcelain, PJ's Carousels (crushed pecan shells and resin), Chilmark (pewter) are all examples of limited editions. All of these are signed and numbered by the company. They may also have un-

limited, meaning unnumbered styles and editions.

There are also modest priced limited editions, such as the Tobin Fraley collections, Precious Arts collection, Willets, Smithsonian, San Francisco Music Box collection, and Ron Lee Collectibles. All of these are signed by the company and numbered.

Hand signed by the artist means the individual artist signed the piece, sometimes at signing parties or special events. Signatures can also be printed on the piece, but these are not as valuable.

Some manufactures have created a "limited to 30 days of firing," which could mean they made a million pieces... such as Franklin Mint. These are pretty, and collectible, but don't plan to get rich on them.

Unlimited Editions are the majority of most of the collectible carousel figures. Fun pieces, some created to look like the real carousel horses, many just pretty carousel horse designs. There are many manufacturers out there,





*This figurine of the lead horse from PTC #61 was originally introduced by PJ's Carousel in 1995, in limited edition. To help celebrate the Idora Park carousel relocation and restoration in Brooklyn, PJ's is bringing this figurine back, along with four others. PJ's figurines are available at select carousel gift shops, [www.pjs-carousel.com](http://www.pjs-carousel.com) and at the [www.CarouselStore.com](http://www.CarouselStore.com).*

including Austin, Hallmark, Ensco, Mr.Christmas, Corgi, MatchBox toys, and Breyers.

The collectible market goes through phases. The biggest years for carousel collectibles was during the late 1980s to early '90s when many fine pieces were made.

Size ranges usually are as follows: for carousel ornaments, 2-4 inches; small tabletop, 4-6 inches; medium tabletop 8-9 inches; large tabletop and 12-18 inches. This largest size seems to have been made in the smallest quantities.

Some collections were reminiscent of a particular carousel, some by style, or carving company (such as Illions, Dentzel, Muller). The menagerie and fantasy creatures, such as lions, tigers, seahorses or hippocampus were always very popular.

Miniature carousel animals only come in three styles, just like the real ones.

Jumpers are horses or animals with all of their legs in the air; jumping, trotting, pacing, or running.

Prancers are those animals with their front two feet in the air and the back two feet on the ground. They are either striking or rearing.



*Mr Christmas' "Holiday Around the Carousel" has a lit, spinning platform and animals that move up and down. It also plays 30 songs, 15 Christmas carols and 15 year-round favorites. Available at [www.CarouselStore.com](http://www.CarouselStore.com).*

Standers are those animals with three or four legs straight (or almost straight) down to the ground or base.

These would be in a standing, walking, or almost trotting position, but supported by their own legs.

You can really get carried away with these, I know many Carousel collectors that have hundreds of pieces.

You can choose to collect what you like, by interest, such as tigers only, or by carver only, or heads only, or limited editions only...the choice is up to you.

Also, of worthy note; if you have a collectible in need of a replacement part, you may want to contact Bernice Evarts at [EPBA1230@aol.com](mailto:EPBA1230@aol.com). She may be able to help.

*Next month we take a look at the wide variety of paper collectibles.*



*A PJ's M. C. Illions miniature. PJ's offers a number of animals from active carousels.*



*There are hundreds of music boxes to choose from, from figurines to the Mr. Christmas Carousels.*



The New England Carousel Museum Has Managed the Stein & Goldstein Since 1999

# Restoration Continues on the 1914 Bushnell Park Carousel in Hartford



Photo by Chris K. Benson

**T**he 1914 historic Bushnell Park Carousel, located in downtown Hartford, CT, is one of the top tourist attractions in the greater Hartford area. Managed by the New England Carousel Museum since 1999, dramatic improvements have been made to the carousel in order to preserve and protect this important piece of Americana.

In 2002, a fire suppressant system was added to the pavilion in which the carousel resides. This was the first crucial step in protecting the carousel. It seemed pointless to restore the horses to their original splendor if fire remained a threat. The city of Hartford granted the museum permission to utilize an existing restoration fund and to work with the city departments to install the sprinkler system. After hiring a contractor, it took almost two years to install the sprinklers and get the job done.

Once the pavilion was fully protected against the threat of fire, the museum was ready to implement a three phase restoration project. Unfortunately, all the money in the restoration fund was expended due to the cost of installing the sprinkler system. In 2003, the museum launched an intense fundraising campaign. In addition to private



**Judy Baker, head of restoration.**

donations and grant writing, the staff implemented a “Pennies for Ponies” campaign in the schools and an “Adopt-A-Horse” campaign in the Greater Hartford community.

The first phase of the restoration, which began in 2003, was to strip the multiple layers of dark, dirty red paint from the platform in order to expose the original wood. Areas of the platform were sanded down, only to reveal beautiful yellow pine under the many coats of paint. The horses





**The lead horse stripped (above) and refinished (right).**

were lifted, and the carousel floor specialists began stripping the platform. Gymthane was applied to the natural wood, which left the platform with a high-gloss, low maintenance, non-skid finish.

In 2004, the second phase of the restoration project was underway. The entire machine housing was repainted, as well as gold-leafed. Waldemar Karwowski, one of the restoration artists from the museum, was hired to do the painting and gold-leafing. Mr. Karwowski is a faux painter and gold-leafer specializing in churches, state houses, theaters, and now carousels. All of the 23k gold was donated to the project by Allen Swift of Swift and Co., a gold-leaf manufacturer in Hartford. Once the fantastic job was complete, one hundred-one-year-old Mr. Swift came by and took the first ride of the season.

With the platform refurbished and the machine newly painted and gold-leafed, the museum turned its attention in 2005 to obtaining the funding to restore the 36 jumper horses, 12 stander horses, and two chariots. With an estimated budget of \$160,000, a massive fundraising campaign was again in order.

In 2005, the combined effort of grant writing, "Pennies for Ponies" and the "Adopt-A-Horse" campaign brought in \$90,000 of the needed \$160,000 to complete the job. Eight schools in Hartford participated in contributing their pennies to the restoration project, and, as a result, over \$4,000 was raised. The support from the children to preserve this important piece of their hometown was certainly gratifying.

Restoration of the first six horses began in the winter of 2006. The lead horse row, as well as row number two, were chosen first because of their poor condition.

George Tattersall, the carousel's mechanical specialist, and his crew removed the horses from the machine and transported them to the Carousel Museum's restoration workshop. As soon as the horses were brought into the shop, they were photographed from all angles in order to establish a photo record of condition and color. Although the Museum's restoration department makes



minor touch-ups to the horses every year, the last full restoration of the horses was done in 1989. The old paint had started to crack and "alligator," allowing moisture to get into the wood. Full restoration was needed in order to prevent wood rot problems. Juan Andreu, the Museum's master carver, is responsible for all wood restoration of the horses. Once his work is completed and the horses are primed, they are ready to be painted. Judy Baker, head of restoration, works closely with her apprentice, Lisa Ronalter, to lovingly breathe life into the horses.

The museum has had a wonderful time managing the Bushnell Park Carousel since obtaining the contract in 1999. Many friends have been made along the way, and progress continues on both the restoration and the development of ongoing educational programming. The museum and the carousel have taught many children and adults about the art and history of the carousel and the importance of preserving this very important piece of Americana. Hartford has a treasure, and it needs to be preserved for future generations.

If you are interested in helping with the restoration by adopting a horse, or if you would like to support the work of the Carousel Museum, please contact The New England Carousel Museum, 95 Riverside Ave. Rt. 72, Bristol, CT 06010. Email [info@thecarouselmuseum.org](mailto:info@thecarouselmuseum.org), call 860-585-5411, or visit: [www.thecarouselmuseum.org](http://www.thecarouselmuseum.org).

## MISSED AN ISSUE? LOST AN ISSUE?

**SOMEONE SPILLED COFFEE ON IT?**

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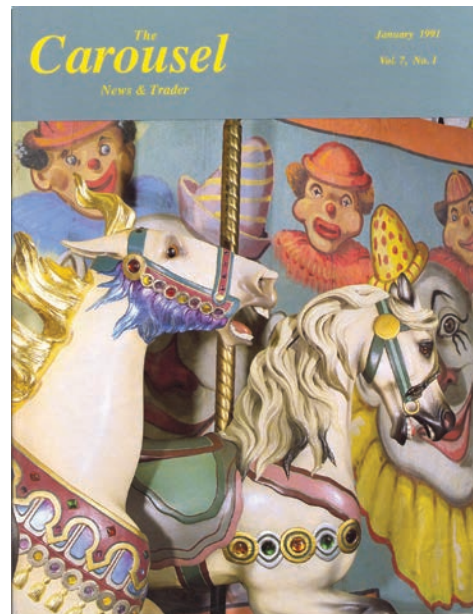
20 YEARS AGO

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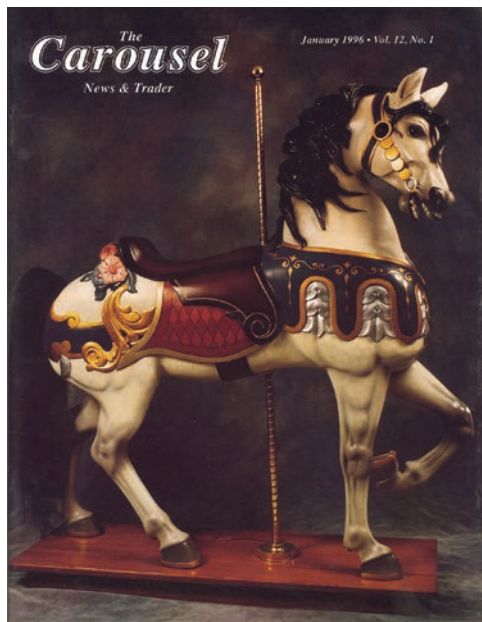
IN THIS ISSUE: Schoenbach Antique Horses in St. Joseph, MI; Paragon Park PTC #85 Sold Intact, to Remain in Hull, MA; Grand Rapids Museum Display.

15 YEARS AGO



IN THIS ISSUE: Palm Beach, FL Big Top Auction; Kissel Auction; Muller Animals Found in Mexico; 1920 Spillman to Kansas City; Christie's Auction.

10 YEARS AGO



IN THIS ISSUE: Michigan's Silver Beach Carousel; Washington, D.C.'s Flower Mart Carousel; Saving the Paragon Carousel; Watch Hill, RI's Mysterious Horses.

5 YEARS AGO



IN THIS ISSUE: Restoration of an Armored Muller by Marianne Stevens; Weona Park Restoration; Guernsey's Auction; Ed Widger Memoriam.

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# 31 Newly Carved Animals Occupy the C. W. Parker Frame Paul Titus Carousel at Point Defiance Zoo & Aquarium Has A Lot of Heart



By Kathleen Olson

Special to *The Carousel News & Trader*

Some carousels are older, some are larger, but none has as much heart as the Paul Titus Carousel that opened to the public July 15th at Point Defiance Zoo & Aquarium in Takoma, WA.

The story of how the C.W. Parker carousel mechanism found its way to Tacoma is a circuitous one.

Tacoma businessman Keith Stone bought the carousel in 1995 with the intention of installing it at Tacoma's Freighthouse Square Mall, which he owned at the time. When he discovered that the building couldn't house the carousel, he gave the mechanism to the Washington Antique Carousel Society (WACS). It was stored at the home of WACS members Dale and Joanne Sessions, who would serve as managers for the restoration project.

WACS members began the daunting task of restor-

ing the carousel structure and the only remaining original part, the sled. With the help of other carvers, painters and sanders, the group brought to life 31 animals, the sled, lovers' tub, mirrored panels and other adornments.

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**"This is a rags-to-riches story of a C.W. Parker machine found in a field in Kalispell, MT, brought to life thanks to the dedication of a small group of people"**

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"This is a rags-to-riches story of a small, two-row C.W. Parker machine found in a field in Kalispell, Montana, that was brought back to life, thanks to the dedication of a small group of people who loved carousels. They joined up with a small zoo and aquarium with a 'can do' attitude to create a beautiful work of art," explains Joanne Sessions, who is the chief designer and carver for the project.

The Washington Antique Carousel Society devoted 11 years of their craftsmanship, sweat equity and skilled labor to complete this faithful re-creation of a 1917 C.W. Parker Carousel. They re-created the mechanism and design, and carved 31 animals and a band organ facade.





When the Carousel Society took on this project in 1995, the group was comprised of a retired AT&T lineman, a retired doctor's assistant, a retired firefighter, a CPA, a housewife, a caregiver and a boat salesperson. A chemistry teacher, retired art teacher, machinist, dental hygienist and copy machine repairman soon joined the group.

"We were so excited to get started, but we didn't know just where to start," Sessions says. "We had no experience and no money, but plenty of enthusiasm. The machine had the sled and lover's tub and all of the parts, but the horses, of course, were long gone. So we started by repairing the sled. It turned out so well that we took turns sitting in it for inspiration."

Next the group tackled the mirror frames. They all tried their hand at carving. Several decided that carving was NOT their talent, so they turned to sanding and other tasks. Over the next 10 years, the group would finish 16 mirror frames, carved eagles and trim pieces and see the horses and menagerie animals come to life. One of the original carvers, Nancy Smalley, passed away before the job was done. Others lost interest and were replaced by new volunteers who helped with the sanding and painting.

"Money was always a problem the first six years, so we all took turns donating the funds to buy the wood to keep carving," says Sessions. "We got a few creators to give us \$250 to purchase the basswood as well. Then we hooked up with The Point Defiance Zoological Society in July 2001, and they agreed to raise the money to complete the carousel and build a pavilion at the zoo to house it."



With funding secured, the WACS members found themselves on a tighter production schedule. They had to get the carousel completed for a 2006 opening at the zoo. The Zoo Society requested that endangered species – a tapir, clouded leopard, polar bear, golden frog, beluga whale, Pacific walrus, Sumatran tiger, red wolf and Asian elephant – be created for the carousel's inner ring.

The outer ring features Parker-style horses with Washington state themes and the signature animal – Seaweed the hippocampus. Joining the endangered species on the inner ring are some Northwest native animals, including a husky and a cougar, mascots of the University of Washington and Washington State University respectively, and a Northwest gardener's favorite pest – a slug.

"It's been a decade of hard work," says Sessions. "The last two years have been sleepless nights, endless days, tired feet and backs, sore wrists and endless troubleshooting. We discovered that all of the wood was rotten, so 16 sweeps, short and long spreader bars and all the flooring had to be replaced. We had to have new cranks made due to a century of rust and wear."

The carousel pavilion groundbreaking was held in September 2005, and the building was completed by Modern Builders Inc. in May 2006. The De Falco Family Pavilion includes two party rooms and a carver's workshop. Then the work began on assembling the carousel.

Dale Sessions led the crew, which included Joanne Sessions, Beau and Connie McTighe and Bill Childers





**Washinton Antique Carousel Society Members Beau & Connie McTighe, Bill Childers, Joanne & Dale Sessions and Fred & Sandy Koughn.**

from the original WACS membership, with assistance from newer member Rick Olson and zoo electrician, Dave Meyer. Nine weeks later, Joe Bixler of International Leisure Consulting, Inc. and his crew arrived to hook up the motor and certify the ride, just in time for the donor preview party on July 8. Then a week of adjustments and shake down would get the carousel ready for its public debut on July 15.

Each animal on the carousel is carved of basswood and has a wooden heart inside inscribed with the names of the carver's creators who donated the money for the wood and the sponsors who helped pay for the carousel mechanism by adopting each animal.

"There are no nails in our carousel animals," explains Project Manager Dale Sessions. "We created a hollow form to reduce the weight and used wooden dowels and glue to join the pieces that make up each body. The head and legs are separate carved pieces joined to the main body with glue and dowels as well."

In all, WACS members have devoted more than 25,000 hours to re-creating the beautiful Paul Titus Carousel. The Salem (Ore.) Carousel Carvers carved the cougar and the Missoula (Mont.) Carousel Carvers created "ET" the Walrus. Both groups expressed a desire to try their hand at the menagerie animals because their carousels feature horses exclusively.

The inner oval murals were painted by Washington and Arizona artists who donated their labors to depict 16 endangered species in their native habitats. Western artist Fred Oldfield painted a wild mustang on the first panel. A sea dragon, gibbon, Red Wolf, lions, Bali Mynahs, musk ox, sea otters, beluga whales, tiger, elephants and radiated tortoises are among the endangered animals represented in the zoo collection and which have been captured on the wooden ovals.

Chief Designer and Carver Joanne Sessions is a retired medical supply technician from Madigan Army Hos-



pital who became a carousel carver almost by accident. She loves zebras, and decided to create one to enter in the annual competition at the Western Washington Woodcarvers Show. So, she took an eight-week wood-carving class from Jim Smith of Ruston, Wash. Her first project was a carousel zebra that took first place at the show, and inspired her to hook up with the local carousel society. Her husband, Dale, worked at the Bremerton Naval Shipyards as a boat builder, so his expertise in the wood shop makes them an excellent team.

"Joanne designs the animals and then we have the drawings enlarged as a template. I cut the blocks of wood and then she gets out the carving tools and does the rest," Dale explains.

While Joanne was busy creating the animals with help from the other carvers, Dale re-created the 16 sweeps and floor sections, following the pattern of the rotted original mechanism. The cranks were manufactured by Capital Machine of Olympia, Wash., and all the metal parts were powder-coated.

The vendors were so enamored with the project that they became donors as well. The Zoo Society purchased a new motor and the electrical components from Chance Rides to bring the carousel into compliance with current industry regulations. An electric hoist was mounted permanently in the cupola to facilitate raising the main pole.

"This will be the first time since 1979 that the zoo has had a carousel," said Aaron Pointer, president of the Board of Commissioners for Metro Parks Tacoma, which owns the zoo. "We are deeply grateful to the Washington



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Antique Carousel Society and The Zoo Society for their tremendous work to bring this beautiful addition to the Zoo."

The carousel is housed in the new De Falco Family Pavilion at the Jim & Carolyn Milgard Plaza. The pavilion includes the Matthaai Family and Ben B. Cheney Foundation rooms that can be rented for birthday parties and other private functions. The Forest Foundation sponsored the carvers' demonstration room in honor of Joanne and Dale Sessions and the Washington Antique Carousel Society that call it home.

"All those years of pushing to get it done, you can imagine what we were feeling when the carousel went round for the first time at the Donors' Party on July 8, 2006," Joanne Sessions says. "There was the small stargazer, Starbrite, who had been carved by Nancy Smalley before she died. There was Puds the cougar and Old Croak the golden frog carved by the Salem, Ore., carvers to help us out and ET the walrus carved by the Missoula (Mont.) Pony Keepers and Sir Dukbayte the armored slug, carved by Jim Thompson of Missoula. All of the animals were protected with that last clear coat of automotive paint applied by Alicia Jennings, who also painted several of the animals and three of the murals."

"We aren't done," she says. "I am working on a lion that will ride the carousel where Destiny the horse is now so that Destiny can become the spare. We also are going to carve a Christmas deer and a spring rabbit for seasonal placement. This is our gift to our community, something for our children, grandchildren and future generations to enjoy."

A special alcove was created for the original lovers' tub, which has been restored and reupholstered but will not be placed on the carousel. Two standers – the elephant and tiger – were placed opposite the sled instead. The lovers' tub will be installed in the pavilion alcove in Spring 2007 for visitors to enjoy.

The carousel has been a big hit since its opening. Authentic band organ tunes are piped outside the carousel pavilion to greet visitors entering the main gate adjacent to the new carousel plaza. The carousel is named for the late Paul Titus; a Tacoma auto broker and past member of

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The Zoo Society board whose family donated a significant portion of the \$2.4 million project. The Zoo Society, a non-profit organization that supports the zoo, raised funds for the carousel and the new pavilion that houses it.

The Paul Titus Carousel operates daily, with shortened hours in the winter season. Visit [www.pdza.org](http://www.pdza.org) for the current schedule. Zoo admission is required to visit the carousel.

Point Defiance Zoo & Aquarium promotes responsible stewardship of the world's resources through education, conservation, research and recreational opportunities. The Zoo, a division of Metro Parks Tacoma, is accredited by the Association of Zoos & Aquariums and the Alliance of Marine Mammal Parks and Aquariums.



**Joanne carving Cindy.**

## Antique Carousel and Site Named for Donors The Who's Who of Pt. Defiance Zoo & Aquarium Carousel

### Paul Titus Antique Carousel

Paul H. Titus, for whom the antique carousel at Point Defiance Zoo & Aquarium is named, was president of Titus-Will Ford/Toyota in Tacoma until his death in 1995. He earned many accolades for his work at Titus-Will, including being selected as dealer of the year for Washington State in 1990. Mr. Titus served on a number of community boards, the Frank Russell Trust Co., and supported a number of institutions, including the zoo. He was a member of the Zoo Society Board in the 1980s.

### De Falco Family Pavilion

The pavilion that houses the carousel is named for the family of 2004-06 Zoo Society Board President, Tina De Falco, who gave \$110,000. Her two sons, Darrel and David Johnson and their wives and her four grandchildren all live in the South Sound area. Her daughter Vickie and husband, Richard, are artists in Scottsdale, AZ. Richard painted three of the endangered species murals for the carousel as his donation to the project. Tina De Falco also sponsored the signature animal, Seaweed, the hippocampus and one of the murals.



**Joanne and Dale Sessions.**

### Milgard Plaza

The plaza on which the carousel pavilion was built is named for Jim and Carolyn Milgard, who donated \$250,000 toward the project. The Milgards supported the project in honor of families who will enjoy it.

### Matthaei Party Room

One of the two party rooms in the carousel pavilion is named for Charles and Helen Matthaei of Gig Harbor, who gave \$50,000 toward the carousel project. The Matthaes have supported the zoo with annual gifts for many years.

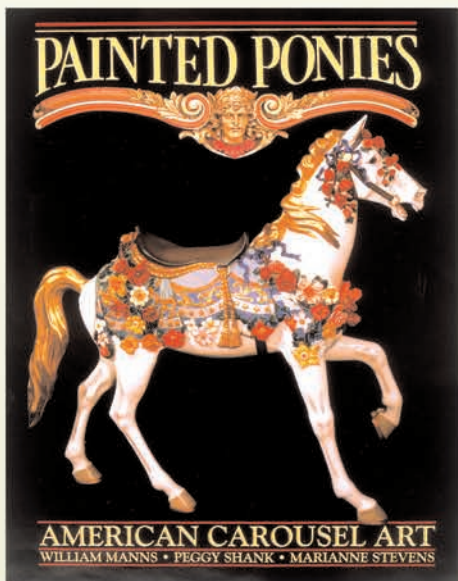
### Ben B. Cheney Foundation Party Room

The other party room is named to honor the Ben B. Cheney Foundation, which gave a \$50,000 gift for the carousel. Carolyn Cheney served on The Zoo Society board for several years.

### Forest Foundation Carving Room in Honor of Joanne and Dale Sessions

The Forest Foundation donated \$50,000 in honor of Joanne and Dale Sessions, project managers for The Washington Antique Carousel Society, for the carving room in the carousel pavilion.





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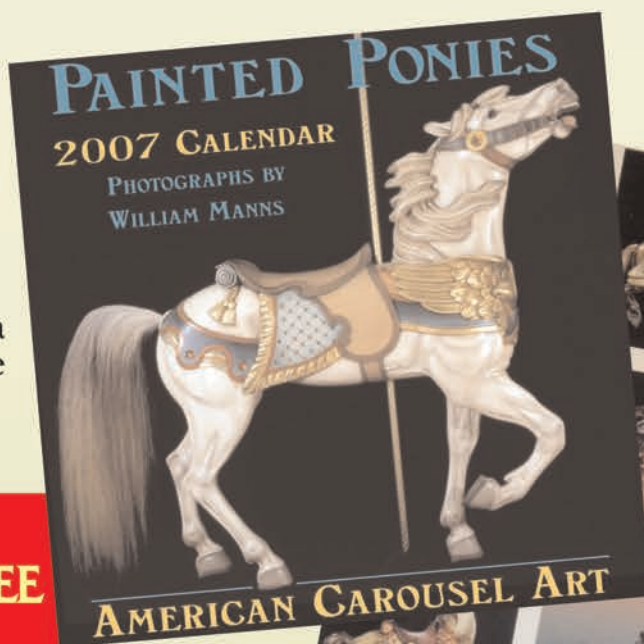
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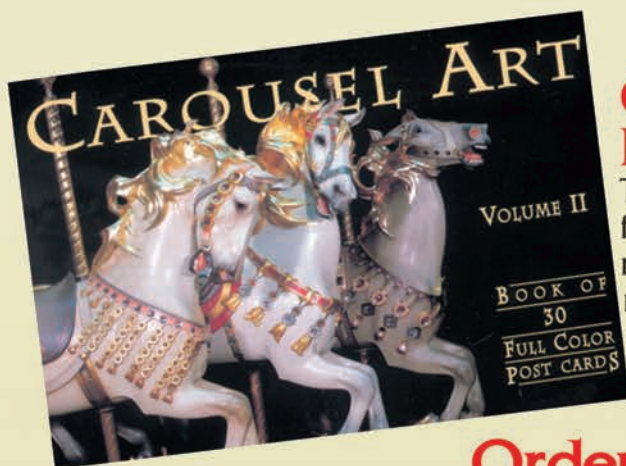
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# All Jane's Carousel Needs Now Is a Place to Spin in DUMBO Once Upon A Time... And Once Again, PTC #61 From Idora Park to Brooklyn



Jane Walentas (above) worked for 22 years to enjoy this moment.

Photos by John Caruso

## By John Caruso

Special to *The Carousel News & Trader*

After 22 years and a lot of work, patience, determination and love, PTC 61, or as it has become commonly known in the New York City area, "Jane's Carousel," has been completely restored, assembled and is on view in the DUMBO (Down Under Manhattan Bridge Overpass), area of Brooklyn near the East River and between two of New York City's most historic bridges; the Manhattan and Brooklyn bridges.

Even though it's only open for viewing until a permanent home is found, visitors will be absolutely astonished by this magnificent piece of Americana meticulously restored to its original condition by Jane Walentas and her competent staff.

This story started in the early '80s when Jane's husband David was the designated developer of the waterfront area between the Brooklyn and Manhattan bridges. The architect of this project was Benjamin Thompson, whose many projects include among them Fanueil Hall



John Caruso visiting the carousel.

in Boston. After some discussion of what was to be included it was decided that a carousel would be a perfect touch to add something special to the already spectacular





Manhattan skyline in the background . Jane met with noted carousel historian Fred Fried and with his help began the search for just the right carousel. After seeing several, she heard about a carousel that was being auctioned in Ohio. Jane and her husband David attended the auction and decided this was the one. After all the figures were auctioned, the carousel was offered as a whole unit. Fortunately for Jane hers was the only bid and the rest, as they say, is now part of carousel history.

The carousel was dismantled and transported to New York City, where it was put in storage until the park plan materialized.

Unfortunately, due to politics, the project never happened, which meant plans for the carousel became uncertain as well. These new developments however didn't stop Jane's intentions for the future of her carousel. Dur-



**One of the chariots restored to original paint.**

ing that time Jane was always working in some way on her carousel. Either she would be working on it in her studio in Manhattan, or she'd take a small pony out to her country house and work on it there, always with the hope that someday the carousel would be up and running. Being an artist herself, Jane decided to learn all she could about the art of carousel restoration.

Over the years she met with such accomplished carousel restorers as Will Morton, and Rosa Ragan. She also visited carousels they had been involved with, including PTC #6 and the Pullen Park Dentzel in Raleigh, North Carolina. Every step of the restoration was approached with caution and assuredness, from choosing the paint colors all the way down to the small jewels used on the mirrors on the rounding boards. Not one small detail was overlooked. Even the small pinstripe design on the saddles were carefully detailed. The spectacular chariots were stripped down to the original paint, revealing beautiful designs on the back, and on the nonromance side of them.

Instead of painting them she chose to keep them just the way they were found.

I have visited Jane's studio, now in DUMBO, numerous times over the past four years. Each time I was amazed to see more and more of the horses being brought back

**Cont. on page 26**



**At a reception in Jane's studio held during her restoration, she allowed visitors to sit on the lead horse.**















PTC #61 on display in Brooklyn

Photo by John Caruso

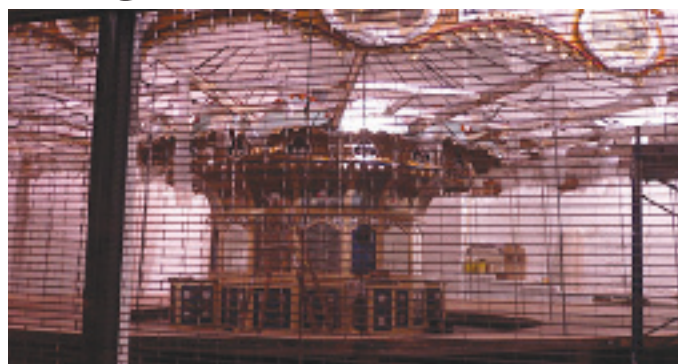




to life. They seemed to be waiting to go back to work on what they were originally made for, that is an operating carousel. Many carousels have been bought as a whole unit only to be re-sold and broken up later on. Jane's Carousel has made the full circle, from being saved to being meticulously and lovingly restored, and finally to being put back together again looking as good, if not better than when it came out of the Philadelphia Toboggan Factory back in 1922.

Even though we can't ride it, for the time being just being able to see it and know it's still exists is thrilling in itself. When I hear the word art, many different ideas come to mind, but in almost every form it's a visual experience. When you see this carousel, I'm sure you will agree, it is most definitely a work of art.

## Jane's Carousel



The carousel was open for limited viewing in gallery space at 56 Water Street, Brooklyn, NY where it has been set up temporarily as part of the restoration process. It was necessary to re-assemble the structure and machine, install and test all the parts, mechanical and electrical systems, and finally mount the horses and chariots. Unfortunately, the space is too small to allow the public to safely ride. Hopefully, someday the carousel will have a permanent home in a wonderful new carousel pavilion in Brooklyn Bridge Park for the children of DUMBO to enjoy for generations to come. The carousel is currently closed for the holidays. For information on when carousel may reopen for viewing, you can call Jane at 718-222-9666 or email her at [jane@janescarousel.com](mailto:jane@janescarousel.com).

## FOR SALE



1896 Dentzel Prancer\*

*Dentzel Prancer, with natural horsehair tail and glass eyes. This authentic wooden Carousel Horse has been repainted by renowned artist Marge Swenson\* in typical Coney Island "glitz," using translucent glazes over 23-k gold and silver leaf. Marge has been restoring carousel horses since 1974. This dapple-grey wears a saddle that has been painted and "textured" to look and feel like fine old leather.*

\*Authenticated by Margaret H. Swenson; Publisher, Historian, Consultant and featured in her magazine "Carousel Art", issue 29, page 48.

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# Restoring An American Treasure...



Photo by John Caruso

**By Jane Walentas**

*Special to The Carousel News & Trader*

**I**t's hard to believe that I spent 22 years working on the restoration of PTC #61. I guess time flies when you're having fun! When asked to write about the restoration, I realized, in retrospect, that the work was actually done in three phases.

The first phase was research and discovery. I spent many years scraping through layers of park paint to reveal the original factory paint and stencil designs that embellished the carousel. I disciplined myself to work on everything but the horses until I perfected my technique and learned more about the carousel. I took it piece by piece and was astonished by the huge amount of design I uncovered. I was able to document my findings with careful tracings, color matches, photographs and detailed drawings. I had just completed a masters degree in Fine Art at NYU, after having worked for many years as an art director in advertising. I believe that the recent academic experience enabled me to be extremely thorough and precise in my research and early documentation. After I had recorded every available bit of information, I sent all the pieces (sweeps, rounding boards, shields, platform, etc.), in batches, to be chemically stripped, as I couldn't



Photo by Corinne Nelson

possibly hand scrape them all. Most of the paint was very fragile--impossible to have saved. As the sections were returned to me from the stripper, my carpenter made many necessary repairs and primed everything in white paint. None of those pieces were touched again for close to 20





Photo by Corinne Nelson

years. They sat in storage, as the project languished.

The second phase, and definitely the longest, was the attempt to discover, document, and possibly preserve the original paint on the 48 horses and two chariots. I spent years, mostly alone, scraping the many layers of park paint to reveal the original palette and beautiful carvings. I had hoped to be able to keep the horses in their factory paint, but was eventually convinced that it was not possible. Much of the paint was fragile and the surface of most of the horses was rough and needed too much repair to have been left as they were. Once again, I did precise matches of the factory colors, and traced, drew and photographed everything I uncovered. I worked scraping paint off the horses, sporadically over the course of about 16 years.

When I began the third phase, I moved into a new studio in June, 2004. It was large enough to accommodate the entire carousel, in pieces, and a full working staff. When I moved into that studio, I had only two people working with me - one full time, one part time, and the only piece painted was one small pony. I hired two more people and we began to move full speed ahead.

Repairs were made. Cracks and badly worn surfaces were filled with fillers and epoxies. The horses were then lightly sanded, and a coat of fine quality shellac was applied to create a barrier between the old fragile paint and the soon to be applied new paint. There were a few major necessary repairs to be made. One missing glass eye needed to be restored and several broken legs and feet had to be created and replaced. A sculptress who worked with me was experienced with casting, so rather than carve new legs, she cast them from the other horses and molded them in a lightweight but strong resin material. We then affixed them with epoxy and stainless steel rods for strength.



Part of the restoration crew takes a proud break.

Simultaneously, while all the horses were being prepped, we began to move ahead on many "fronts" to finish the entire carousel. I hired several more artists and we proceeded to mix paints, based on the color palette from my early findings, and carefully recorded their formulations. We had all the stencil designs I'd uncovered and traced years ago, transmitted digitally. Hundreds of stencils were then cut by a studio with a laser cutter. We did prototypes of six different horse skins - black, white, dapple grey, chestnut, palomino and "paint". We tested various metallic leafs and settled on the leafing plan. Finally, we began the actual process of painting, stenciling, leafing and top-coating everything - all the rounding boards, shields, sweeps, 48 horses and two chariots.

We used Japan paints as the under-coat on the horses, the solid color trappings, and all the pieces and sections of the entire carousel. Artists oils were used as glazes over the Japan paint on the horse skins, saddles, and all the decorative trappings. The delicate striping, flourishes and monograming on the bridles and saddle blankets were done by a "pinstriper" who details fancy cars. Finally, each horse had five coats of varnish applied with a mix of Behlen's W.W. Restoration Varnish and Mc Closkey's Heirloom Oil Base Varnish #0007 flat. The result is a strong finish with a beautiful satiny sheen.







*Your chariot awaits...*

I had tested fragments of old leaf from the carousel and found that it was all aluminum, often with a glaze or wash of gold to simulate gold leaf. After leafing the first pony with aluminum, I decided to try palladium, which is very expensive but far richer and more beautiful than aluminum. It looked so spectacular I decided to use that on the horses. I experimented with many products, old and new, to achieve the “golden” look that PTC used over the aluminum leaf. I was not happy with any of the results and finally decided to use pure gold leaf instead. I knew this was a major deviation from the original but it seemed to make no sense to cover beautiful, expensive palladium (more expensive than gold), to make it look like “imitation” gold. I used several different golds and in a few instances, even copper, to achieve a variety of effects. Only the horses were leafed in precious metals, everything else was done in aluminum and imitation or “Dutch” gold. Besides the cost of the material being far less, the application of the non precious metals is a lot easier. I made the decision not to varnish the leaf on the horses because I prefer the natural shine of the precious metals. In time, I think the leaf will develop a warm patina, and could easily be re-leafed.

The studio became a little factory, with horses undergoing various stages of prepping, painting and leafing. I put each horse platform on rubber wheels, so we could easily move them around the studio. I also invested in small mechanical lifts, which we outfitted with poles to mount the horses. Those proved extremely useful when painting and leafing low areas or undersides of the horses, as the horses could be easily lowered and raised. We set up long factory-type tables to paint, stencil and leaf the huge rounding boards, rims, sweeps and panels. We worked as a total team.

In the end, I decided to try to leave the two beautiful chariots in old paint. The “Cherub” chariot was in excellent condition, but the “Liberty” chariot had much of its paint blistered off from the heat of a devastating fire that had occurred at Idora Park. After scraping it down, it was in-fill painted just enough to cover the bare areas, and looked amazingly beautiful. After scraping off the park



Photos by John Caruso

paint, the garlands of flowers and “Dutch Ladies” on the inside and back panels were also in fine enough condition only to be in-filled. I was concerned about how the chariots in original paint would look with the newly painted horses. They look just fine together. I’m really very happy with that decision and end result. It was a huge effort, but well worth it.

The entire carousel was rewired. The old porcelain sockets (1200 of them), were all replaced. The original mirrors had all been removed and saved, but, unfortunately, during all those years in storage, some were broken and a few others badly deteriorated. The small round bevelled mirrors on the bridles were all missing. New shaped and bevelled mirrors were made, some re-silvered, and finally, hundreds of mirrors, most of them original, were reinstalled on the carousel. Most of the jewels, lost over the years in the park, were replaced, and the PTC brass tags were stripped, machine polished and lacquered—looking again, like they were right out of the factory.

Amazingly, this third phase was the quickest and went remarkably smoothly. There were very few instances of problems or uncertainties. I think all those years of research and extremely careful documentation paid off in the end. There was practically no guess work. Everything was very clear. I had created an excellent “road map” to







Photos by Corinne Nelson

guide the color palette, designs, look and feel of the carousel. Also, I had a talented, enthusiastic staff, tremendous support from my husband David's real estate company, and a lot of valuable precedent established by earlier excellent carousel restorations.

The carousel was reassembled this fall, seemingly magically, by Todd Goings who did the most meticulous, amazing job. It is now up in a gallery space, open for viewing and running for special events only while it waits to be placed in its permanent home, hopefully in a beautiful pavilion in the new Brooklyn Bridge Park.



Jane's paint cart. It may get a well earned rest, but it's doubtful it will ever be fully retired.

## IDORA PARK, YOUNGSTOWN, OH

1897 • The Youngstown Park & Falls Street Railway begins rail service on Youngstown's south side.

1899 • Terminal Park opens on May 30. The new amusement park features a dancing pavilion, theater, merry-go-round, and bandstand. A contest is held to pick the area's most popular school teacher. Jessie Coulter, who placed second, chooses Idora as the permanent name for the Terminal Park.



1902 • Idora acquires its first roller coaster, a Figure-Eight Toboggan Slide built by Frederick Ingersoll of Pittsburgh.

1910 • A new ballroom opens, replacing the original pavilion.

1914 • The Dip-the-Dips, the park's second roller coaster, is constructed by the T. M. Harton Company of Pittsburgh.

1920 • The Firefly coaster replaces the Figure-Eight Toboggan.

1921-30 • Rex Billings introduces 3-cent kiddie day and becomes nationally prominent in the amusement park industry.

**1922 • Idora purchases a magnificent new carousel from the Philadelphia Toboggan Company. It is their 61st carousel. PTC also constructs a fun house on the park's north end.**

1924 • The local Idora Amusement Co. buys the park from the Penn-Ohio Power & Light Co.

- A new swimming pool opens.
- The Lillian Desmonde Players open at the Idora Theater.
- The Dip-the-Dips is remodeled and becomes the Jack Rabbit.

1930 • The PTC Wildcat replaces the Firefly.

1933 • Heidelberg Gardens opens. This restaurant is located in the original dancing pavilion built in 1899.

1948 • Silver rocket ships replace the airplanes on the Circle Swing. The swimming pool closes at the end of the season.

1949 • Park ownership changes again.

1951 • Kiddieland opens on the site of the swimming pool.

1953 • Dan Ryan introduces record hops at the Idora ballroom.

1955-56 • The ballroom is remodeled. The ornate towers are removed from the exterior.

1968 • The Rapids is re-themed and renamed The Lost River; the fun house becomes the Whacky Shack.

1974 • New rides include the Spider and Yo-Yo.

1982 • The owners put Idora Park up for sale but get no offers.

1984 • A fire hits the park in April, though the park opens in on time. In August the owners the parks closure. At the October auction, a New York City couple buys the carousel intact.

1985-94 • Mt. Calvary Pentecostal Church buys the Idora property. A fire destroys the old Heidelberg Gardens, Kooky Castle, fun house, and Helter Skelter bumper car buildings. Mt. Calvary loses the property in a foreclosure auction. Mt. Calvary buys the Idora property for a second time.

1999 • The Mahoning Valley celebrates the 100th anniversary of the founding of Idora Park. *Idora Park: The Last Ride of Summer* by Rick Shale and Charles J. Jacques, Jr. is published.

2001 • A fire of suspicious origin destroys the Idora Ballroom (built in 1910).

2001 • The Wildcat and Jack Rabbit coasters are demolished.

2002 • The Youngstown Playhouse presents *Idora Forever!*, a nostalgic musical comedy based in part on *Idora Park: The Last Ride of Summer*.

Special thanks to the authors of "*Idora Park: The Last Ride of Summer*".



# A Look Back at Idora Park (1899-1984)



Historical photo above courtesy of Kelleher, Russell and Young

Like many terminal parks in the post-war years of the early 20th century, Idora looked to the addition of a Grand Carousel to be the centerpiece of a redesigned “family” destination.

Indeed, Idora Park got itself a beauty in the Philadelphia Toboggan Company’s 1922 production of what was then simply known as #61.

**I**dora Park began its life as Terminal Park at the end of the Park and Falls Street Railway Company line. The company acquired a lease on a seven-acre plot of land next to Mill Creek Park and Terminal Park officially opened on May 30, 1899. In the first year of operation, the park built the Casino Theater (it later became Heidelberg Gardens and the Crazy Horse Saloon, until a fire in 1986). The park also had a bandstand, swings, drinking fountains, picnic tables, and rest rooms. An electric merry-go-round also graced the property. This first merry-go-round featured a menagerie of stationary animals carved by Gustav Dentzel of Philadelphia, PA.

To this day, confusion surrounds the name “Idora Park”.



Photo courtesy of the Barbara Williams archives

***The legendary Fred Fried at Idora Park during the 1981 NCA Convention.***

A contest was held for the most popular teacher in the Youngstown area in June of 1899 and the Youngstown Vindicator reported on Nov. 25, 1899 that second place winner, Jessie Coulter, chose the name. The paper also





**Additional photos of PTC #61 at Idora Park during the 1981 NCA Convention (above and below), courtesy of the Barbara Williams archive.**

reported the name Idora to be Indian and was the original name of Lanterman's Falls (in Mill Creek Park). An early press release by the Street Railway Company said it was called Idora "after an extinct tribe of Indians which once dwelt within its borders." A widely reported rumor states that Idora Park is a contraction of "I adore a park".

Idora Park continued to thrive and in 1910, built the dance pavilion/ballroom, skating rink, Traver circle swings (later becoming the Rockets and sold at the auction in 1984), photo gallery and a new coaster, the Dip-the-Dips



**A vintage postcard from Idora Park.**

by T.M. Harton (this coaster was remodeled in 1924 and renamed the Jack Rabbit).

Idora faced continual competition not only from larger parks like Cedar Point, but also smaller parks like Conneaut Lake Park. As the trolley lines dwindled and the automobile became more available people took longer trips. While parks like Cedar Point, Kenywood and Geauga Lake continued to expand, Idora Park was land locked on its 27 acres. Idora continued to add rides such as the Wildcat coaster, the Rapids and Kiddieland, but to no avail. The park outlasted a number of trolley parks, but was finally put up for sale in 1982.

In the Spring of 1984 the park, still on the market with no takers, was busy getting ready for opening day when a fire broke out. Low water pressure from the park's only operating fire hydrant made controlling the blaze near impossible. The flames roared out of control from the Lost River, to the park office, to the Wildcat. In less than an hour, the office, eleven concessions, the Lost River and about a third of the Wildcat were gone. Nearly fifty firefighters, including a dozen who were off-duty, finally controlled the blaze and kept it from spreading to other parts of the park, including the PTC carousel. Idora opened on schedule that season, but it would be their last. Everything was put up for auction on October 20-21, 1984 conducted by Norton Auctioneers of Coldwater, MI.



**Historical photo of Idora Park in 1959, courtesy of Kelleher, Russell and Young. They have a documentary DVD on Idora available on their website among others at [www.amusementparkmemories.com](http://www.amusementparkmemories.com).**



# From Central Park to San Francisco; Carousels That Merry-Go-Year-Round



By Roland Hopkins  
*The Carousel News & Trader*

For carousel lovers, Winter can be an especially dark and quiet time of year. Most of the country's prized merry-go-rounds and band organs have found their way into hibernation for much a needed rest or restoration, or both.

Yet, there are also a number of carousels across the country that tough it out all year long. From 'golden age' antiques to mid-century metals, to the newly carved, there are plenty of gems out there open all year and worthy of inclusion in your travel plans.

Here we have a few photos and a listing of the wooden antiques that are open, for the most part, all of the year.

There are a number of other newly carved, newly fabricated, and historic carousels of materials other than wood out there for your enjoyment as well.

If you plan a visit to one of these historic gems, please call ahead before you visit. Open-all-year doesn't necessarily mean daily. Many rely on the weather, many are only open on weekends and school holidays and some may be closed for a week or two for restoration work.

***Shown right is one of the beautiful animals from the 1906 Loeff Carousel at Zeum in San Francisco. Photographer, Emily Bush has a large selection of professional photos from this ride. See her classified in this issue or visit [www.carouselmultimedia.com](http://www.carouselmultimedia.com).***

## ANTIQUE CAROUSELS OPEN YEAR ROUND

**Madison Square Mall • Huntsville, AL**  
**1950's Allan Herschell Kiddie**  
5901 University Drive, Huntsville, AL 35806  
**256-830-5407**

*Central Park, NY (above). Photo by John Caruso.*







*A well armored stander from Griffith Park, CA.*

**Encanto Carousel • Phoenix, AZ**

**1948 Allan Herschell "Little Beauty"**

1230 West Encanto Blvd. between 7th and 15 Avenues.

**602-254-1200**

**McCormick Railroad Park • Scottsdale, AZ**

**1950 Allan Herschell**

7301 E Indian Bend Road, Scottsdale, AZ/ 85252

**480-312-2312**

**King Arthur Carrousel • Anaheim, CA**

**1922 Dentzel, 4 rows**

1313 Harbor Blvd, Anaheim, CA 92803

**714-781-4000**



*A typical traffic jam on the Santa Cruz Beachboardwalk.*



*PTC #46 will turn 90-years-old at Disney World this year.*

**Tilden Park • Berkeley, CA**

**1911 Herschell-Spillman, 4 rows**

Tilden Park, Berkeley, CA 94708

**510-524-6773**

**Knott's Berry Farm • Buena Park, CA**

**1860s Primitive mule-powered**

**1902 Dentzel menagerie, two-level platform, 48 animals**

8039 Beach Boulevard, Buena Park, CA 90620

**714-220-5200**

**South Bay Pavillion • Carson, CA**

**1919 Allan Herschell, 3 rows**

20700 South Avalon Blvd #120, Carson, CA 90746

**310-327-4822**

**Parkway Plaza • El Cajon, CA**

**1926 Allan Herschell "Little Beauty"**

841 Parkway Plaza #230, El Cajon, CA 92020

**619-579-9932**



*The Merry-Go-Round Museum in Sandusky, OH*





Photo by Rick Murphy

*San Francisco Zoo's 1921 Dentzel Carousel was recently named to honor Bay Area philanthropist Eugene Friend. The carousel is one of the last machines constructed by Gustav's son, William H. Dentzel. Built in 1921. The ride recently received a complete restoration by Brass Ring Entertainment.*

**Harper's Ford • Eureka, CA**  
**1947 Allan Herschell, 3 rows**  
 4800 HW 101 N, Eureka, CA 95503  
**707-443-9114**

**Balboa Park Carousel • San Diego, CA**  
**1910 Herschell-Spillman menagerie**  
 1549 El Prado, San Diego, CA 92101  
**619-460-9000**

**Civic Center • Hanford, CA**  
**1939 Spillman, 3 rows**  
 200 Santa Fe Ave., Hanford, CA 93230  
**209-582-0483**

**Seaport Village • San Diego, CA**  
**1895 Loeff, menagerie, 3 rows**  
 In Seaport Village - downtown San Diego  
**619-234-6133**

**Griffith Park Merry-Go-Round • Los Angeles, CA**  
**1926 Spillman Eng/Loeff/Carmel**  
 Griffith Park, Los Angeles CA  
**323-665-3051**

**Golden Gate Park • San Francisco, CA**  
**1914 Herschell-Spillman menagerie, 4 rows**  
 Golden Gate Park, San Francisco CA. Carousel is in east end of park. **415-831-2700**

**W.E.(Bill) Mason Carousel • Los Gatos, CA**  
**1915 Savage Roundabout, 3 rows**  
 Oak Meadow Park, Los Gatos, CA 95031-0234  
**408-395-RIDE**

**Castle Park • Riverside, CA**  
**1907 Dentzel menagerie, two-level platform, 3 rows**  
 3500 Polk Street, Riverside, CA 92505  
**951-785-3031**

**Funderland Park Carousel • Sacramento, CA**  
**1940's Allan Herschell, 3 rows**  
 Land Park Dr., Sacramento, CA. Carousel is on 16th Ave.  
**916-456-0131**



**Bill Mason's 4-row Roundabout in Los Gatos, CA.**





**Balboa Park Carousel in San Diego, CA.**

**San Francisco Zoo • San Francisco, CA**  
**1921 Dentzel/Illions menagerie, 3 rows**  
 1 Zoo Road, San Francisco, CA 94132  
**415-753-7080**

**Yerba Buena Gardens • San Francisco, CA**  
**1906 Loeff menagerie, 4 rows**  
 221 4th St. at Howard, San Francisco, CA 94103  
**415-777-2800**

**Santa Cruz Beach Boardwalk • Santa Cruz, CA**  
**1911 Loeff, 4 rows, 71 Jumpers, 2 Standers, 2 chariots**  
 400 Beach St., Santa Cruz, CA 95060  
**831-423-5590**



**The Children's Museum in Indianapolis, IN**

**Santa Monica Pier • Santa Monica, CA**  
**1922 PTC #62, 3 rows**  
 Santa Monica Pier, Santa Monica, CA 90401  
**310-394-8042**

**Six Flags Magic Mountain • Valencia, CA**  
**1912 PTC #21, 4 rows**  
 26101 Magic Mountain Parkway, Valencia, CA 91355  
**661-255-4100**

**Cheyenne Mount. Zoological Park • Colorado Springs, CO**  
**1925 Allan Herschell Ideal Two-Abreast**  
 4250 Cheyenne Mtn Zoo Rd, Colorado Springs, CO 80906  
**719-633-0917**

**Lakeside Carousel • Auburndale, FL**  
**1909 Mangels-Loeff/S&G/Carmel, 3 rows**  
 International Market World, Auburndale, FL 33823  
**863-665-0062**



**Van Andel Museum Carousel in Grand Rapids, MI.**



**New York State Museum in Albany, NY.**





**St. Louis Carousel, Faust County Park, Chesterfield, MO.**

**Cinderella's Golden Carousel • Lake Buena Vista, FL**  
 1917 PTC #46, 5 rows, 90 Jumping Horses  
 Walt Disney World, Lake Buena Vista, FL 32830  
 407-824-6552

**The Childrens' Museum • Indianapolis, IN**  
 1900 Dentzel Menagerie, 3 rows  
 Museum on NE corner of 30th and Illinois, IN 46208  
 317-334-3322

**Heritage Center Carousel • Abilene, KS**  
 1901 C. W. Parker, 2 rows  
 412 S. Campbell Street, Abilene, KS 67410  
 785-263-2681



**Red River Zoo, Fargo, ND**

**C.W. Parker Carousel Museum**  
 Leavenworth, KS  
 1913 Parker #118, 2 rows  
 1850-65 Primitive Handcrank, 2 rows, suspended swing  
 320 S Esplanade, Leavenworth, KS 66048  
 913-682-1331

**Trimper's Rides & Amusements • Ocean City, MD**  
 1902 Herschell-Spillman Menagerie, 3 rows  
 South First Street & The Boardwalk, Ocean City, MD 21843  
 410-289-8617



**Columbus Zoo & Aquarium, OH.**

Photo by G. Jones





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*Holyoke Merry-Go-Round.*

Photo by David Ross

**Holyoke Merry-Go-Round • Holyoke, MA**  
**1927 PTC #80, 3 rows**  
Heritage Park, Holyoke, MA 01040  
**413-536-9838**

**Van Andel Museum Carousel • Grand Rapids, MI**  
**1928 Spillman Engineering/Loeff Menagerie, 3 rows**  
272 Pearl Street NW, Grand Rapids, MI 49504  
**616-456-3977**

**The St. Louis Carousel • Chesterfield, MO**  
**1921 Dentzel, 4 rows**  
Faust Park, Olive Blvd, Chesterfield, MO 63017  
**636-537-0222**

**New York State Museum • Albany, NY**  
**1915 Herschell-Spillman, 3 rows**  
515 Broadway, Albany, NY 12207  
**518-474-5877**

**Northrop-Grumman Carousel • Greenport, NY**  
**1920 Herschell-Spillman, 3 rows**  
Downtown Greenport, Long Island, NY 11944  
**613-477-2200**



*The Strong Museum again in Rochester, NY.*

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Muller "Indian Pony" style 2nd row prancer, early restoration by Nina Fraley, horsehair tail, c1908.



Carmel stander 2nd row, from Woodland Park, Seattle, painted in Moorish trappings by Wanda Hoelscher, c1910.



Dentzel "Sweet-faced Mare" prancer 2nd or 3rd row, old paint, c1900.



Illions 3rd row jumper from Lake Pontchartrain/Boblo Island, gold mane & horsehair tail, c1915.

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*PTC #18 (above) at the Carousel Center in Syracuse, NY was built in 1909.*

**Central Park Carousel**

**New York City, NY**

**1908 Stein & Goldstein, 4 rows**

Enter park at 59th St. & 6th Ave.

Carousel is approx. 5 blocks on left.

**212-879-0244**

**The Elaine Wilson Carousel**

**Rochester, NY**

**1918 Allan Herschell, 2 rows**

Strong Museum, One Manattan Square, Rochester, NY 14607

**585-263-2700**

**Carousel Center • Syracuse, NY**

**1909 PTC #18, 3 rows**

Carousel Center, Syracuse, NY 13208

**315-466-600**

**Palisades Center Mall • West Nyak, NY**

**1907 PTC #15, 4 rows, 54 jumping horses, 4 chariots**

1000 Palisades Center Drive, West Nyak, NY 10994

**914-348-1000**

**Diederich Carousel • Fargo, ND**

**1928 Allan Herschell, 3 rows**

Red River Zoo, 4220 21st Ave., S, Fargo, ND, 58102

**701-277-9240**



*The C. W. Parker carousel in Abilene, KS.*



**Columbus Zoo Grand Carousel**  
Powell, OH  
1914 Mangels-Illions, 3 rows,  
52 jumping horses, 2 chariots  
9990 Riverside Drive, Powell, OH 43065  
614-645-3400

**Merry-Go-Round Museum**  
Sandusky, OH  
1939 Allan Herschell, 3 rows  
301 Jackson St., Sandusky OH 44870  
419-626-6111

**Jantzen Beach Super Center**  
Portland, OR  
1921 Parker, 4 rows, 72 jumping  
horses, 2 chariots  
1405 Jantzen Beach Center,  
Portland, OR 97217  
503-286-9103

**Cool Springs Galleria• Franklin, TN**  
1950's Allan Herschell Kiddie, 2 rows  
1800 Galleria Blvd, Franklin, TN 37064  
615-771-2128

**Kiddie Park of S.A.**  
San Antonio, TX  
1918 Herschell-Spillman, 3 rows  
3015 Broadway, San Antonio, TX 78209  
210-824-4351

**Smithsonian Carousel**  
Washington, DC  
1947 Allan Herschell, 4 rows  
Jefferson Drive, National Mall,  
Washington, DC 10200  
703-938-9899

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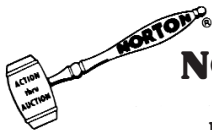
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FEC equipment. Call 517-279-9063  
or email nortonsold@cbpu.com.

**April 7, 2007, 10:00 AM**

Lawrenceburg, IN. Annual Kissel  
carousel and collectible consignment  
auction. Call Bob at 812-839-3255.

**June 23, 2007, 2007, 10:00 AM**

Springfield, IL. 5th Annual Great  
Midwest Carousel Auction. Consig-  
nments wanted. Call 217-529-7777.

### **CONFERENCES**

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Contact Al Noren, 303-779-1090 or  
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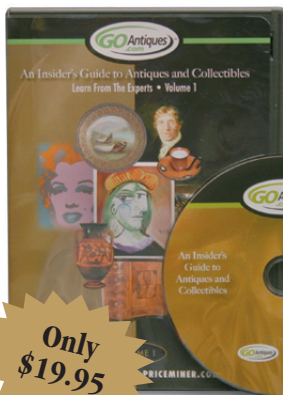




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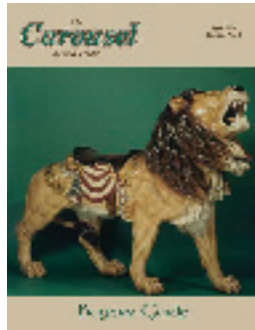
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No need to cut magazine, you may copy this page or send information on separate paper.



# International Carousel Museum Annual Open House

Although they have no carousel running at the moment, they will have many soon. In the meantime, the International Carousel Museum is open year-round and you'll certainly find plenty to see.

They recently hosted their annual open house for their board of directors, members and other guests.

Meanwhile, they are moving ahead with their plans to move into the World Carousel Center. Phase One of this massive project would see seven antique carousels and 800 carousel animals on display in a massive building the length of a football field.

The building is pretty much completed and they are hoping to have the rides and displays installed by this summer.



*Duane Perron shares some of his extensive carousel knowledge with his guests.*



The International Carousel Museum of Art, 304 Oak Street Hood River, OR, is open everyday. Mon. through Sat. 11AM to 3PM and Sun. 12AM to 4PM.

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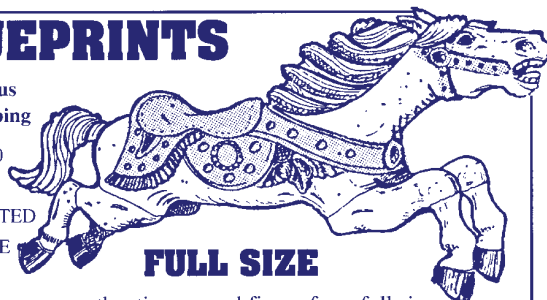
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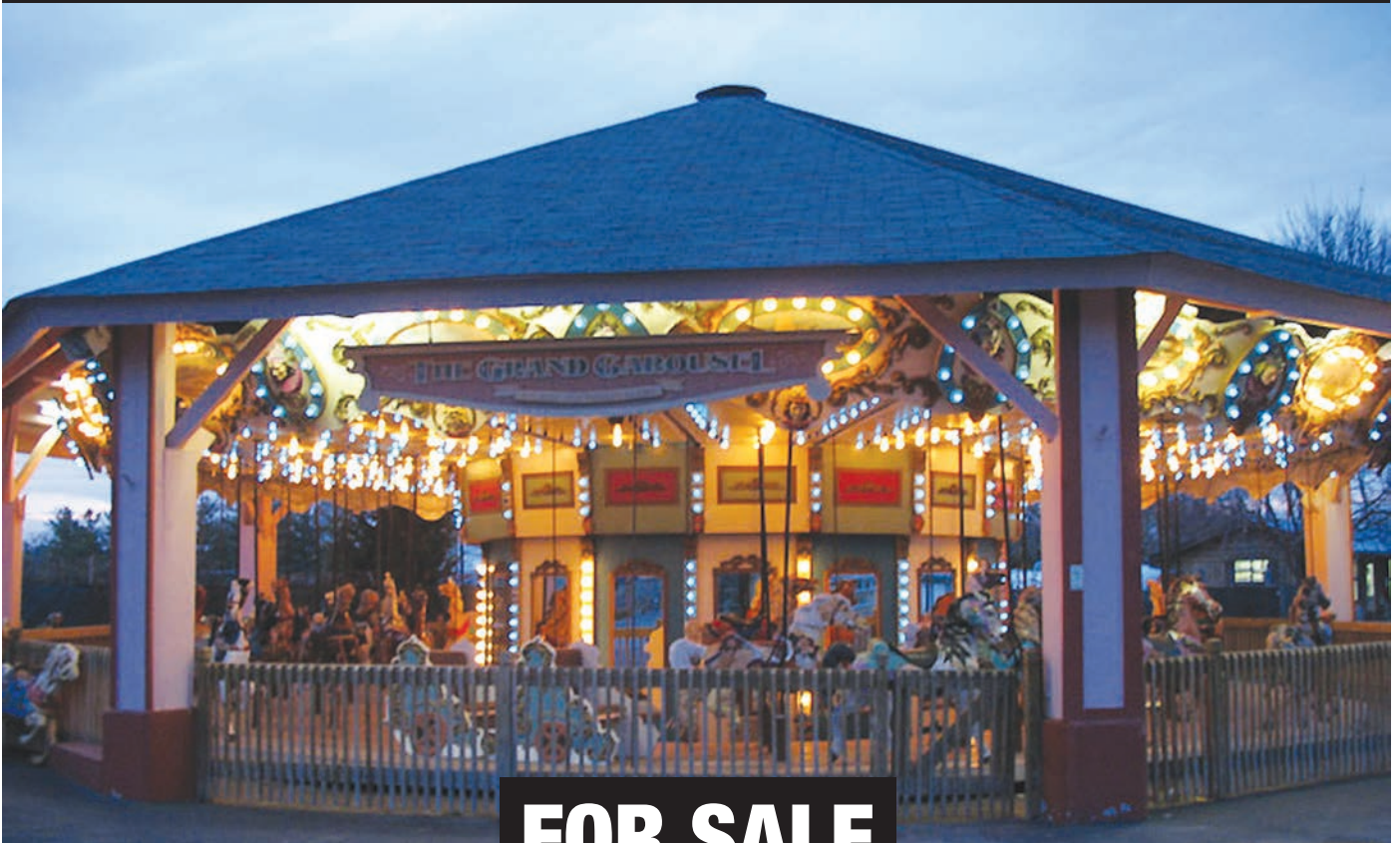




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