



The Carousel

News & Trader

July 2010
Vol. 26, No. 7
\$5.95

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Connecticut - Past and Present**

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Honor of Charles N. Walker**

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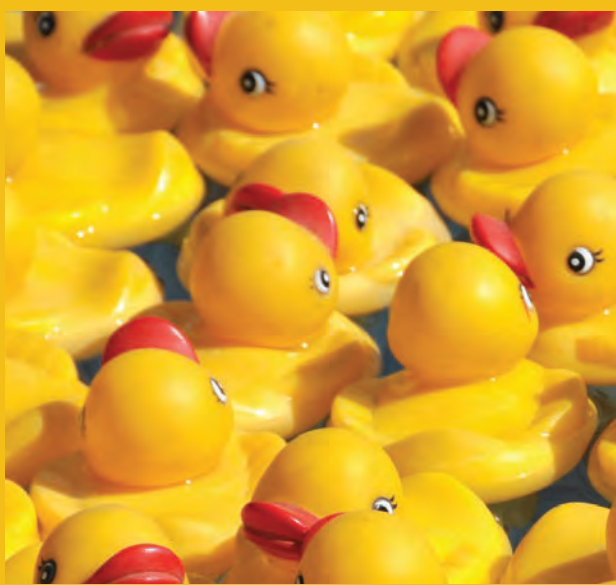
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ON THE COVER:



July, 2010
Vol. 26, No. 7

A row of standers at the Lighthouse Point Park Carousel in New Haven, CT. The beautiful Murphy - Carmel/Loeff machine will celebrate 100 years next season.

Roland Hopkins photo

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From Dan's Desk

Message from the publisher,
Dan Horenberger

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

Sorry for another short Dan's Desk. I'm gearing up for one more cross-country trip to complete work on some major carousels and get them spinning smoothly for the summer.

For those who might not have been following the story on the internet, Jane Walentas has released renderings of the building that will house her carousel, **PTC #61**, in the park beneath the Brooklyn Bridge.

According to Jane, these images are considered conceptual as there are still design issues to be worked out, but it will look like what is shown in these model images.

At night, there is a lighting scheme that will show the horses galloping around in shadow.

The carousel enclosure is being designed by prominent French architect, Jean Nouvel.



Day and night renderings of Jane's Carousel, PTC #61, in its new glass pavilion under the Brooklyn Bridge.



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"Carousels of Discovery"

NCA 2010 Convention

Sept. 21*-Sept. 26

The 2010 NCA Convention will be headquartered at the Ramada Hotel located at the Spokane International Airport in Spokane, Washington.

We are calling the 2010 Convention: "Carousels of Discovery", as we will cross the path the "Corp of Discovery", led by Lewis and Clark, followed across the Inland Northwest 200 years ago.

***Pre-Convention:**

Tues. Sept. 21 2010 - Tech Day

Technical Conference hosted by the Spokane Carousel. Information on the operation, training, restoration and preservation of an antique carousel.

Wed. Sept. 22

Visit the Tri-Cities to view the restored figures of the 1910 Dolle-Carmel-Borrelli Carousel.

2010 Convention

Wed. Sept. 22

Check-in. Kick-off dinner at Spokane's Riverfront Park 1909 Loeff Carousel.

Thurs. Sept. 23

Pass through Silver Valley in Northern Idaho on the way to Missoula, MT, and a visit to "A Carousel for Missoula", 1995 community carved 3-row carousel on an antique frame. After lunch in Missoula, on to the state capital of Helena, MT. Overnight at the new Great Northern Hotel with the 2001 Great Northern Town Center Carousel. Carousels and Carvings mechanism with figures by Ed Roth, painted by Bette Largent. Dinner at the hotel and ice cream at the carousel.

Fri. Sept. 24

To Boulder, MT, and the Jefferson County Fair and Rodeo grounds and a ride on their 1950s Brill hand-cast aluminum carousel. Then, to the Butte Mall, the current location of the Spirit of Columbia Gardens community-carved carousel on display. Then, to the Silverwood Theme Park in Northern Idaho and visit their 1954 Allan Herschell. Dinner in Silverwood and back to Spokane.

Sat. Sept. 25

Visit the Grand Coulee Dam on the Columbia River, the largest hydro electric complex in the Western Hemisphere. On to Republic, WA and the Ferry County Fair Carousel, circa 1895-1900 Armitage Herschell. Lunch and other activities at the new carousel building. Back to Spokane for the annual banquet and preservation fund auction.

Sun. Sept. 26

Breakfast and closing comments.

For more information on the 2010 Convention and great ideas for additional pre-and post- convention stops, visit:

www.nca-usa.org



1909 Loeff, Riverfront Park, Spokane, WA
This "sneaky tiger," is just one of three known to be carved by Loeff and the only one the public can still ride. Gary Nance photos.



1895-1900 Armitage-Herschell, Republic, WA
Ferry County Fair Park Carousel.



1995 Community-Carved/Antique Frame
"A Carousel for Missoula" Missoula, MT
Photo by Donnie Sexton/Travel Montana

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PUBLIC TREASURES

Notes from Marianne...

By Marianne Stevens

Carousel Historian, Co-Author of "Painted Ponies."

Marianne Stevens poses on her prized Loeff carousel at Shoreline Village in Long Beach, CA in the 1990s.



I am frequently asked if there are any special or signed horses left on carousels or if the collectors have gotten all of them. Truthfully, there are lots of these special figures left on operating carousels.

Philadelphia Toboggan Company apparently loved to put their logo on their horses, because they put it on practically every carousel. On PTC #72, they put 16 [signature horses]. No one knows why.

Loeff branded the belly on his figures, boldly proclaiming, "Made by Loeff, Riverside, RI." He used this even after he moved to California. His widow still has the branding iron.

Dentzel rarely signed his carvings. The early lion on Canobie Lake Park's mixed machine in New Hampshire is a rare example.

The Please Touch Carousel has a lead horse with a medallion on his flank with the initials, "W. D." on it – presumably for William Dentzel. These are the only signed Dentzel carvings that I can recall.



Signed "The Artistic Carousel Mfg. Co. Stein & Goldstein, 55 Gerry St., Brooklyn, NY." Gray Tuttle photo



Herschell Spillman signature goat on the Greenfield Village Carousel at the Henry Ford Museum. Photos ca. late 1970s - early 1980s. Marianne Stevens collection.

Also, on Canobie Lake, is a signed Stein & Goldstein horse. There are other signed S&Gs in private collections.

You can find a signed Herschell Spillman goat on the Greenfield Village Carousel in Dearborn, MI.

C. W. Parker let his horse's shoes do his advertising. And since he made so many "Carry-Us-All"s, they did it well.

PTC loved to use their logo and there was a signature horse on almost every machine, so they are not rare.

M. C. Illions apparently liked to put his name on his armored horses because he did it on so many. Perhaps he considered them his best carvings. The the Illions machine at Six Flags in Agawam, MA, has a signed armored horse. It's a beauty.

So you see, there are carving treasures available to the public. Go see them. Ride them!



M. C. Illions signed armored jumper in Agawam, MA.

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Dentzel



Dentzel rabbit from House on the Rock
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Illions



Illions jumper from small carousel at LA County Fairgrounds
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Mexican



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Riding With The Rabbit

By Richard Concepcion

It's been springtime here in New York City. Back on Palm Sunday, the first ride of the season of the historic Cyclone coaster in Coney Island was launched before it was closed again a couple of hours later due to the inclement weather. Like last year, the Cyclone opened without its former host amusement park, Astroland. At least this year, a more viable replacement to Astroland started on Memorial Day weekend. The new Luna Park is being run by Central Amusement International in partnership with Zamperla Rides from Italy, on a site they are leasing from the city for the next decade.

While everybody looks forward to the forthcoming revival of the aging Coney Island resort that this new park will bring, the world famous Brooklyn seaside resort is still much smaller than it was nearly 100 years ago, having been continuously shrunken over the past several decades by often-competing realty, political and commercial interests. Indeed, the remaining landmark rides still standing could be counted on one hand; the Cyclone coaster, the Wonder Wheel, the Parachute Jump and the B&B Carousel. Of those four rides, the PJ hasn't been an operational ride since the closing of its host, Steeplechase Park, back in 1964, so essentially it's now just a tower that has evolved into a mere architectural symbol. Also, until it was threatened with removal back in 2004, the B&B Carousel seemed to elude the public's attention completely, and was not even mentioned in public discussions about Coney Island until it almost went away. Just like in the song "Big Yellow Taxi"... "you don't know what you've got 'til it's gone".

Fortunately the B&B Carousel will eventually return to a new home on the Coney Island boardwalk but even that is now delayed from previously mentioned time goals. They haven't even begun building Steeplechase Plaza yet next to the PJ where the carousel will go. (Meanwhile not too far away over in Nassau County, the Nunley's carousel was sent away to be restored, came back and opened up in it's new museum home in just two years.)

As of this writing, I see no indication that Zamperla will place a carousel in the new Luna Park. Indeed, they apparently haven't offered park carousels in their catalog in recent years, though they did previously. So while we wait for the B&B to come back home, again this season there will be no park-size carousel, either classic or repro, turning on Coney Island. There are only the two portable carousels at Coney today, one an early Chance model next door at Deno's Wonder Wheel Park, and a streamline Allan Herschell around the corner at McCullough's kiddie park...both of these with AH aluminum horses. (Note that Jim McCullough was co-



The B&B Carousel before it was removed from its Surfside Ave. location in 2004. John Caruso photo

owner of the B&B until it was sold to the city as a matter of preservation. The classic Carmel ride almost went on the Guernsey's auction block.) Even last year, there was a park-sized fiberglass Barrango repro carousel running on the former Astroland site as part of the carnival that was operating as Thor Equities' "Dreamland", and that ride lasted well short of the full '09 season.

Going back through the history of Coney Island, at one point there were at least a dozen hand-carved carousels, all turning at the same time along Surf Avenue, some even within site of each other. Eventually that number dwindled down to a lone ride, left on the wrong side of Surf Avenue, until it was moved out from that storefront in 2004.

So, where have all the horses gone? When will they come back? Will more follow them back, too?

Borrelli Article Correction -



Dear Roland,

In the article about M.D. Borrelli's carousels, the four pictures at the top of page 33 in the May issue are from Playland in Ocean City, New Jersey, not Maryland.

– Richard Concepcion

RTRabbitNY@aol.com

Dentzel Pig Rocker



Dentzel carousel pig on antique rocking mechanism.

Dear CN&T,

We inherited this Dentzel carousel pig on rockers from our cousin when her dad (our uncle) past away. My husband forgot about it all these years but remembers riding it in his uncle's basement in San Francisco around 1955 when he was five years old. How long before that Uncle Henry had it is beyond us. We should have inquired a long time ago where it came from and how he got it, but we never did. Jim Smock of Santa Barbara, a very nice man, gave us some information on its past. Seems like it came from the Golden Gate park carousel in San Francisco.

In the '50s, my husband thinks it had back legs. We cleaned out Uncle Henry's shed in the basement when we moved it to Concord, CA, but could not find them.

Seems like everyone we've come in contact with has been really nice and helpful. Any information anyone has would be appreciated. Thanks in advance,

– Judy and Dominic Gallwitz, Concord, CA.

Hi Roland,

It certainly is a Dentzel pig and it is mounted on the same rocker base that my Heyn jumper from Golden Gate Park has on it. Some of the animals were moved into the Fun House and were placed along the side walls. The rocking mechanism let the animals' rear legs bang the walls and so they were cut off to avoid this. My pony also had his legs cut off - poor boy. New legs could always be made for the pig if so desired. Good call on Jim Smock's part.

– Lourinda Bray

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The Story of “Charlie” the Giraffe Restored in Honor of Charles N. Walker



Bits and pieces of the PTC giraffe.

By Anita W. Hoffman, Charles Walker's sister

Special to The Carousel News & Trader

This is the story of how bits and pieces came together to make a beautiful, historic carousel animal. The pieces had been hidden for years in Griffin, GA, in the care of the late Charles N. Walker, who died October 7, 2007. I am told that a long time ago, several folks bought some “junk” carousel parts from an old carousel that was being discarded. The junk pieces were divided three ways, with Charles getting the giraffe pieces. Thus begins the journey of “Charlie” the giraffe.

The giraffe parts were discovered in 2008 in a trailer storage truck in Griffin GA. One could hardly tell that the parts were possibly giraffe parts. The parts were taken to the carousel horse hospital in Soddy Daisy, TN. I mean they were taken to Charles' friend, Bud Ellis, the modern day master carver, at 'Horsin' Around'. Bud was able to do research, and found that indeed the parts were from an early PTC carousel giraffe.

The reference information by Bud Ellis was taken from the book *Fairground Art*, pages 96 and 97. His research concluded that the parts were from a very early PTC giraffe. On page 96 of the book is a close up of an eagle under a tiger saddle. On this 1907 PTC machine, the photo shows an eagle threatening to take wing.



Giraffe after restoration and reconstruction..

Charles' giraffe saddle had the same eagle carved on the back of the saddle. Page 97 of the book shows a very old giraffe from the same time period. The design and structure of this animal closely resembled the giraffe to be restored.

Bud estimated that forty percent of the animal would have to be replaced for the restoration. Bud felt the source of the information was strong enough to restore this beautiful carving of the giraffe.

Work began on the giraffe in the fall of 2009. With Bud's artistic genius, the giraffe took form. By the end of the restoration, a beautiful carousel giraffe emerged. I named the giraffe “Charlie” in honor of Charles N. Walker, my brother.

Since the beginning of the restoration I have been trying to find out which carousel carried this beautiful animal. After contacting several members of the National Carousel Association, I finally contacted Charles' friend, Jo Downey, Project Director at the Kit Carson Carousel and Museum. Jo told me the story of the junk carousel pieces and said the giraffe most likely came from PTC #5. She sent much information about carousel giraffes including a factory photo (from the Stevens Collection) of a giraffe on a carousel from around the same time period. And there, in the photograph, was a magnificent giraffe standing tall in all his glory. What a wonderful feeling to see this giraffe stand-



Anita Hoffman with "Charles" the giraffe at Bud Ellis' Horsin' Around studio in Tennessee.

ing there ready to start his life of giving joy to all who would soon ride the carousel.

So, to make a perfect ending to my story, I hope to find a photograph of "Charlie" the giraffe on his PTC #5 carousel. Research shows this carousel was located in Milwaukee, Wisconsin for many years. If I can discover this photo, then my story of Charlie the giraffe will be complete. I can truly say "What goes around, comes around."

– Anita Walker Hoffman
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Carousel Calendar

SPECIAL EVENTS

July 24, 2010

Historic Carousel Rides. **Willowbrook Museum, ME.** Ride the 1894 Armitage Herschell steam carousel. For information, (207) 793-2784 or www.willowbrookmuseum.org.

July 25, 2010

National Merry-Go-Round Day. The little known holiday was created to honor the 1871 carousel patented by William Schneider of Davenport, IA, considered the inventor of the modern carousel according to the U.S. patent office. Of the thousands of beautiful carousels carved in the late 1800s and early 1900s, there are less than 200 operating today. It's a great time to support your local carousel.

Through Dec. 31, 2010

Sandusky, OH. "Wild!" is the Merry-Go-Round Museum's 2010 Exhibit and will display rare carousel animals from several nationally known private collections. "Wild!" kicks off the museum's 20th birthday celebration with additional events planned throughout the year. For information, call (419) 626-6111 or visit www.merrygoroundmuseum.org.

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July 17-18, 2010

Band Organ Rally. Merry-Go-Round Museum, **Sandusky, OH.** Information, (419) 626-6111, or visit www.coaa.us.

July 29-31, 2010

MBSI Mid-Am Rally. Lake County Historical Society, **Painesville, OH.** Visit www.coaa.us for more information.

September 4-5, 2010

Band Organ Rally. Living History Farms, **Urbandale, IA.** Visit www.coaa.us for more information.

SEND US YOUR EVENTS!

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Carousel News & Trader Forum

Hey, Hey, It's A Looff!



The Monkees aboard the Belmont Park Looff in 1966.

CN&T reader, Tammy Mondschein, began an email quest a couple of months ago, after discovering a photograph of The Monkees on a carousel. The photo was on a Monkees trading card listed on eBay. In the small, dark and fuzzy photo, all that could be clearly made out is that the boys were on a carousel, riding a camel.

Being a huge Monkees fan, Tammy discovered that the carousel picture was from an episode of The Monkees television series in the 1960s. Further investigation showed that other cards in the series included The Monkees riding bumper cars, and this one on the chariot. Even before this clear chariot picture surfaced, Lourinda Bray identified the camel as a Looff and had a hunch that it might be Belmont Park in San Diego. Tammy found the episode in her collection, the pilot episode titled "Here Come the Monkees", which shows the Looff carousel as well as a sign over the roller coaster identifying "Belmont Park".

The Belmont Park Looff carousel was broken up and sold at auction in 1977, long before the CN&T existed.

"Well, now my next thing," says Tammy, "is that I would love to have photos of the original carousel as well as photos from that era of the park. If anyone has some, is there any way I could get copies? I'd gladly pay for them. Any help would be appreciated."

Speaking of chariots, it was Tammy who so quickly responded to John McKenzie's inquiry for photos of his chariot side in the last issue. If anyone has any old Belmont Park photos they can share with her, she can be reached via email at peterandtammy3@msn.com.

Letters to the Editor

Teddy Roosevelt Stander



This beautiful Dentzel is looking for a new home.

Dear Roland,

I'd like to respond to Marianne Stevens' article in your March issue regarding the Teddy Roosevelt Carousel. I own Marianne's "favorite horse on the carousel", a white stander. Of special interest is a very delicate "jester" face carved on the chest of the horse; it is very handsome. Other features are a double eagle saddle and beautifully, deeply carved mane.

I purchased the carving at the absolute top of the carousel market. My records indicate that was twenty years ago, and I paid more for the single horse than the \$21,000 she paid for the entire carousel.

Ill health has necessitated me to decrease my collections. If any reader would be interested in giving it a new home, please contact me. I may be willing to sell for the best offer.

— Aaron Shirley
Lancaster, PA
aarons@localnet.com



Double eagle saddle (left) and jester head on the chest.

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LETTERS TO THE EDITOR

Beech Bend Dentzel at Joyland or Early PTC?



Dentzel ribbon horse at Beech Bend.

Dear Roland,

In reference to the article "Final Spin for Dentzel Carousel at Beech Bend Amusement Park", published in the August 2009 CN&T, the carousel pictured in the article did not originate from Joyland Park in Lexington. The one in Lexington had a single level platform. A plaque above the door leading to the motor room read, "Built by The Philadelphia Toboggan Company 1904". Additionally, as best as I can recall, it did not quite have the variety of animals cited in the article. It had four rows of pairs of horses, spaced in quadrature around the platform, that "galloped" as the platform rotated. There were no mirrors present on the one at Joyland.

It is my understanding the Joyland Park carousel was never re-assembled at Beech Bend, as one already existed at the time. Rather, the Joyland carousel was resold by Garvin to (hear-say) the owner(s) of Circus Circus in Las Vegas. Perhaps David Garvin, Charles Garvin's son, may have a better memory. David Garvin owns/operates Camping World, Bowling Green, KY.

My memory of Joyland Park stems from the fact that my parents were park managers and we lived on the property until 1955. Garvice Kincaid, who owned the park, and my mother were brother & sister.

***– Regards, Walter Norris
Lexington, KY***

Beech Bend & Joyland Reply:

Dear Roland,

Thank you for giving me the opportunity to do more research and answer Mr. Norris' letter.

I believe Mr. Norris is referring to my Beech Bend article that was published on pages 37-41 of the August, 2009 issue of the CN&T.

I do not know where the Beech Bend Dentzel carousel originated. Tolchester, MD, is the first location that I am aware of, with it being there from the 1950s or earlier to about 1962. The written history of Beech Bend park says that the 1960s was the era when many of the rides were added. After the death in 1979 of Beech Bend's owner, Charles Garvin, the park closed. His family sold the park to a group of investors, who sold the wooden animals to Carousel Midwest in North Lake, WI, who advertised them in their spring 1981 catalog. I was there to help unload the animals and to pick up my horse. This is when the information from the investors about the Dentzel carousel being at Joyland was passed on. I have never had any information about a PTC carousel being at Beech Bend.

According to the Philadelphia Toboggan Company factory list of carousels that they built, which was published in *A Pictorial History Of The Carousel* by Frederick Fried, carousel # 9 was built in 1905 and installed in Euclid Beach, Cleveland, OH, later going to Laurel Springs, Hartford, CT, and back to PTC in 1925. It was then renumbered #74R and in 1926, it went to Mt. Gretna, PA. After returning to the factory and being renumbered #86R, it was sold to Joyland Park, Lexington, KY. The copyright date of the book is 1964, and there was no further information listed for this carousel.

PTC didn't build a 4 row carousel until #15, which was produced in 1907. This is the one that our children rode in south-eastern Wisconsin. The May, 2007 CN&T has the story and photos of this carousel.

The June, 2010 CN&T has photos and histories of the PTC carousels, including photos of the #9 carousel and the lion, but that history changes from the PTC company history after Mt. Gretna, PA. The 1906 PTC # 11 is also listed as being at Joyland in 1916, and at Circus Circus in the 1970s.

I hope that you will read the histories of carousels numbered 9, 11 and 13 carefully, and if you can add any information, it would be welcome.

Thank you for reading my article.

– Leah Farnsworth
Menomonee Falls, WI

If anyone has an additional information on the Joyland carousel, please send it along to The Carousel News or email to info@carouselnews.com.



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LETTERS TO THE EDITOR

PTC History Story Comments and Corrections



PTC #70 lead horse, still in park paint with the #1 taped to its head, at Sorensons' Carousel Midwest in Wisconsin in 1980.
Joan Cole photo

EDITOR'S NOTE: We received great accolades for our June, 2010 issue featuring the history of the PTC carousels. As the authors knew, with such a great undertaking of historical research spanning decades, there would be some errors and clarifications as more information surfaced. Here are our responses to the article and some clarifications on the list.)

PTC Updates, #41 and #70

Dear Roland,

I really enjoyed the June, 2010 Issue of CN&T with the PTC histories. I hope that people will add information to some of the gaps in the history of a few of these carousels. I have additions to #41 & #70.

PTC #41 history leaves a question as to the date of dispersal. If I may add more history, both of the dates are correct. Some of the jumpers were sold on the East coast in 1978, after the carousel was sold to Ferren & Ramagosa. A few standers and many jumpers were sent to a Wisconsin dealer, where I purchased one in January, 1979. After keeping several of the best horses until 1983, the Ferren collection was offered at Guernsey's Auction on Oct. 19, 1983. Some of these horses had been restored in Wisconsin.

The article about PTC #70, CN&T Feb. 2007, ended by saying that the horses were sold at auction. The June, 2007 issue carried photos and my story of the sale of the carousel. I saw in the June, 2010 issue that it is still listed as sold at auction. The carousel was dispersed, but not sold at auction. The horses, paintings, and trim were bought by



Leah and Peter Farnsworth's outer row PTC #70 stander restored. Leah's horse was numbered "8" when the machine was broken up, assumably meaning it was positioned seven spaces behind the armored lead horse. Leah Farnsworth photo

a dealer and shipped to North Lake, WI, (after being mistakenly delivered to the port of North Lake, IL, on their voyage from Montreal, Canada by ship). The figures, trim and art were dispersed among three dealers and then sold off individually.

I am enclosing a photo of our restored horse from #70. The factory brass tag on the left side is stamped Row #1, Number 199.

– Leah Farnsworth

Dear Roland,

I think this is probably the most detailed and up-to-date list of the history of PTC carousels yet. What's most interesting are the facts about all the non PTC carousels and figures that were refurbished or used at PTC even after they stopped producing carousels of their own. There are many facts about PTC carousels that I'm sure no one knew until now. I doubt if the list will ever be one hundred percent accurate, since many facts about some carousels are lost forever, but as of now, this will do nicely. There are some minor mistakes, like PTC #69 being in Doer Lee, NJ, which is actually Fort Lee, NJ, and #52 actually burned in Long Island City which is in the borough of Queens, in New York City.

It's amazing what a team of diligent researchers can come up with when working together. Very glad you gave credit to everyone involved. They definitely deserve all the praise they can get.

– John Caruso



PTC archive photos of PTC #41, first installed at Ross Farms near Pittsburgh, PA. Below the original building in PA.

Regarding John's comments,

On PTC #69: Doer Lee vs. Fort Lee. This likely was a typo. Don't know how we missed it.

On PTC #52: We said Long Island. I guess it would have been more correct to say Long Island City. Queens, including Long Island City, is actually on Long Island. So, we weren't too far off.

Also, I have just been going over some possible corrections to my PTC books based on the information in the CN&T article. In looking at the entry in the article for PTC #15 on page 26, it indicates there are 57 jumpers. I think the article I submitted said that there are 54 jumpers. The NCA census also says 54 jumpers.*

– Richard Gardner

**(The correct number is 54 jumpers on PTC #15).*

Hello Roland,

I'm loving the issue on all the PTC carousels. Of course the first one I turned to was #33 here in St. Paul, MN, shown on page 31. You will probably hear this from other sources, but there are a couple of corrections to the information.

We have 68 horses and they are all jumpers. Not a stander in the bunch.

And it was in 1988 that Our Fair Carousel, Inc. purchased the carousel. For confirmation, refer to our web pages:

<http://www.ourfaircarousel.org/aboutcarousel.html>

<http://www.ourfaircarousel.org/history.html>

On Dec. 10, 1988, after extensive negotiation, Boehm and Peterson traveled to New York and completed the purchase.



A point of interest:

The pony featured in the Guernsey's ad on page seven of the June 2010 issue is from PTC #33; our pinto pony before it was restored to its original appearance. It's the only horse on the carousel that isn't a dapple grey.

A beautiful issue, one I will enjoy for a long, long time. Thanks for all you do to keep us so well-informed.

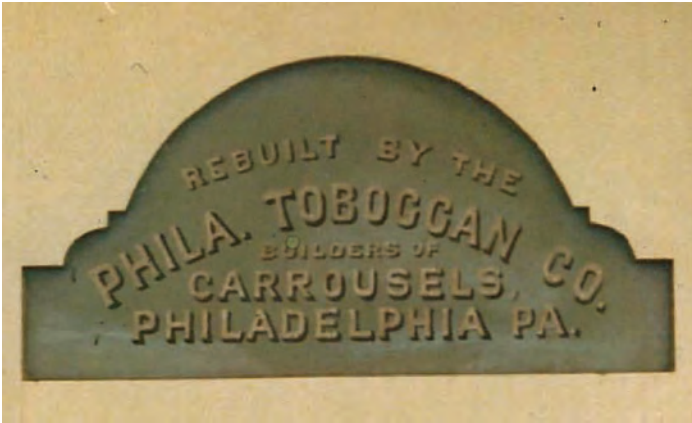
– Francy Reitz, Volunteer
Cafesjian's Carousel (PTC #33)

Dear Barbara,

"I know in Fred's book, he stated for PTC #88RB, "Destroyed by fire in 1944". But, in David Francis' book, "Wildwood by the Sea", page 135, with a night photo (from the Wildwood Historical Society), it states, "On Christmas Day, 1943, the wonderful Ocean Pier was completely destroyed by fire."

– Dick Bowker

PTC Comments and Corrections - Gray Tuttle



Hello Barbara,

I found a photo of the PTC #77R drive enclosure on our Murphy-Nunley Rockaway Beach machine in 1970. You may use the photo in your follow-up article.

We bought it from Mr. Karst at Forest Park, Hanover, PA in the spring of 1970.

For some reason, the enclosure did not go with the Forest Park-Astroworld machine when it was sold.

Our machine was misidentified in a couple of articles because of the "Rebuilt by PTC" panel on the enclosure.

– Gray Tuttle



The PTC #77R drive enclosure on the Murphy-Nunley Rockaway Beach carousel in 1970. Gray Tuttle photos

Additional PTC Information from Gray Tuttle...

PTC #14 – The carousel was sold to me in 1979. From 1979 to 1987, Ghost Town had a Parker. The park closed in 1988. I retained the outside row figures from #14, two chariots and a rim section. The remainder of the carousel was sold off. I still have hopes that the outer row will be used in the future on a working carousel. The rim piece can be used for duplication of #14's original rim.

PTC #39 – In 1966, when the Grand Strand Amusement Park at Myrtle Beach, SC, was being developed, Jimmy Martz, from PTC, was the construction foreman in charge of installation of a PTC coaster. PTC #39 was supposed to be installed at Myrtle Beach at this time. The deal fell through and Martz and #39 went onto his next job at Lake Winnepesaukah, Rossville, GA, where he also installed a PTC coaster and the carousel.

PTC #46 – The roman chariots from #46 are on the Disneyland Paris carousel.

PTC #77R – In 1970, I bought #77R's central housing section from August Karst. It was used on the Tuttle-owned Nunley/Murphy carousel at the Grand Strand Amusement Park, Myrtle Beach, South Carolina. (Formerly at Rockaway Beach, Rockaway, New York) The Rockaway frame and #77R section are in storage in Knoxville, TN.

(See www.astroworldpark.com/Carousel.htm for more information on the history of PTC #77R).

PTC #87 – In the early 1980s I brokered the sale of the horses from #87, the Casino Carousel, at Asbury Park, NJ. At that time, I made molds of outside row horses and inside row Herschells as replacements. #87's frame and the fiberglass replacements are at the Family Kingdom Amusement Park at Myrtle Beach, SC. (An interesting coincidence).

– Gray Tuttle
Myrtle Beach, SC

Available from the Author
ra-gardn@pacbell.net

PTC Books

By Richard Gardner

These limited-edition books were published by Blurb.com on-demand. A volume publisher is needed in order to bring down the price.

Lighthouse Point, Bushnell Park and Lake Compounce Top the List

The Magnificent Carousels of Connecticut - Past and Present



Prepared by The New England Carousel Museum

With updates and additions by The Carousel News & Trader

Connecticut is rich in carousel history with 13 carousel-related locations in the state at this time. Four locations host antique carousels, while eight have reproduction carousels or new creations that are open to the public on a regular basis.

Many visitors to Connecticut, as well as residents, are unaware of the opportunity to see and ride these fabulous works of American folk art. They include one museum - The New England Carousel Museum in Bristol and four antique carousels: Bushnell Park Carousel in Hartford, Lake Compounce Carousel in Bristol, Lighthouse Park Carousel in New Haven and Sound View Beach Carousel in Old Lyme.

The state also has eight reproduction carousels or new creations that include the Danbury Fair Mall Carousel, Lenny & Joe's Carousel in Madison, Quassy Amusement Park in Middlebury, Lake Compounce kiddie carousel, Beardsley Zoo Carousel in Bridgeport, Ocean Beach Park in New London, Pilgrim Furniture Store in Southington, and the Buckland Hill Mall Carousel in Manchester.

Bushnell Park outside row Stein & Goldstein canteen jumper above. Carmel stander from Lake Compounce below.
Roland Hopkins photos





Illions figures on display at the New England Carousel Museum include a signature jumper and the Lincoln portrait horse featured on the cover of the May 2010 issue.

The New England Carousel Museum (NECM) has created a carousel trail through Connecticut, entitled *The Magnificent Carousels of Connecticut*. The purpose of the CT carousel trail is to promote the existence of carousels in the state, elevate awareness about the history and art of the carousels, promote cultural heritage tourism in the state and help stimulate attendance at these attractions that in turn will increase revenues.

The Carousel Trail has exhibits with full-size reproduction carousel horses displayed at the Connecticut Tourist Information Centers in Danbury and North Stonington, and one that moves around the Greater Hartford area. The exhibits show a map of Connecticut identifying the existing carousel locations and the over 40 locations of the extinct carousels. The exhibit is intended to target both out-of-state visitors coming across the Connecticut borders as well as residents. *Take Your Family For a Spin* is the underlying theme. NECM presented this carousel trail to wake up Connecticut to the fact that they have treasures in their communities that need to be preserved and protected. Another



The Lighthouse Point Carousel and the building housing it are both on the National Register of Historic Places.

goal of the NECM is to help create and educate the next generation of carousel lovers.

A colorful brochure accompanies the exhibits, and was sent to all of the tourist information centers in the state as well as to all of the carousel locations for distribution.

The first hand-carved carousels appeared in the United States in the middle of the 19th century. The carousel quickly gained popularity and thousands of carousels were created between 1880 and 1930. These beautiful creations became the centerpieces for the hundreds of amusement parks that sprung up in cities and resorts across the country. Unfortunately, depression crippled the country by the early 1930s and many carousel producers were forced to cease production. The "Golden Age of the Carousel" had come to an end.

There are now less than two hundred antique wooden carousels left operating in this country. They are an endangered species. If we do not support and protect these unique treasures, it is possible that this important piece of Americana could all be gone in our lifetime.

For more information on the New England Carousel Museum, see the May 2010 issue of the CN&T or visit them at www.thecarouselmuseum.org



The 1893 Murphy Bros. carousel at Lake Compounce relocated within the park to make room for new rides in 2003.



The 1914 Stein & Goldstein Bushnell Park Carousel has been in Hartford since 1975.



71 horses in all populate the Lighthouse Point Carousel.

Lighthouse Point Park Carousel

1911 Murphy Bros. - Carmel/Looft

The Lighthouse Point Park Carousel is located on the water in New Haven. The carousel was assembled in 1911 by the Murphy Brothers in their Savin Rock workshop. The large four-row carousel has 71 horses and 1 camel that were carved by Charles Looft and Charles Carmel. It also has two dragon-sided chariots on its 60 foot platform.

The carousel has operated at its current location since 1916. It was purchased by the city of New Haven in 1927.

For many decades, a ride on the carousel was the highlight of a day at New Haven's Lighthouse Park. Hurricanes, age, and gradual deterioration from the seaside location caused the carousel to eventually close down, and the building was boarded up in 1977. The figures were removed from the carousel and placed in storage, and the Wurlitzer band organ fell silent.



It is hard to imagine this beautiful carousel boarded up, but it was in the late 1970s.



The lone menagerie figure, a standing camel attributed to Looft.



Elaborate trappings adorn each horse at Lighthouse Point, not just the outer rows.



A row of four jumpers in soft pastel colors.





1911 Murphy - Carmel/Loeff
Lighthouse Point Park • New Haven, CT
Roland Hopkins photo



Each of the 71 Carmel and Loeff horses are so expressive it is difficult to choose a favorite. Roland Hopkins photos

In late 1980, the mayor of New Haven appointed a group of citizens to investigate ways to restore the carousel with private funding. The group of dedicated volunteers joined together to reclaim their piece of New England heritage. In 1983, the carousel, and its clerestoried pavilion, were placed on the National Register of Historic Places. The city of New Haven, which purchased the carousel in 1927, allocated funds to rehabilitate the neglected building. An "Adopt-A-Horse" program was developed to help pay for restoration and an endowment fund was established at the Community Foundation for Greater New Haven to build a reserve for the future and the carousel was re-opened.

The carousel and building restoration is an ongoing process especially for carousels located right on the ocean. The Lighthouse Point Carousel is beefing up their regular



Our cover horse, an early Loeff with an angel behind the saddle.



A long, flowing mane on this handsome Carmel jumper.

annual restoration efforts in preparation for the carousel's 100th birthday to be celebrated next year.

In addition to fundraising efforts, the carousel generates a great deal of revenue from private parties, weddings and other events.

For information visit www.cityofnewhaven.com or call (203) 946-8327.



One of two Carmel dragon chariots on the carousel.



Although nearly a century old, the Lighthouse Point carousel pavilion could be a model for modern carousel buildings, with its open design; a perfect spot for weddings and other functions bringing much needed revenue to the carousel.



This beautiful row of jumpers will celebrate their 100th birthday along with the carousel in the spring of 2014.

Bushnell Park Carousel

1914 Stein & Goldstein

The Bushnell Park Carousel, located in Hartford, was created by Solomon Stein and Harry Goldstein, owners of the Artistic Carousel Company of Brooklyn, NY, in 1914. The carousel features 36 jumper horses, 12 standers, two chariots, and a Wurlitzer 153 band organ.

In the carving style of Stein & Goldstein (S&G), the horses are large, expressive animals with their ears pinned back, their eyes wide, nostrils flared and in some instances, their tongues hanging out.

Bushnell is one of only three S&G carousels left in operation in the U.S. that still provides rides for the public.

The carousel operated in Albany, NY, until 1940, when it moved to Meyers Lake Amusement Park in Canton, OH.



Large buckles are a signature of the S&G carvings. The yellow tag begs riders not to use the legs as step-ups.



Scenery panel touts "Stein & Goldstein, The Artistic Carousel Company, Brooklyn, New York, 1914".



Outer row jumper. Roland Hopkins photos

In 1974, Hartford's Knox Foundation brought the carousel to Bushnell Park as part of the revitalization of the downtown area.

The New England Carousel Museum received the management contract to oversee the historic Bushnell Park Carousel in 1999.

See the May 2010 issue of CN&T for more on the restoration and operation of the Bushnell Park Carousel.

For information, visit www.bushnellpark.org.



One of two elaborate chariots with the Wurlitzer behind it.



Early Loeff stander with lion's face behind the saddle.

Lake Compounce Carousel

1893 Murphy - Carmel/Loeff/S&G

The Lake Compounce carousel is located in Bristol at the theme park which is America's oldest amusement park, dating back to 1846. In 1909, the park purchased this carousel, a used machine already 18 years old at the time. Lake Compounce paid \$10,000 for the machine which was opened to the public on Memorial Day, 1911, and which still operates there today. The carousel was built by Timothy Murphy of Savin Rock who populated the machine with figures from Charles Carmel, Charles Loeff and Solomon Stein and Harry Goldstein. The carousel has 48 horses, one goat, two chariots, and a Wurlitzer 153 band organ.

The first amusement ride at Lake Compounce was an eight seat Dare wheel, a 20-foot-high early version of the Ferris wheel.

By the early 1900s, the Lake grew into a major entertainment center, due in part to the expansion of the trolley line.

Over the years, the park hosted a number of famous performers including Orson Wells, Harry Houdini, Benny Goodman and Frank Sinatra.

As new forms of entertainment gained popularity, the park, like so many others, saw a steady decline in the 1970s.



Dragon chariot with prancing goat and Wurlitzer 153 band organ in the background.



Loeff stander with eagle behind the saddle.

In 1985, the Hershey Company purchased the park, and attempted to turn the park into a major amusement center. It was during this time that the carousel underwent a major restoration. Hershey quickly sold the park, and between 1986 and 1996, the park was operated by four different owners. Kennywood Entertainment of Pittsburgh, PA, purchased the park in 1996. Since 1996, more than \$50 million has been invested in new rides and attractions, including moving the carousel from its original site and constructing a new pavilion for the carousel in 2003.

See our feature on Lake Compounce in the August 2008 CN&T or visit www.lakecompounce.com.

Lake Compounce's First Carousel

US Merry Go Round Co.

Before the spiffy new (used) carousel opened at Lake Compounce in 1911, there was an older ride that operated from 1895. The carousel was made by The United States Merry-Go-Round Company of Cincinnati, OH. The primitive ride had 12 stationary horses.

A horse from this carousel was the first piece donated to the New England Carousel Museum in 1985. It is said that the horse was rescued from the trash after a Lake Compounce Park employee took it home.



Early Loeff stander with mermaid behind the saddle.



This antique Allan Herschell, completely restored last year, has been spinning at Sound View Beach since the 1960s.

Carousel at Sound View Beach

Allan Herschell/Half-and-Half

The Carousel at Sound View Beach in Old Lyme is a Country Fair Style carousel built by the Allan Herschell Co.. Known as a half-and-half, the carousel figures are constructed of carved wooden bodies and cast aluminum legs and heads. There are 20 jumper horses and two chariots on the ride and it is just one of two carousels in Connecticut with an operating ring machine.

According to the current owners, the carousel has been operating at Sound View Beach since the late 1960s. The ride was shipped from Florida to replace a prior carousel that had operated in the location since 1948.

The Vowles family purchased the ride in 1987 along with an adjacent beach store and ice cream shop. Last year the carousel was completely refurbished with all new bearings, a computerized motor and new lighting and paint.

The ride is open summer evenings from 7 - 9 p.m., the perfect spot for an ice cream, a ride and a stroll on the beach.

Beardsley Park and Zoo Carousel

1950s Allan Herschell/New Figures

Bridgeport was once the home of a large amusement park called Pleasure Beach, also known as Steeplechase Island between 1904-1914. The park had a large carousel built by Timothy Murphy, with horses carved by Charles Carmel and Marcus Illions. After the failure of the park, the city planned to restore the carousel and operate it at the zoo. Problems with the mechanism forced them to change plans and instead, many of the original wooden horses are on display and a new carousel has taken its place.

A beautiful Victorian building houses the new carousel.

Installed in 2005, the new wooden carousel consists of animals carved by Carousel Works from OH on a 1950s Allan Herschell frame.

The carousel has thirty three animals. It is a menagerie ride, including a bamboo chomping panda bear.

For information, visit www.beardsleyzoo.org.



Sea dragon aboard the Chance carousel at Lake Quassy. Ron Gustafson photo

Lake Quassy Carousel

1985 Chance Morgan Rides Co.

The historic amusement park opened on Lake Quasapaug in Middlebury in 1888. It began as a picnic grove where clambakes were a specialty. An original wooden carousel made by E. Joy Morris in 1900 arrived at Lake Quasapaug in 1937, along with paddle boats and a new picnic grove. The carousel's menagerie consisted of lions, tigers, zebras, deer, two sea dragons and many horses.

The park owners auctioned off the antique carousel in 1985 and replaced it with a modern ride, made out of fiberglass, built by Chance Morgan Rides.

The new carousel is also a menagerie ride consisting of a variety of animals including a replica of the original dragon.

For information, visit www.Quassy.com.

Ocean Beach Park Carousel

Theel Carousel Company

Ocean Beach Park, located in New London, has a cast aluminum carousel created by Theel Carousel Co., with 30 horses and 2 chariots. It was installed in April, 2000.



Beardsley Zoo carousel, a restored Allan Herschell frame with new carvings. Carmel jumper from the Pleasure Beach original carousel on display in the foreground.

Shannon Calvert photo



William Dentzel, III carousel at Lenny & Joe's Fish Tale Restaurant. Photo courtesy of Bill Revill, Meriden, CT. Bill is a photographer and painter. See his work at www.billrevill.com.

Lenny & Joe's Fish Tale Carousel

1999 William H. Dentzel, III

The carousel at Lenny and Joe's Fish Tale in Madison is a new carving created in 1999 by William H. Dentzel III, a descendent of one of America's first carousel makers, Gustav Dentzel. The carousel has one row of figures that are not on poles but are suspended from chains and swing out when the carousel is started.

Figures include one stander horse and eight menagerie figures including a cat, a hippocampus, a whale, and one chariot featuring a large lobster.

It is one of only two carousels in Connecticut with an operational ring arm which dispenses brass rings.

Nicknamed "The Magical Charity Carousel", the ride is a joint charitable venture of the Madison and Westbrook Lenny & Joe's Fish Tales restaurants and has raised \$605,000.00 in 11 Seasons. For information, visit www.ljfish tale.com.

The Shoppes at Buckland Hills

2003 Barrango Carousel

This fiberglass carousel designed by Barrango in San Francisco, CA, operates in the Buckland Hills Mall in Manchester. Installed in 2003, the carousel is circus themed with elephants, lions and tigers intermingled with horses.



Lake Compounce kiddy carousel built by Chance Morgan and installed in the mid 1980s.

Lake Compounce Kiddle Carousel

Chance Morgan Ride Co.

This modern carousel is made of fiberglass and was created by the Chance Morgan Ride Company from Wichita, KS. The new carousel was installed at the park when renovations were done by the Hershey Corp. in the mid-1980s.

This kiddie ride has a menagerie including a cat, a bear, a deer, a rabbit and several horses.

Danbury Fair Mall Carousel

Bertazzon Double-Deck

The Danbury Fair opened in 1869 and ran as an annual affair for 10 days every October until 1981. The original Danbury Fair carousel was built by C.W. Parker of Leavenworth, KS, in 1920.

The fair was closed and all of the rides, and assets of the park were auctioned off, including the carousel in 1982.

The Danbury Fair Mall was built on the fairgrounds by the Wilmorite Corporation. The mall features a double decker carousel built by Bertazzon, Venitian carousel makers in Italy. The fiberglass carousel has 46 jumping horses as well as chariots.



The Carousel at Pilgrim Furniture

Modern/Argentina

The Carousel at Pilgrim Furniture in Southington is a fiberglass ride from Argentina. In addition to horses, it has two chariots, an elephant, a lion and one car. It was installed in 2003.

CONNECTICUT'S LOST CAROUSELS



E. Joy Morris roached mane jumper at Lake Quassy in 1983. Originally a stationary machine, most of the figures were converted to jumpers in the late 1920s. Joan Cole photo

By Roland Hopkins

List provided by the NE Carousel Museum

Like most states along the northeastern seaboard, Connecticut has a rich carousel history dating back to the late 1800s and early 1900s. In addition to the 11 carousels now operating, approximately 40 historic carousels are known to have operated in the state during the "Golden Age" of carousels and beyond. Most of these rides are long lost with little history available on them other than records showing that a certain city or park once had a carousel. As with so many early machines, many of Connecticut's carousels were likely lost to fires, storms or financial hardships long before careful records were kept on particular amusement rides.



This 1924 Mangels kiddie carousel, shown here at Lake Quassy, also operated at Ocean Beach Park. Quassy bought the ride from the Ocean Beach owner in 1989 where it had operated since 1980. The owner said there were no prior location records when he bought the ride. Lake Quassy recently sold the antique carousel to Larry Kern in Texas.



Figures from the Pleasure Beach Murphy-Carmel/Illions on display at the Beardsley Zoo in Bridgeport. Shannon Calvert photo

Among the long lost carousels that we do know of are the Ocean Beach Park Loeff, dispersed in 1976 and the Lake Quassy E. Joy Morris auctioned in 1989. Among the unknown carousels is a smaller machine that operated at Quassy before being replaced by the E. Joy Morris.

As mentioned earlier in this article, there was the 1920 C. W. Parker from the Danbury Fair auctioned in 1982, the Murphy - Carmel/Illions from Pleasure Beach in Bridgeport, and of, course Lake Compounce's first carousel, a circa 1890s U.S. Merry Go Round Co. primitive machine.

PTC #13 began operation at Luna Park in Hartford in 1909 before moving to Indiana and PTC #12 operated at Sea Breeze Park in Bridgeport before being relocated to Crystal Beach in Ontario, Canada.



This rare photo was found on the Killingly Historical Society's web page. (Go to www.killinglyhistory.org and search for Wildwood Park). Even the folks at the KHS had little information about the photo and we were unable to locate the original. Thus, this is the photo from the web enlarged. Clearly a primitive, late 1800s grasshopper track machine. A band organ can be seen on the right.



Interesting PTC archive photo of PTC #21 at what would appear to be its opening in Savin Rock. Clearly present in the photo are PTC founders, Henry Auchy (front right) and Chester Albright (right rear) as well as at least two early PTC employees, Frederick Phinney, PTC midwest salesman (center behind the flowered jumper and another gentleman behind Auchy's left shoulder (probably also a salesman). Auchy calmly looks down, away from the camera, while the dignitary next to him, possibly the mayor of Savin Rock or park owner glares up at Auchy. The text below the photo reads; "Worlds' Finest Carrousel with its Mechanics - Tamen Labor Day 1912 - Built by Phila Toboggan Co Phila Pa." The Latin word tamen roughly translates to nevertheless. "Nevertheless Labor Day?" Could PTC have delivered the carousel a tad late to the dismay of Savin Rock? Just a guess.

The most prolific carousel host city in Connecticut has to be Savin Rock, which shows having at least seven carousels through the years. Among those we know of are the 1915 Mangels-Carmel, now at Rye Playland, NY, and the 1909 Mangels-Illions, now at Six Flags New England in Agawam, MA. A YouTube video from Savin Rock in 1949 shows an Allan Herschell portable. The Murphy Brothers, Bartholomew and Timothy, had their shop in Savin Rock, so it's possible that one or many of their carousels could have made a spin in Savin Rock before moving on. The Murphy machine now at Lake Compounce operated at Savin Rock from the late 1800s-1911. PTC #21 began its operation in Savin Rock in 1912, then moved to West Haven, Milford and Hartford, before returning to Savin Rock in 1921 where it would remain until 1969. The carousel now operates at Six Flags Magic Mountain in Valencia, CA. There is currently a movement to bring a historic carousel back to Savin Rock; certainly few cities are more deserving.

Other historic carousels that have been lost to Connecticut, but remain intact include a 1924 Mangels kiddie ride. Lake Quassy purchased the ride from Ocean Beach Park in 1989 and recently sold the ride to Larry Kern, a carousel and band organ enthusiast in El Paso, TX. The 1924 Spillman "Over-the-Jumps" carousel did a spin in Milford in the 1940s before moving to Arkansas. The ride was recently restored and currently operates at the Little Rock Zoo.

Last, but far from least is PTC #72. The beautiful three-row PTC with 16 signature figures operated in Waterbury from around 1930 until the park closed in 1942. The carousel ended up at Kiddieland in Illinois in 1947 where it remained until it was sold at auction in Nov. 2009. The carousel was purchased intact and is currently in storage awaiting a new home. Meanwhile, the building which housed the carousel in Waterbury in the 1930s (right) also remains intact and in amazingly good shape, but empty.



Connecticut's Long Lost Carousels

Ansonia - Blue Rock Park
Bridgeport - Pine Rock Park; Steeplechase Island, Sea Breeze Island now Pleasure Beach; Hippodrome Park
Bristol - Lake Compounce Theme Park
Danbury - Kenosia Park
Danielson - Wildwood Park
Derby - Housatonic Park
East Haddam - Maplewood Park
East Haven - Momauguin Park
Greenwich - Hawthorne Park
Hartford - Werder's Park; Charter Oak Park; Capitol Park renamed Luna Park, White City
Killingly - Wildwood Park
Manchester - Laurel Park
Meriden - Hanover Park; Starlight Park
Middlebury - Lake Quassapaug, 2 carousels
Middletown - Lakeview Park
Milford - Joyland Park; Walnut Beach Park; Oak Grove Park; Myrtle Beach Park
New Britain - White Oak Park
New Haven - Lighthouse Point; Liberty Pier
New London - Ocean Beach Park; Ye Old Golden Spur Park
Norwalk - Roton Point
Norwich - Sachem Park
Putnam - People's Tramway
Rockville - Pleasure Park; Snipple Park; Crystal Lake Park; Rockville Amusement Park
South Norwalk - Dolan's Point Park
Waterbury - Roseland Amusement Park; Lakewood Park now Luna Park; Forest Park
West Haven - Savin Rock, 6 carousels; White City
Winsted - Highland Park

In Oak Meadow Park at the Billy Jones Wildcat Railroad in Los Gatos, CA

W. E. “Bill” Mason Savage Carousel Celebrating 100th Birthday



The English “roundabout” carousel was built for the Panama-Pacific Exposition in San Francisco. BJWW Railroad photos

**By Eric Pahlke, John Lochner,
and Francesca Balistreri**

Special to The Carousel News & Trader

In Oak Meadow Park, inside the small town of Los Gatos, CA, sits an English carousel that will turn 100 years old this year. On July 10th, a celebration will take place commemorating the carousel's 100th birthday. From 11:00 a.m. to 2:00 p.m. there will special events for kids of all ages. The carousel, known as the W.E. “Bill” Mason Carousel, is part of the Billy Jones Wildcat Railroad; a small volunteer based non-profit organization that has been in the park since 1968.

In 1980, the BJWRR Corporation purchased the merry-go-round, a portable English “roundabout”, manufactured by Savage Brothers Ltd. of Kings Lynn in Norfolk, England in 1910. This company was formed by the sons of Frederick

Savage when he died in 1898. Frederick Savage was one of the first to use a steam engine to power a carousel and embraced the overhead cranking device that creates the “galloping” motion. Savage became the leading manufacturer of “portable riding machines.” There are no records of who carved the horses on the original machine. By 1910, the Savage Company was having financial difficulties and used up their inventory of horses by other carvers, including some of the horses built by G & J Lines, which still remain on the Mason carousel.

There are three rows of horses with thirty jumpers and two chariots on the English roundabout. This historical ride is one of the oldest operating carousels in California, and before it found a home at the Wildcat Railroad, it traveled across the state. It was originally manufactured for use at the 1914 Panama-Pacific Exposition. The carousel was shipped before the Panama Canal opened in August 1914,

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Barbara Phinney on the truck with the carousel parts on Dave's Avenue on its way to Oak Meadow.

around Cape Horn to Los Angeles, and then moved by rail to San Francisco in time for the Exposition.

Afterwards, the roundabout became part of a little known traveling circus until it was acquired by the Foley & Burke Railroad Carnival in the early 1930s. Foley & Burke referred to the roundabout as a "merry-go-round" because it was part of a traveling carnival. In truth, there is no difference between the terms "carousel" and "merry-go-round." They are different terms for the same thing. Also, an English "merry-go-round" is always a "roundabout," but not all roundabouts are merry-go-rounds. That being settled, let's move on.

Probably during its time with Foley & Burke, the outside row horses were replaced with fairly large, Abilene-style C.W. Parker horses. Charles Dare carvings replaced other original carvings, though several original G & J Lines carvings remain. The Savage carousel stayed with the traveling show until 1967, when it was placed in storage in Redwood City, CA.



Jim Sugai attending to fine detail.



Restored horses waiting to get back on the ride.

After the Wildcat Railroad found the carousel in storage, it was purchased and the move to its current location began. For those who remember, the parade of carousel parts down Dave's Avenue was quite a sight as the English frame with American carved figures became a permanent fixture in the park. The machine was named in honor of William E. Mason, Sr., organizer of the railroad, who wanted a carousel to add to the experience of the children visiting the Billy Jones Wildcat Railroad.



Rita Manaserri working on a horse.

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The modernized mechanism taking shape.

The carousel is housed in a building created especially for it and was designed and built by volunteers. The all volunteer team spent ten years restoring and rebuilding the horses and machinery. The original carousel was hung from the top of a tall steel center pole that was hoisted upright by workers and a circus elephant.

The many hours spent on assembly and disassembly encouraged the owners to convert the machinery to a hinged post mounted on a GMC circus wagon, which is how it is installed today.

Twenty-nine hand-carved wooden horses and two chariots were restored. Along with the restored horses came the



Jerry Kennedy testing out the finished ride.

purchase of a fiberglass replica of a C.W. Parker horse to complete the collection of animals. The carousel is also enhanced by a replicated Wurlitzer organ which adds to the feeling of authenticity and nostalgia. Many beautiful and colorful paintings, done especially for this project by local artists, have helped transform the "roundabout" into a work of art that can be enjoyed by kids of all ages.

To think that this extraordinary project was led not only by an all volunteer group, but most of them had no experience working with a machine of this magnitude is amazing. Jerry Kennedy, who was the executive director at the time, recalls the countless hours that went into the restoration.

"There had to be parts built for it, parts that we had to go find. All in all, it took 10 years to put everything together."

Kennedy credits Charles Dewy, who passed away about 15 years ago, as the man on the forefront of the project.

"[Dewy] wanted to build everything himself, especially the center piece, and we had to keep reminding him that if we wanted to get this thing going, we couldn't build it all."

Dewy was responsible for bringing in the 15 to 20 volunteers for the project. Some of the group worked on assembly, while the others worked on the horses. In the group working on the horses was Jim Sugai, who is still actively involved in the organization to this day. Sugai became a volunteer at the Billy Jones Wildcat Railroad after the carousel was brought over. Sugai had been involved in gardening in the park and was ready for retirement, but was still seeking some work to keep him active. When he saw the various



Executive Director at the time, Jerry Kennedy, hangs poles.



Outer row Parker sharing space with an inside row G & J Lines English dobbie horse.

parts of the carousel come into the park, he decided that he'd found the project he was looking for. Inexperienced, like many of the volunteers, Sugai began tackling the restoration of the horses. He recalls when he got the order from Dewy to begin on a horse, "Ok, start." Was all Dewy said. Jim smiles as he remembers, "And I said, 'well wait a second, I want to know what to do and how to do it.'"

Dewy tried to explain the extent of what needed to be done, but it seemed to be a learning experience for everyone involved. Once he started on the first horse, he soon found out that the process was a lengthy one. Sugai recalls the endless hours spent on each horse.

"We started to clean up the horses, we had to sand them, repair them, patch them up, and then start painting." The process took 200 hours per horse, and Sugai stuck through the process because it was a project he began to care for.

"It was very enjoyable. I learned how to carve and paint a horse. I liked the work that I did; I liked the people I worked with. It was a great retirement project." Though the process



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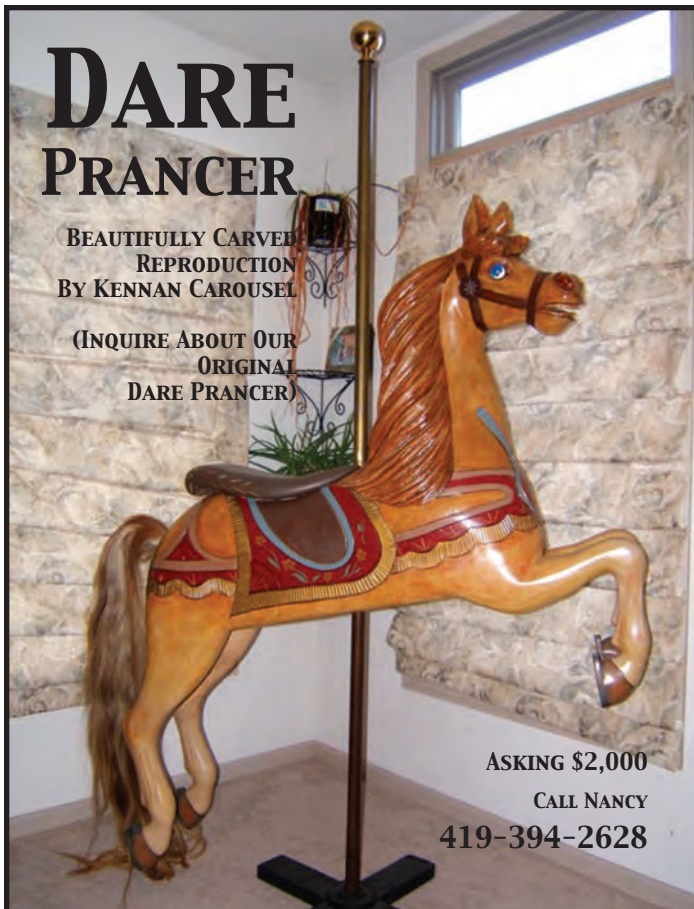
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One of the many scale trains at Billy Jones Wildcat Railroad.

was long, everyone who was involved with it seems to recall the whole experience with a sense of pride and enjoyment. Jerry Kennedy said it best, "It was fantastic! I get goose-pimples whenever I think about it. I'm really proud of how it turned out."

The W.E. Mason Carousel will be one of 19 featured historic wood carousels featured in the upcoming book, *Treasures of the Golden Age, West Coast Carousels*, by Eric Pahlke.

For more information on Billy Jones Wildcat Railroad, visit www.bjwrr.org.



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“Flying Horses: The Golden Age of American Carousel Art, 1870 – 1930”



A new general history presents a compelling story in words and over 250 color photos and illustrations as part of The New England Carousel Museum's 20th anniversary celebration.

Come this October, The New England Carousel Museum in Bristol, CT, which displays one of the most extensive collections of carousel horses and menagerie figures in the country, is planning a very special party.

To help commemorate the event, the museum worked in partnership with The Connecticut Press to publish a new illustrated history of carousel carving entitled *Flying Horses: The Golden Age of American Carousel Art, 1870 – 1930*, by Peter J. Malia and Photographer Bryan Page.

With over 250 color and B&W photos and illustrations – many never before seen in print – this is the first comprehensive carousel history in more than a decade and the first ever written by an historian in close cooperation with one of America's best studio photographers.

“The results are just stunning,” says Louise DeMars, executive director of The New England Carousel Museum. “Each of the figures in the book is photographed under very strict studio conditions, which allows for the highest quality, high-definition photography ever taken of our museum pieces, or any carousel horses for that matter. We made the decision early on to present our collection in this book as true works of art.”

“Each piece occupies a two-page spread that contains a full view of the figure on one side with detailed close-ups of special features on each facing page. We wanted to do something unique that would become a valued resource for scholars and collectors alike, and I think we've accomplished that.”

Carousels Through History's Eye

“Beyond the sheer beauty of these wonderful wood figures is the story they have to tell about their carvers that

parallels the history of America itself,” says Peter J. Malia, a professional historian and writer who worked with the museum to author the new history. “Unlike previous studies, we approached the story chronologically, so readers can literally trace the rise of a fledgling art form from the primitive folk pieces of the early 19th century to some of the most intricate and beautifully sculpted pieces of art ever produced... and all this happened over a relatively short period of 60 years and against a varied backdrop as wild as Coney Island to pastoral country fairs. It was truly a phenomenon.”

According to *Flying Horses*, the reasons that gave rise to this golden age of carousel carving mirror the rise of America's own ascendancy onto the world stage. There was a revolution underway in industry, entertainment, transportation, the electrification of cities, and, most importantly, the waves of immigrants that included so many incredibly talented carvers coming to America in search of a new life in what really proved to be the land of opportunity. From England, then Germany, Eastern Europe, and finally Southern Europe, these artisans initially may have only spoken in their native languages but they allowed their chisels and imaginations to speak for them through the universal language of their art.

“Each of the major carvers has a compelling story to tell, and we wanted to relate as many of those stories as possible,” Malia says, who notes that *Flying Horses* is both a social history and a fine art book. “We've written *Flying Horses* so general readers can enjoy it as much as specialists,” he says.

What about the title? “It's drawn directly from the first U.S. patent ever issued for a carousel dated July 1850,” Malia says, who admits that growing up not far from New York City, he rarely heard a carousel being called anything other than “flying horses”. So when it came to a title, it just seemed to be a natural.



Picture Perfect Approach

In addition to being an important new history of carousel carving, the "meat and potatoes" of *Flying Horses* are the remarkable carvings themselves. Renowned studio, corporate and architectural photographer Bryan Page includes more than 175 crystal-clear color images of works by all of the master carvers and carousel carving styles, drawn from the extensive collections of The New England Carousel Museum.

"From a purely artistic perspective, these photographs are so good you feel as if you can reach out and touch some of the horses," DeMars says. "We are just delighted that we are able to make our collection available as part of this wonderful project. After 20 years, this book is going to help us share our world-class collection with the carousel world and beyond and prove something that we have been saying all along – The New England Carousel Museum is a hidden national treasure and one of the best and most comprehensive museums dedicated to the Golden Age of American carousels."

Flying Horses Now Available As Collector's Edition

In recognition of The New England Carousel Museum's anniversary, DeMars notes that book orders are now being accepted by the museum for the limited, signed, and numbered Collector's Edition of *Flying Horses*.

"We are offering this special book to the carousel community and limiting the press run as a special anniversary issue that will be signed and numbered by the author and photographer and sent out to all subscribers in mid-October on a first-come, first-served basis," DeMars says. While DeMars says that the NECM will be hosting book signing events at the museum as well as at the historic Stein &

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The Golden Age of American Carousel Art

1870 - 1930

by

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Goldstein carousel at Bushnell Park in Hartford in October, "We want everyone in the carousel community to have an opportunity to own this book for themselves before they are all gone."

A Unique Partnership

"Working with The New England Carousel Museum has been a great experience, and we think *Flying Horses* reflects that close working relationship," Photographer Bryan Page says. He notes that it was a challenge to photograph some of these carousel pieces under uniform conditions. "And many of the carvings have some really unique characteristics that most of us might overlook at first," he says. "But because of our approach in focusing on those characteristics as accompanying close-up shots, we're very happy with the final results, and we think the carousel community will be, too."

Malia agrees. "In researching these carvers and their work, we had the pleasure of dealing with several carousel museums and carousel experts from around the country," he says. "In every instance, people have gone out of their way to share information and provide images that have never been seen previously. That's what helps make *Flying Horses* unique. It's the result of a special partnership to preserve and promote a truly unique form of what we call 'ridable' art."

Specializing in history, photography and fine art, Malia's company, The Connecticut Press, is dedicated to working with non-profit museums in providing the editorial, publishing expertise and the funding that many museums lack to see that their collections are shared with a larger national audience in both print and/or on-line.

For further information on The Connecticut Press and its mission, visit www.connecticutpress.com or drop them an email at pjmailia@connecticutpress.com.

To order a signed and numbered Collector's Edition of *Flying Horses: The Golden Age of American Carousel Art, 1870 – 1930*, see the advertisement on page 41.

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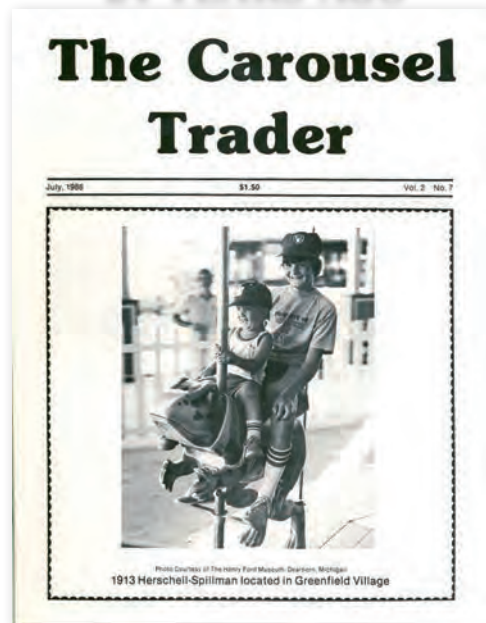
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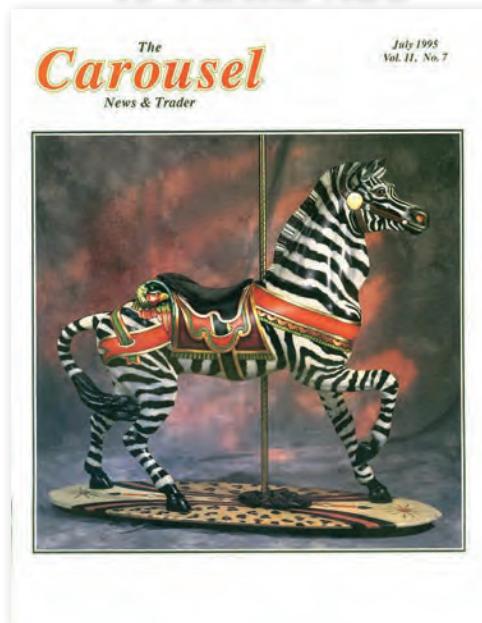
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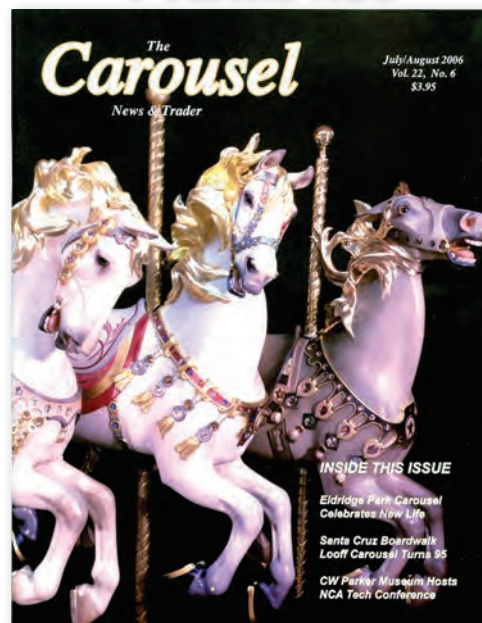
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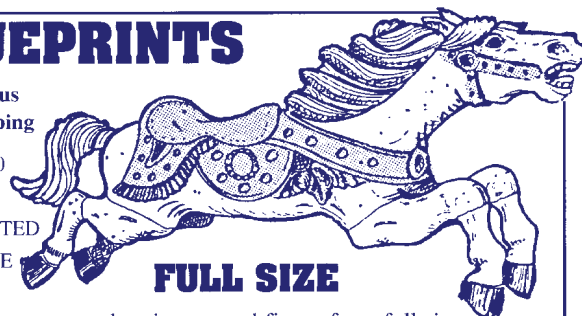
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CMMA membership includes the quarterly publication, *Horse Tales*, a membership directory and the hobby's greatest fellowship. The 2009 convention was held at the Herschell Carousel Factory Museum.

The CMMA is now accepting 2010 memberships. Past CMMA members will be contacted with membership information. Membership dues are \$20 per year. Checks or money orders should be made out to the CMMA and sent to the CMMA secretary-treasurer.

If you are interested in carousel models, miniatures or woodcarving, please contact the CMMA for additional information. All inquiries or questions should be sent to Patrick Wentzel, CMMA secretary-treasurer, 2310 Highland Ave., Parkersburg, WV 26101-2920 or call (304) 428-3544, or email pwentzel@patrickwentzel.com.



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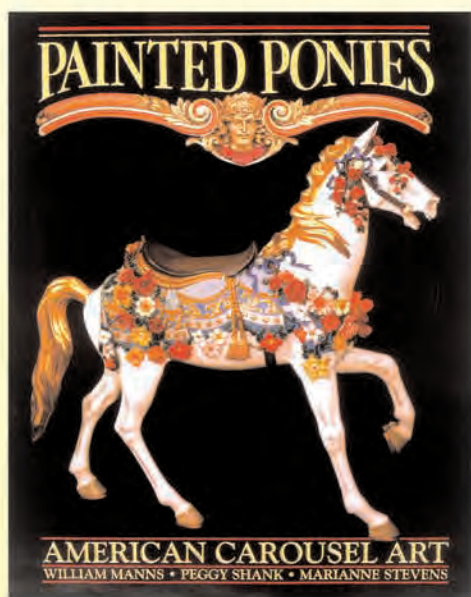
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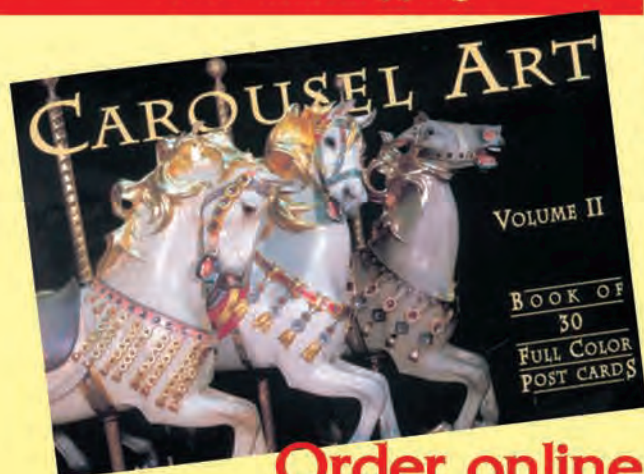
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