



*The*  
***Carousel***

*News & Trader*

June 2011  
Vol. 27, No. 6  
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***INSIDE THIS ISSUE:***

2011 NCA Tech. Conference to  
Pasadena and So. California

The History of San Diego  
Carousels; Past and Present

Lost Carousels: Caroga Loeff

C&NT Profile: Lourinda Bray

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# ON THE COVER:



June, 2011  
Vol. 27, No. 6

*This small armored Spillman takes a third-row position on the Griffith Park Carousel. Although officially old park paint, the artist was Nate Boleus who worked for the Davis family for decades and was not your typical park painter attributing to the beautiful aging.*

Roland Hopkins photo

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# From Dan's Desk

Message from the publisher,  
**Dan Horenberger**

Summer must be close as everyone is having their grand openings. Way too many for me to even start listing here. Check in your area to see when you can help support your local carousel by taking a ride.

The iconic American amusement, **Rye Playland** in NY, is open for 2011. The opening was in doubt as the park is in deep financial problems. They reportedly lose \$3 to \$5 million a year. If you're in the area, you need to stop by and ride the four-row **Mangels-Carmel** carousel and the **Prior and Church-Illions Racing Derby** while you still can. You never know, if they get enough riders, maybe they will get in the black again.

**Bay Beach in Green Bay, WI**, has a delay in opening the **Zippin Pippin**. I wrote last month that the *Zippin Pippin* was ready to open and they thought it was then. The bad weather slowed down the completion of the coaster, but



**By the time you read this, the Pippin should be Zippin.**

soon it will be bringing smiles to a whole new group of roller coaster and Green Bay fans.

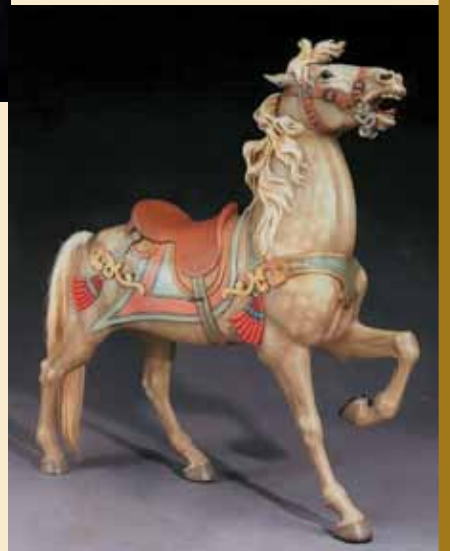
**PTC #18** at the **Syracuse Carousel Mall** has become ADA compliant with the help of a donation. Thanks to the help from Arise, a non-profit group, the carousel now has handicapped access. The access includes a ramp as well as a special enclosure for wheelchairs. The mall also added a computerized motor drive so the carousel can be indexed for the access.

**Belmont Park** is one of Southern California's best kept amusement secrets. The park opened in 1925, but you never hear much about the park. It has a killer *Giant Dipper* wooden coaster; one of two original wooden coasters left on the west



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The Giant Dipper wooden coaster at Belmont Park with the carousel in the foreground, left.

coast. It's just a fun park to go to. They do have a newer carousel but don't let that keep you away. It's not just any new carousel but a great machine made by **Morgan Manufacturing**. Morgan didn't make many before selling out to Chance a few years ago, but the ones they made are very nice.

**MTV's Jersey Shore** rides a carousel in Italy. They had a huge photo shoot for the cast of *Jersey Shore* riding a new fiberglass carousel in Italy. It was all over the papers and online. Too bad they never help promote the carousel on the Jersey Shore that could really use the exposure. I'd post a picture but can't afford to pay the royalties to use one of the pictures in the magazine.

As if you need another reason to go to **Cedar Point**. Cedar Point won this years *Best Amusement Park* award. So, we all know the rides are great, along with their **Prior and Church Racing Derby** and **Dentzel** carousel. But now they have **Pink's Hot Dogs** there too. The staple in the Hollywood area here in L.A. is now being offered at the park.

### The Rest of the Story - Gray Tuttle

Hi Roland, I have discovered two additional facts regarding the **Happyland Dentzel**. The machine was bought in 1926 by Frank Darling in Rockaway Beach. Later, it was sold to someone in Ocean City, NJ. In 1947, it was bought by Nunley for \$7,000 and brought back to Long Island.

The parts for the jumper conversion were made by Pelusso Bros. Foundry and Machine Shop in Coney Island.

#### Addition to Bushkill Park article.

The "American Pickers" television show on the History Channel, visited **Bushkill Park**, probably last year, (2010), and bought several items from the present owner, who is trying to reopen the park. The carousel is gone, but the pickers went into the carousel building. I have seen the Bushkill segment three times. They are still showing reruns.

The Stein & Goldstein, (Dinger Collection), May, 2011 cover CN&T, is in old Nunley park paint. The horse was probably from the original Nunley-Baldwin S&G machine. Any questions call 910 5961248 – Gray Tuttle

## Amusement Industry

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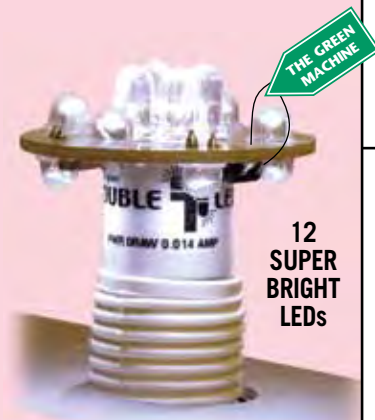


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# SAVE OUR WOODEN CAROUSELS

## Notes from Marianne...

By Marianne Stevens  
Carousel Historian, Co-Author  
of "Painted Ponies."



## A Tigers Tale

In 1975, I was buying carousel figures wherever I could find them – from auctions, from pickers, from antique stores and individuals.

One particular source, a picker in Ohio, seemed to turn up with individual figures on a regular basis.

On one occasion he offered me a figure different than any I had ever seen – a lunging beast with its front legs in the air. I was intrigued, so I bought the figure for \$500, (things were cheap then). It wasn't very exciting when I got it. Everything was painted a dull brown, it was not very attractive, except for the rearing or lunging pose.

It had wild eyes and very large teeth. My kids were afraid of it. I kept it around for a few years and then I sold it.

I knew that it changed hands several times after that and that it ended up in the Freels Collection. By then we knew all about E. Joy Morris.



**The lunging tiger when purchased did not look like much buried under coats of muddy brown paint.**

Trickle down to 2011... I was talking to my friend, John Caruso, about a book he had recently bought, "Images of America, Willow Grove Park". He said, "You should get it, it shows five different carousels and it has a picture of a leaping tiger." I said, "I had one like that," and I ordered the book.

I give John credit – if he hadn't brought that to my attention, I probably wouldn't have noticed it. It's a dark picture (as you can see, pg. 9) of three men and an outside row E. Joy Morris figure, but if you look carefully, you can indeed see that it is a leaping cat.

I went to my E. Joy Morris files and there were four wonderful pictures of "my" figure in a finished condition. I quickly compared them to the 1898 photograph and they were the same! The trappings on the cat are identical – it's the same figure!

How had this carving survived 75 years when all of his friends had not? Where had it been all those years before



**The beautifully restored saddle trappings on the cat.**



*The leaping tiger can be seen here behind the man and the boy in this circa 1898 photo. This, the first carousel at Willow Grove, built by E. Joy Morris, would be joined by a Dentzel carousel in 1902 which lasted at the park until 1909. In 1906, the E. Joy Morris stationary machine was replaced by PTC #11, also a menagerie using E. Joy Morris figures, but a more lively machine with jumping horses.*

Photo courtesy of Arcadia Publishing and "Images of America: Willow Grove Park". The book is available at [www.arcadiapublishing.com](http://www.arcadiapublishing.com).



I got it? It had to be somewhere. Was it in a home, a barn, a storage place? If only the wooden figures could talk, what tales they could tell.

In the 1898 photograph, the cat appears to be black, with no stripes. Since at the time, new species were still being discovered in Africa, perhaps this was painted as a black panther; a new exotic creature.

"Images of America" is a series of books, put out by Arcadia Publishing, that tell the story of a particular location through vintage photography and text. The books are available through Amazon, or you can go direct to [www.arcadiapublishing.com](http://www.arcadiapublishing.com) and see all of their over 2,500 titles.

The Willow Grove Park edition shows the five carousels that the park had over the years, beginning with one E. Joy Morris stationary machine and ending with the four-row Illions. It should be of particular interest to carousel fans because it shows all of the carousels.

If anyone has any ideas or information where this tiger might have been for the 75 years between the 1898 photo at Willow Grove and my acquisition in 1975, I would love to hear about it. Please contact me at (575) 622-7397 or [mswoodenhorse@yahoo.com](mailto:mswoodenhorse@yahoo.com).



*Just as beautiful from the non-romance side, the fully restored leaping tiger now in the Freels Collection.*



*Once restored, the tiger proved to be an incredibly life-like carving by the master carver, E. Joy Morris.*



*Could these lions be off of the same carousel?*

# Riding With The Rabbit

By Richard Concepcion

## The Beauty of Impure Antique Carousels



As fans and preservationists of classic hand-carved carousels, we are all accustomed to identifying them by their “pedigree” or maker/builder/carver. We’ve become educated enough through the NCA and others who appreciate the art and history so that we are pretty adept at saying a particular ride is “a PTC” or “a Dentzel” or “an Illions” and so on and so forth.

For whatever it’s worth though, the knowledge doesn’t necessarily tell the whole story about a particular carousel, especially if the ride is really “impure” because it happens to have some “secondary” horses or other animals aboard, that did not originate from the same place as the rest of the ride or its population.

There are prominent examples galore that can be looked up in the NCA Census, such as the “Dentzel” at Disneyland in California which also has Loeff and Stein & Goldstein horses on board. Yes these mounts are so noted in the census, but I guess being relegated to the inner rows on the carousel instead of the highly visible outer rows literally puts them in the background of things.



*Armored Stein & Goldstein horse on the Prospect Park Mangels-Carmel carousel. The animal bears a resemblance to the armored horse named ‘Big Red’ in Central Park. The horse disappeared sometime during the 1980s while the carousel was idle, before the ride was restored in 1990. According to research by Lisa Pisano, this horse was likely from Tirrelli’s Carousel which used to turn in South Beach, Staten Island. Photo circa 1970s.*



*A Dentzel stander, a smaller S&G stander and an Illions jumper share a row on Nunley’s Murphy-Stein & Goldstein carousel during the 1970s. They have since been restored and are still on the carousel today at the Cradle of Aviation Museum in Garden City, NY, on Long Island.*

So that then brings up the question, where or when did these horses board the carousel? Was it while the ride was up at Sunnyside in Toronto? Or did Disney add them when the carousel was brought to Anaheim? (I thought I heard somewhere that at least the S&G horses were added by Disney and acquired from Coney Island.)

Here in New York, Central Park’s famous Stein & Goldstein carousel for many years actually had a lone standing Carmel horse on the inside of one of the chariots. He was presumably added when the carousel was brought up from Coney Island. It was privately owned by whoever operated the carousel at the time, and therefore passed through several owners for several decades.



*A close shot of one of the Dentzel standers on Nunley’s Murphy-Stein & Goldstein carousel in Garden City, NY.*

The Carmel has since been removed and sold, leaving that spot on the carousel vacant, and the ride itself with an odd number of horses now.

Likewise, for many years, the converse was true in Brooklyn's counterpart to Manhattan's Central Park carousel; the Mangels-Carmel carousel in Prospect Park (housed in a similar pavilion) for many years had a lone Stein & Goldstein armored horse on the outside row, which according to Lisa Pisano, may have originally been aboard Tirelli's Carousel in South Beach, Staten Island. That horse seems to have disappeared when Prospect Park's carousel was idled during the 1980s.

The recently restored Nunley's Carousel built by Murphy-Stein & Goldstein in Long Island has an outside Dentzel stander and a Dentzel lion. Their presence is perhaps much easier to explain because the Nunley family actually operated a small, local chain of roadside amusement parks across the New York City region, and likely swapped animals between the carousels as the need arose to replace broken or worn out figures. The carousel, known today as "Nunley's," is actually a relic of the last amusement park to bear that name until the place was sold off and closed by succeeding owners in the mid-90s.

These stories are repeated across many of the legacy carousels that still exist today.

In my own whimsical way of looking at the world of carousels, I don't look upon mix matching and transplanting carousel horses as breaking up families but perhaps creating new ones when they were reassigning them.



*This Carmel stander was on Central Park's Stein & Goldstein through the end of the 1980s after which point it was removed and sold off. Photo circa 1970s.*

At the same time, it adds a bit of fancy when I tell a kid-land horse at Knoebels that I'll say hello for them to their cousins in New York and Disneyland.

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# Carousel Calendar

## SPECIAL EVENTS

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**Sandwich, MA.** *Flying Horses*. Special exhibit featuring carousel figures and carousel history. The museum also hosts an operating historic Loeff carousel and is where the NCA was officially founded in 1973. Additional activities for children and families and other surprises are planned. At the Heritage Museum and Gardens. For information, call (508) 888-3300 or [www.heritagemusumsandgardens.org](http://www.heritagemusumsandgardens.org).

June 10-12, 2010

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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.

Sept. 21-25, 2010

**Denver, CO.** *NCA 2011 Carousel Convention: Hoofbeats in the Rockies*. Visit six historic carousels and see the Aspens turn color. Visit [www.nationalcarousel.org](http://www.nationalcarousel.org) for information.

Nov. 14-18, 2010

**Orlando, FL.** *2011 IAAPA Attractions Expo*. Orange County Convention Center. Visit [www.IAAPA.org](http://www.IAAPA.org).

## COAA AND AMICA BAND ORGAN RALLYS

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July 30-31, 2011

**Olcott Beach, NY.** COAA Organ Rally. Bring your band organ, big or small, or just stop by and enjoy the music. For info, contact Dan Wilke at (716) 825-7266 or visit [www.olcottrally.weebly.com](http://www.olcottrally.weebly.com), or [www.coaa.us](http://www.coaa.us).

August 27-28, 2011

**Middlebury, CT.** Quassy Amusement Park annual COAA Organ Rally. Bring your band organ, big or small, or just stop by and enjoy the music. For info, contact Ron Gustafson at (203) 758-2913, ext. 109, [ron@quassy.com](mailto:ron@quassy.com) or visit [www.quassyally.weebly.com](http://www.quassyally.weebly.com), or [www.coaa.us](http://www.coaa.us).

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## Carousel News Briefs

# Carousel of Happiness Celebrates 1st Year!



**Scott Harrison welcomes Janet Murphy, (better known to CN&T editor, Roland Hopkins, as mom), to the Carousel of Happiness on her recent visit to Colorado for grandson Jason Blair's college graduation.**

NEDERLAND, CO – It was 43 years from inception to fruition for Scott Harrison's Carousel of Happiness. On May 28, over the Memorial Day weekend, the project will turn 44 years old as the Carousel of Happiness will celebrate its first year of operation. In addition to the anniversary celebration, festivities this year will include the announcement of the lucky 100,000th rider, who will receive a free pass for rides for life. Other exciting happenings in the mix this season include the unveiling of new carousel figures, a visit from the National Carousel Association during their 2011 Colorado Convention in September, and much more.

The carousel is open from 10 a.m. to 8 p.m. through Labor Day. Rides are \$1.00 each. Carousel of Happiness profits go to help children with special needs. For information, visit [www.carouselofhappiness.org](http://www.carouselofhappiness.org).

## May Issue Correction:

### Bushkill Park and Long Carousels

Dear Roland,

*I thought my article on Bushkill Park and the Long carousels looked great and I appreciate your keeping what I wrote intact. You might get a little push back though on one of the captions. Whoever wrote the captions got the first one (pg. 29 - black and white of Tom's machine) wrong. While it is Tom's Bushkill Park carousel, and it was constructed by the Long family. Tom never constructed any of them. My article is clear on this. Also, on pg. 33, the caption next to the Bushkill Park Alan Herschell isn't quite accurate. The carousel itself is operable now and needs only a good cleaning. It was the organ that suffered severe and, maybe, irreparable damage. Again, thanks for printing my story.*

– Ron Long

# LONG LOST CAROUSEL - 1904 LOOFF

## Sherman's Amusement Park on Caroga Lake, NY



*The original Caroga Lake Carmel/Looff machine at Sherman's Amusement Park. The original figures were sold off in 1980 and replaced with metal horses. The color photos show the machine in s 1972. The black and white photos show the machine in 1979, one year before the figures would be sold off. See the CN&T February, 2011 issue for a story and photos of a recent visit to Caroga Lake. Judy and Gray Tuttle Collection photos*

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## Carousel News Briefs

### John Caruso at Brooklyn Museum Staff Art Exhibit



*Long time NCA member, CNT contributor, carousel historian and enthusiast, John Caruso, poses with one of his carousel photos that was included in this year's annual Brooklyn Museum Staff Art Exhibit. The museum also had its fund raising Ball last week (which has nothing to do with the staff art exhibit) and the theme was celebrating Brooklyn Artists. John's photo celebrates the creativity and artistry that came out of Brooklyn a hundred years ago.*

### Jane's Carousel Rising



John Caruso photos

*John also sent along this photo on the progress of Jane's building. The photo will be a month old by the time the issue is out, so expect things to have progressed even further if you are in the area and have a chance to take a look. Jane's Carousel is originally from Idora Park in Youngstown, OH. After nearly two decades of restoration and preparation, the 1922 carousel, also known as PTC #61, will spin again later this year under the Brooklyn Bridge.*

*The historic three-row carousel has 48 horses which will be visible inside the glass pavilion and at night will cast a dramatic shadow of jumping steeds onto the bridge.*

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# The Seaport Village Loeff and Balboa Park's Herschell Spillman Remain A Look at San Diego's Historic Antique Carousels - 12 in 115 Years



*1910 Herschell-Spillman inner row American flag jumpers onboard the Balboa Park Carousel. Photos by Eric Pahlke*

**By Eric C. Pahlke**

*Author of "Treasures from the Golden Age, West Coast Carousels"*

**S**an Diego is California's oldest city, first discovered by Juan Rodriguez Cabrillo in 1542. The city's development lagged behind that of its northern neighbors, San Francisco and Los Angeles, and it remained a sleepy outpost until the Southern Pacific Railroad came to town in 1885. San Diego came into its own at about the same time that hand carved wood carousels became popular during the Golden Age of the Carousel.

### **Twelve Carousels in 115 Years**

Over the past 115 years, San Diego County has been home to at least eleven hand-carved wood carousels and one metal machine. Two of the wood carousels are still operating in the city of San Diego. Four other wood machines are still running along the West Coast, as is the one metal



*The Balboa Park carousel building, almost appears to be a modernization of Oliver Funk Davis's portable modular building used in Urbita Springs and then moved to Ocean Beach for what is now the Tilden Park carousel. (Pg. 17)*



*Herschell-Spillman stander on Balboa Park Carousel.*

carousel. In total, there are twelve classic carousels with some San Diego heritage. Here is some background on these machines.

**Bluffs Amusement Park**

The first carousel set up in San Diego was in the Bluffs Amusement Park overlooking Mission Valley, in 1895. The small, now defunct “trolley” park, was at the end of a cable car line that the San Diego Cable Railway Company had extended from downtown San Diego in 1892. There are no records of the origins of this first carousel. The cable car line was upgraded to an overhead trolley line by the Citizens’ Traction Company in 1896.

The park was renovated at that time and it became a very popular recreation center. A newspaper article referred to a merry-go-round with a ring machine.

Arguably the most prominent San Diegan of his time, John D. Spreckels purchased this trolley line in 1898, adding it to his San Diego Electric Railway Company. With this acquisition, Spreckels also became the owner of the Bluffs. But Spreckels was not interested in operating an amuse-



*A trolley car delivers riders to the entrance of Mission Cliff Gardens, once Bluffs Amusement Park, it was converted to a botanical gardens in 1902.*



*A pair of Herschell-Spillman frogs (above) and ostriches (below right) on the Balboa Park Carousel.*

ment park and in 1902 had it converted to a botanical garden. The park was renamed Mission Cliff Gardens. There are no further references to a carousel at this location.

**Balboa Park**

San Diego’s second carousel was a large Dentzel machine installed in the Fun Park area of Balboa Park in 1913. The installation may have been in anticipation of the 1915-16 Panama-California Exposition, the planning for which began in 1909. This carousel was sold in 1915 and moved to San Francisco for their Panama Pacific International Exposition.

The third carousel installed in San Diego was a 1910 2-level platform, 3-row menagerie machine built by the Herschell-Spillman Company of North Tonawanda, NY. This was the first “park machine” that the company built for Oliver Funk Davis of Redlands, CA.

Davis originally located the carousel in Luna Park near downtown Los Angeles, CA. It was relocated to Tent City, south of the world famous Hotel del Coronado, across the bay from San Diego, sometime before Luna Park closed in 1914.

The carousel was moved to Balboa Park, northeast of downtown San Diego, in time for the Panama-California Exposition which opened in March 1915. The carousel operated on the west side of the park until 1968 when it was moved to its



Eric Panlike photos





**Herschell-Spillman prancer on Tilden Park Carousel, formerly at Wonderland Park, San Diego.**

current location on the east side near the world famous San Diego Zoo.

The Balboa Park Carousel has one of only two historic ring machines still operating along the West Coast. The other historic ring machine is at the Santa Cruz Beach Boardwalk in Santa Cruz, California.

As an aside, it is noteworthy that the San Diego Zoo, also located in Balboa Park, within view of the 1910 Herschell-Spillman carousel, does not have its own carousel. More and more of the major zoos across the country have introduced carousels, usually featuring endangered species carvings. Some of these carousels are historic, some are newly carved, and a limited number are fiberglass. An affiliated zoo property, the San Diego Wild Animal Park, located in a rural area of the county, has a three row fiberglass carousel that features endangered species.

**Wonderland Park**

The second “park machine” that Herschell-Spillman built for Oliver Funk Davis ran in Wonderland Park in the San



**The back of this photo reads “Ocean Beach Carousel. Opened for business, April 21 - 1918. O. F. Davis & Son. 156 Abbot St., Ocean Beach, Calif.” The carousel and the modular building, designed and built by Davis were moved here from Urbita Springs. The 1911 carousel inside is now at Tilden Park in Berkely, CA, celebrating 100 years.**



Emily Bush photo

**A favorite of the family and many others is “Rosie” at the Tilden Park Carousel in Berkely, CA.**

Diego neighborhood of Ocean Beach from 1913 until 1916. It was a single level, 3-row menagerie machine. Davis initially set this 1911 carousel up in Urbita Springs, a “trolley” park built by the Pacific Electric Railway Company along its line between San Bernardino and Corona, CA. The Urbita Springs park was not as successful as Davis had anticipated and he moved the carousel to San Diego. It operated at Wonderland Park, which also featured the largest roller coaster on the West Coast and a water slide.

The 1915-16 Panama-California Exposition drew patrons away from Wonderland and a major flood in 1916 spelled the park’s demise.

Davis sold the 1911 Herschell-Spillman machine to a gentleman who relocated it to an undisclosed location south of Long Beach, CA. The next record of this machine is in 1935 when Oliver Davis and his son, Ross, reacquired the carousel. They set it up under a tent in Griffith Park in Los Angeles while a new building was being constructed. This carousel operated in the new building for only a short time before it was replaced by a larger Spillman Engineering Company machine in 1937.

The Davises put the 1911 machine in storage, where it sat until Ross’ son, John, moved it to Tilden Park in Berkeley, California, in 1948. This carousel still operates in the



Emily Bush photo

**Herschell Spillman lion on the Tilden Park machine.**



**Spillman Engineering jumpers on Griffith Park Carousel.**

park. When John Davis set up the 1911 Herschell-Spillman carousel in Tilden Park, he added a fourth, inner row to the original three row platform. He had the platform widened to the inside for an additional row. All of the 14 inner row horses are aluminum figures manufactured by the Allan Herschell Company, also of North Tonawanda, NY.

#### **Mission Beach Amusement Park**

In 1924, John D. Spreckels extended a trolley line across the San Diego River, connecting the communities of Ocean Beach and Mission Beach. In May 1925 he opened the Mission Beach Amusement Center, which included a dance casino and the world's largest salt water pool. Two months later, the now famous *Giant Dipper* roller coaster was unveiled.

Spreckels hired the Spillman Engineering Company of North



**Another outside-row Loeff jumper at Griffith Park.**

Tonawanda, New York, to build a 4-row carousel for his new amusement park. Spillman Engineering delivered a 68-horse machine in 1926 and it included some of the most ornate carvings ever produced by the company, along with several Charles Loeff and Charles Carmel horses.

The Spillman Engineering carousel was moved to Balboa Park in 1935 for the California Pacific International Exposition where it ran for two years. Ross R. Davis purchased the machine after the exposition closed and relocated it to Griffith Park near downtown Los Angeles, CA, in 1937. This machine has operated in the same location in the park ever since.

The Griffith Park Merry-Go-Round shares some history with Disneyland. In the late 1940s, Walt Disney brought



**The Monkees filmed a TV show at Belmont Park in the '60s. The group is shown here aboard the Loeff carousel.**



**These Loeff jumpers on the 100-year-old Santa Cruz Beach Boardwalk Carousel, were formerly at Belmont Park.**



**The Loeff chariot from above before the 1978 auction.**



*The owner of the Belmont Park Looff informed the city he wanted to remove it in 1977, assuring it would not be broken up. A row of armored Looff jumpers await inspection during the 1978 auction of the machine piece-by-piece.*

his two daughters to ride the merry-go-round almost every weekend. The girls loved the carousel and the experience led Disney to want a carousel for his new amusement park in Anaheim.

#### **Belmont Park**

In 1939, a Charles Looff carousel was set up in Belmont Park, the northern remnant of the original Mission Beach Amusement Center. This machine was originally installed on Santa Monica Pier in Santa Monica, California, in 1916. It ran at Belmont Park until 1977, when the owner informed the city of San Diego that he wanted to remove the machine, but would not break it up. The city only agreed to his proposal after he assured them that he would store it "in a very safe place."

The only carvings from that machine still in public use are a few jumpers now on the Santa Cruz Beach Boardwalk Carousel in Santa Cruz, CA. The other carvings from this Looff machine are either in the hands of private collectors or lost forever. There is a small fiberglass replica carousel currently operating at Belmont Park.



*Charles Carmel jumper on Seaport Village Carousel.*



*Originally from Coney Island, the 1890 Mangels-Looff Broadway Flying Horses operated in Salisbury Beach, MA, from 1905 to 1976 when it moved to Seaport Village in 1977.*

#### **Seaport Village**

The Seaport Village shopping mall along the east shore of San Diego Bay, south of downtown, opened in 1980. During the past 30 years, two Looff carousels have operated at the mall. The first machine at Seaport Village was the Broadway Flying Horses carousel, built on a William Mangels frame with Looff carvings in 1890. It ran at Coney Island, NY, until 1905, when it was placed in storage. It next operated in Salisbury Beach, MA, from 1914 to 1976. This menagerie carousel was sold to Seaport Village in 1977. It took three years to restore the carousel and it began operating at the mall in 1980.

This 3-row menagerie machine was auctioned off in 2004 and is currently in storage. The carousel has undergone a complete museum quality restoration and is seeking a new home.

The current carousel at Seaport Village has a frame built in 1905 and a collection of Looff and Charles Carmel carvings, both older and newer than the frame.

The 1905 carousel first operated at Fair Park in Dallas, TX. It subsequently ran at amusement parks in Ocean Park, CA, Spanaway, WA, Portland, OR, and Columbus, OH. Before making its debut in San Diego, it operated at the Media City Center in Burbank, CA, from 1997 to 2004.



*The Seaport Village Carousel Building now houses a 1905 Looff with a mix of Looff and Carmel figures dating before and after the construction of the mechanism.*

Eric Pahike photos



**A row of Loeff jumpers on the Seaport Village carousel clearly show they were carved at various dates.**

The Seaport Village machine has three rows of horses and menagerie animals. There are 30 jumping horses and 12 standers in addition to 13 menagerie animals.

A third carousel was purchased by the mall owners with the intent of restoring it and placing it at another of their centers. It is a 1917 Allan Herschell Company carousel. The mall owners kept this machine in storage for several years and finally decided to sell it. Historic Carousels, Inc. purchased the machine in 1994, restored it, and in 1999 placed it in Chase Palm Park along the coastline in Santa Barbara, CA. This machine is a 3-row carousel with 36 jumpers. It is one of a very few carousels built in the early years of the Allan Herschell Company.

**Parkland Plaza**

Parkland Plaza is a shopping mall in the city of El Cajon, east of the city of San Diego. The mall was opened in 1974. In 1991, a 1926 carousel built by the Allan Herschell



**Allan Herschell 3-row carousel at Chase Palm Park, formerly in storage at Seaport Village. Eric Pahlke photos**



**Loeff elephant on Seaport Village Carousel.**

Company of North Tonawanda, NY, was placed in the mall. It operated in the mall until 2003. This machine was first owned by an amusement company in Salem, OR. It was sold to a local dairy in the late 1960s when the amusement park folded. In 1987 it was sold and moved to Seaside, OR, where it ran until it was moved to El Cajon.

After Parkland Plaza, this carousel was relocated to Elyria, OH. It is now in storage. There is a fiberglass carousel currently operating at Parkland Plaza.

**Marshall Scotty's Playland**

Marshall Scotty's Playland was an amusement park located east of El Cajon in the unincorporated community of Lakeside. It operated from 1956 to 1983 when it was sold and converted to a replica frontier town. That enterprise closed its doors in 1992.

The amusement park included an Allan Herschell Company wood carousel and a metal kiddie carousel built by the H.E. Ewert Company of Compton, CA. Where the Allan Herschell machine ran before El Cajon is unknown. It was purchased and removed from the park in 1992 by the current owner. It is in storage at the present time.

The Ewert carousel ran at the park from 1956 to 1992. When the park closed, the carousel was sold and set up at Running Horse Studio in Irwindale, CA. It ran at the studio until 1998, when it was loaned out to Remlinger Farms in Carnation, WA, east of Seattle, where it still operates during the summer months.

*This article is based upon information presented in "Treasures from the Golden Age, West Coast Carousels" by Eric C. Pahlke as well as his further research into the history of carousels in San Diego County, California with assistance from Lourinda Bray, Brian Morgan, Duane Perron, Brad Perron, and Rol and Jo Summit. Copies of Pahlke's book can be ordered from [www.westcoastcarousels.com](http://www.westcoastcarousels.com).*



**Eric Pahlke photos**



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Visits include Griffith Park, Santa Monica Pier, the Summits and Our Host

# NCA Tech. Conference to So. Cal., Two Carousels; Two Collections



Roland Hopkins photos

*The old paint on the Griffith Park Carousel is like no other in the world. You could just as easily film a movie scene here from the mid 1900s as you could from the present, and even into the future if you liked, and all would be believable.*

By Roland Hopkins

**P**ASADENA, CA – Growing up in New England in the '60s, the '70s and so on, it always seemed that things were a little different in California. Well, I've been here fifteen years now, and things still are a little different here, (but, I don't go out much).

For this year's annual NCA Technical Conference, I did get out as we gathered here in Southern California, with Pasadena as home-base. Over our long weekend, we saw two very different historic carousels, two very different carousel collections, and had the pleasure of hearing from a number of different speakers. Being right on top of Hollywood, we even saw some different movies and managed to sneak in a few band organs when no one was looking.

Due to everything from economic conditions to dog eaten plane tickets, attendance was a bit light this year, but I think all will agree, it made it more intimate and those in attendance enjoyed quality time with old friends and new.



*Billie and Al Noren of Colorado, (left and right), and Jean Bennett (center) at Griffith Park.*







1922 PTC #62  
Santa Monica Pier, CA  
Roland Hopkins photo

## Friday - Griffith Park and Movie Night



Ross R. Davis still noted for bringing the carousel to L.A.

## Griffith Park

1926 Spillman-Looff/Carmel

4 rows; 68 jumping horses, 2 chariots.

Originally from San Diego, CA



George Shannon of the "Bill" Mason Carousel in Los Gatos.

We had a nice visit with the Griffith Park carousel in the afternoon. There were just twenty-seven of us, but Rosemary's gift display was cleaned out. We enjoyed photographing the timeless machine and playing "find the Looffs", then went for a spin or two or three thanks to Rosemary.

After some dinner, it was off to the carousel movies. The USC student film "Round and Round" was first seen by some. Then, a film clip from "The Fear" had some great night time footage of the Santa's Village Allan Herschell.

We got some great footage of The Pike in Long Beach, with Harold Lloyd in 1920 and Charlie's Angels in 1970 and "Gorrilla At Large" to cover the mid-1950s.

A PBS program, "Things That Aren't Here Any More" gave me my first glimpse ever at Dave Bradley's Beverly Park. The Looff carousel shown in the program was placed there prior to the big C. W. Parker. The Looff went on to Redondo Beach, CA. Bradley's Beverly Park was a great, compact little park with a lot to offer.



No new paint job could ever replicate the beauty of the worn Nate Boleus paint on these horses.



The extensive artwork on the inner housing as well as the rim retains the same era of paint as the aged horses.



Harold Lloyd ties a dog to the Looff carousel at The Pike in 1920s' "Number, Please?" There's some great footage of the roller coaster, the carousel, and the simple, sandy Long Beach Pike in the early '20s. A must see!

**Saturday Morning - Band Organ Rally**



1895 Gebrueder Bruder Waldkirch fair organ.


**L.A. Arboretum Band Organ Rally**



We got the heads-up that Frank and Shirley Nix were having an organ rally at the L.A. Arboretum on the same weekend. It's just down the road from Lourinda's shop, so we stopped by Saturday morning and wandered the grounds. It was a real treat and a great way to start the day, though we didn't get to see the Fantasy Island house.



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## Saturday Roundtable Forum



*"If you build it, they will come, but if you build it in the middle of nowhere, it might take some work to attract them." Dave Jones came down from Hanford to talk about just that. Not the middle of nowhere, but between Los Angeles and San Francisco, Hanford is a small community with a lot to offer, and at the center of it all, a nice little Allan Herschell. Coordination of local businesses, museums, non-profits, fundraising efforts, and special events is a full time job.*

## Running Horse Studio

Irwindale, CA

**(EDITOR'S NOTE: The majority of these two pages are dedicated to Lourinda's "thank you" to all of those who helped put this conference together. As to more specifics on the discussions, look for Eric's write up in the NCA's MGR-up. Each of our speakers were original and each spoke from the experience of "doing" – the best kind to have. In addition to the educational discussions, I think that much was learned from the sharing of each of the attendees with each other, and everyone in attendance had something unique to offer. The biggest "thank you" needs to go to Lourinda. I was merely a cheerleader with graphic experience and a speaker or two up my sleeve. Lourinda and her team did it all.)**

**W**hen I was asked to help Roland Hopkins put together the NCA Technical Conference for 2011, I thought - "well, what can be so hard here? It's just two half days of carousel activities and a day of Roundtable Forum".

*Turns out, there is much more to it than that.*



*Having worked for Disney and the state of California, both tough bosses, John Shook sees only one way to look at safety – well, four ways really, but all from the riders' perspective. "Is this machine safe for the adult rider? The Teen rider? The preteen rider? How about the toddler?" Once those criteria are met, the ride should be pretty safe.*



*Our Keynote speaker, former NCA president, Brian Morgan, didn't mince words, though he did mix it up a bit. His challenge – Print credible history. Though Brian admits sometimes new facts may get printed prior to perfection, the perfection might never be achieved if not for the printing. So there's that to think about... I think we all agree that whatever we do, we just hope to get it right before the internet gets it.*

*Something had to be done about the registration forms and information sheets. A hotel had to be found in a safe, clean area of Pasadena that had breakfast as well as other nearby restaurants, a meeting room with AV, a rental car agency nearby, a 24-hour front desk, and reasonable rates.*

*A bus service was next. You'd be surprised how much a coach-type bus was going to cost for the three trips out and back from the hotel. I chose a school bus company.*

*Then, anticipating a much larger group than actually signed up, I had to engage a caterer for Saturday's Roundtable lunch at the shop. The two carousels had to be contacted and our arrival and departure times approved and coordinated with the bus service. The speakers had to be decided upon and contacted, then put into a schedule for the day according to their preferences for time.*

*A notebook consisting of the speaker schedule, the attendees addresses, lined paper, three pages of carousel puzzles and a cover sheet showing a traveling Looff carousel that had a Dare chariot had to be generated.*

*And finally, the studio, where the forum was to be held, had*



*Author, Eric Pahlke spoke about the "ins and outs" and "dos and don'ts" of getting something into print these days.*



**Ed Roth shared some thoughts on carving. The looks of awe around him are not staged. Ed is one of the few on the planet that can carve the way he can; like the masters once did. This started this wolf after carving one for Helena, WA. To see him looking down on it, it's as if he sees a spot that is not just right, or could be more. As an artist, like a poem, or a painting, Ed admits his carvings are never really done until they are out of reach. (Ed really looks like he wants a chisel).**

to be cleaned. This included replanting the 40' window box out front, the removal of all the dead crates from the yard, the filing of many years of articles, advertising, photographs and other paper ephemera, the consolidation and putting away of tools, the chipping out of lime and algae from the toilets and lastly sweeping the shop floor and dusting all the animals, all of which took two months.

So what seemed like an easy and fun thing to get together became a complicated Devil's dance. And I have many thanks to give to many people.

Thanks to our hotel liason, Sabrina Chen, we got a great room rate that included breakfast, etc. She also organized the meeting room for movie night and made sure the DVD/VCR player and TV were working fine.

Thanks to Brian at Shoebox Transportation for taking our folks safely to Griffith Park, the L.A. Arboretum, Irwindale, Santa Monica and Rolling Hills to the Summits. Brian was always pleasant and helpful as well as okay with the unscheduled side trip to the Band Organ Rally.

Thanks to Carolyn Caverly and her band of merry dusters, Brenda Kalb and Carol Musselman, who, armed with Endust and wands tidied up anything they could reach. Carolyn also helped with the general shop cleanup, Forum tables and getting the shop cats put away for the day.

Thanks to Scott Ringwelski, my bus chaperone and tour guide, who is always a font of knowledge. He regaled the riders with all kinds of carousel facts pertaining to whichever place they were going. He also helped get the Forum ready and get everything put away at the end along with Robbi, Carolyn and John Mc Kenzie.

Thanks to Robbi Rustuen, who sent many lengthy emails full of amazing ideas and helpful suggestions gleaned from her and Scott's experiences putting on the two ACS conventions in Long Beach, CA. It was she, along with Carolyn, who manned



**Norma Pankratz, (left), and Jo Downey, (right), bring us up to date on the activity at the Kit Carson Carousel gift shop. Working with local artists, and their own creativity, Kit Carson always offers unique and ever changing gift ideas. If you want to breathe some life into your carousel gift shop, check and see what Norma and Jo are doing, then emulate it.**

the food table at lunch.

Thanks to Rosemary West and the great folks at Griffith Park, who generously allowed us to visit Friday afternoon, ask questions, take loads of pictures, and get lots of rides on the beautiful Spillman/Looff/Carmel carousel.

Thanks to Adriana Roth and the wonderful crew at Santa Monica, who provided us with bagels, donuts, coffee and O.J. on our Sunday visit, as well as lots of time with the PTC carousel taking pictures, getting a look down from the gallery windows above, and lots of rides. I got to ride the Ed Roth carved Triceritops dinosaur. Who could resist?

Thanks to all of our speakers: Dave Jones from Hanford, CA, John Shook from Safety Certified, Brian Morgan, our Keynote speaker, Ed Roth on carving, Eric Pahlke on publishing, and Norma Pankratz and Jo Downey on gift shops and the next NCA conference in Colorado. Each one was memorable and a delight.

Thanks to the Summits for welcoming us into their home to see their beautiful collection of animals and enjoy refreshments while they answered all our questions. As Robbi said, "If the conference is a parfait, this is the cherry on top."

Thanks to the boys down the street at El Matador, who cooked us up a great lunch of hand made Mexican food on short notice. I was able to cancel the previous caterer, which gave us a considerable savings.

Thanks to all of our attendees who made everything possible. They were enthusiastic, attentive, receptive, friendly and a total delight.

And lastly, and most importantly, many, many thanks go to Roland Hopkins, who got to hear me carp about everything. He found the speakers from Hanford and Safety Certified and put together our sign up and information sheets. Ever a staunch friend, he took everything in stride. Both of us are really glad we only had to organize a conference and bow to Norma and Jo for doing a whole convention.

– Lourinda Bray



## Sunday Morning - Santa Monica Pier



*The smiles that make the carousel go around and around.*

## Santa Monica Pier

### 1922 PTC #62

3 rows; 16 standing horses, 28 jumpers.

*Originally from Nashville, TN*

You can talk about it all you want, but at some point you have to stop talking and *do* it. On Sunday, we stopped by the Santa Monica Pier and PTC #62 to see it get done. Adriana Roth had a birthday party coming in mid-morning, so



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our exclusive window was tight. But goodies awaited us and we had our little taste of the red carpet. We had our photos, our rides and a free pass to wander the historical building.

The Santa Monica Pier carousel is a busy one and hosts way more parties than there are days in the year. My carousel photo models, (top left and below), were much more than pretty smiles. They were the pretty smiles that run the carousel and run the parties and keep pretty smiles on all of the faces of those who visit the carousel in the day... and there would be a lot of them on a busy Sunday. Every carousel needs one or two people at least, to keep the carousel and its guests going around with a smile all day long.

Carousel Operator Lesson #1. Well done Adriana.



*Our smiling hosts bring attention to a couple of Ed Roth carvings on PTC #62, giving a couple of horses a rest.*



## Sunday Afternoon - The Summits



**Brian Morgan, (center), offers a gift of wine to Rol and Jo Summit for graciously opening their home to our invasion.**

ROLLING HILLS, CA— Shame on me, to be so close, and just my first visit. Not for lack of invitation, mind you. There are two things you realize immediately upon arrival at the Summits. One, you are entirely relaxed, and welcomed graciously and warmly into their home. The second thing might come to you more slowly as you make your way around on your tour. Whereas most often if you see a carousel figure in a home, it looks just like that, a carousel figure displayed in a home, next to a hearth or something. At the Summits you will find no less than one carousel figure in each and every room. More in some. But in each case, it is not as if the figure is on display in the home, it is as if the home was built around the figure. Where ever it is and whatever it may be, from gilded horse, to any imaginable menagerie, each figure gives the feeling this is their home, and the furnishings around it, and you even, are their guest. I'm sure the Summits would not be surprised to hear this and probably say, "Well, it should feel that way. It is their home, but they let us stay."

**The E. Joy Morris giraffe in the stairwell was the Summits second figure. From Sodus Point, it was restored in 1966.**



**ca. 1895 Illions Portrait Horse and ca. 1902 Illions Signature Horse from "Fabulous Feltman's" are a stunning pair.**



**The massive Muller/Dentzel lion, rescued from the circus, intimidating but appreciative, and the Dentzel tiger rescued from Sunnyside, unwanted by Disney. The two stand guard at the main entrance. While the lion is sans his trappings, the tiger has peacock feathers reflective of the local peafowl.**



**Lise Liepman's paint, (left), and Pam Hessey's, (right), help beautify Muller corner in the gallery. The ca. 1910 T. M. Harton Cavalary horse looks ahead. The Indian pony from Arnold's Park, IA, was the first US stamp poster horse.**



**From armor and leaf to original paint, "The Gallery" is the horse's living room, but they welcome guests.**



# National Carousel Association 2011 Events



**2011 NCA Convention • Hoofbeats in the Rockies**  
**September 21 - September 25, 2011\***  
*The Timbers • Denver, Colorado*



**Visit Six Historic Carousels • See the Aspens Turn Color**  
*Marvel at Purple Mountains Majesty and Amber Waves of Grain*

**Wednesday, September 21 - Welcoming Hoofbeats**  
Opening Ceremonies, Presentations and Fun Surprises

**Thursday, September 22 - Hoofbeats Heading South**  
1925 Allan Herschell • Cheyenne Mountain Zoo • Colorado Springs  
1911 Parker #72/S&G • Pueblo City Park • Pueblo

**Friday, September 23 - Hoofbeats Heading East**  
PTC #51 Elitch Gardens • Denver • Endangered Species • Denver Zoo  
PTC #6 Menagerie • Kit Carson County Fairgrounds • Burlington

**Saturday, September 24 - Hoofbeats Heading West**  
1908 Parker Menagerie • Lakeside Amusement Park • Denver  
1910 Loof/Harrison Menagerie • Nederland

**Sunday, September 25 - Hoofbeats Heading Home**  
Closing Ceremonies, Presentations and More Fun Surprises

*\*Dates of Convention Firm. Itinerary is tentative and could be subject to change.*

Visit [www.NCA-USA.org](http://www.NCA-USA.org) for more information.



# Lourinda Bray & Running Horse Studio Collection, Restoration, Preservation



Roland Hopkins photo, 2011

*Lourinda's collection represents all of the carvers, American and European, and is now well beyond 400 figures.*

By Carol Musselman

*Special to The Carousel News & Trader*

**L**ourinda Bray is a lady with a mission. She intends to showcase her extensively diverse carousel collection in a museum-type setting one day. With one of the most distinctive amassing of carousel art ever collected by a single devotee, her aim has always been to share her vast collection and its historical underpinnings with the public.

Born into a Pasadena family with strong community ties and influence, she is the youngest of four children. Her home has always been a large 1929, two-story copy of an English Tudor cottage built high above the Rose Bowl in the hills of Pasadena, where wildlife and people still intermingle. She attended Tennessee Wesleyan College and Occidental College graduating with a BA in painting and an MA in technical theater. Her sense of community commitment, coupled with her artistic talents and training, carried her into the carousel world at an early age. It was in the late 1970s that she began to research carousel art.



*Lourinda at age 6 riding the Looff carousel in Redondo Beach, CA. Most kids ask to go around one more time... I guess you could say Lourinda never really got off.*



**Lourinda aboard a 1910 Herschell-Spillman in her brand new Running Horse Studio in 1981. The collection had begun, but there was still room to roller skate in her shop in Irwindale.**

With the advent of the machine age, what had begun in the mid 1800s and early 1900s as a traveling carnival ride, the merry-go-round was enjoyed as an international-wide fair and carnival attraction, which later became a permanent amusement park ride. Two factors of the early 1900s; a shortage of supplies caused by WWI and the Depression of 1929, struck two fatal blows to the carousel industry. Factories in Germany, England, France and the US, where the merry-go-round machines and their menageries were manufactured, disbanded and closed. The famous German carousel factory names of Heyn, Karl Muller, Bothmann and Hubner; the English of Anderson, Lines, Savages and Spooner; the French of Bayol, Chanvin, Coquerau et Marechal, Mattieu and Devos; and the distinctly American of Spillman, Dentzel, Illions, Philadelphia Toboggan Co., Muller, Carmel, and Stein & Goldstein, passed into history.

Only Allan Herschell and Parker continued in business. The wonderful machines with their wooden animals, chariots, panels, rounding boards, etc., were for the large part, used until sold off or too damaged to run in their native countries. In the mid 1960s, interest among certain people in this art area began to emerge. Part of it was nostalgia for a lost part of our heritage, and part was an artistic awareness of the unique and incredibly ornate and beautiful creation of the carousel. There were early collectors who picked up carousel figures in barns, attics, basements and sometimes off of the merry-go-rounds that still existed. Although there were a few hundred carousels still in operation, the number was well shy of what is thought to have numbered in the thousands. The great number of original merry-go-rounds



**Lourinda's horse, Bare Facts in 1982.**

had dwindled down, and the ones still remaining were indeed neglected and abused. Those early collectors began to come together and the carousel as art was born.

Into this milieu, Lourinda (or Rinda as she is called), bought her first carousel pony in 1979. It was an Illions military-theme jumper from Pomona Fair Kiddieland, however; she did not know how to restore it. She was rebuffed in her efforts to learn by those same early collectors, who kept

trade secrets, not willing to share their recently acquired knowledge. So, she bought a greatly deteriorated and neglected Allan Herschell as a lesson's horse and in the basement of her Pasadena home, she began the laborious task of taking apart the damaged animal and learning by her own efforts how to repair this creature.



**Lourinda's plywood menagerie at the 2001 Descanso Gardens Christmas Show.**

She learned that the figures were primarily a part of money-making rides, so that damage was corrected by whatever quick means available, and paint was applied

solely to keep the ride reasonably presentable. Added into these figures went nails, screws, any type of resin or glue and any other handy devices solely to keep the animal together, and paint was applied over all in a slapdash manner. There was no attempt to recreate the original figure or its paint., so Rinda took out all that was not of factory origin. She used acetone to remove the overpaint, and also preserved the wood underneath. She then began the task of putting it all back together, using park paint colors, and factory designs and patterns on the new overpaint, all the while preserving the woodcarver's intention as best she could with what she had.

As her knowledge and name grew in the carousel art world, in 1981 she bought a warehouse of 7,000 square feet and began to amass her collection, and restoration business



**C. W. Parker flower horse greeted guests at the back entrance during the Tech Conference and Open House.**

came to her. This she named "Running Horse Studio". During this time, she spent part of the year at Lake Arrowhead in the mountains of Southern California where her mother had a summer home. Santa's Village, an amusement park with a 1923 Allan Herschell carousel, operated there. She contracted with the owners of the park and began a 14-year involvement in renovating the ride and its figures. This was mostly a labor of love (see *The Carousel News & Trader*, December, 2006), although she eventually was paid with some cash (and a Christmas tree from time to time).

Before the park closed for the last time, she attempted



**An E. Joy Morris camel from Altoona, an early Loeff, a 1915 PTC, a 1900 Loeff and an 1895 Loeff.**

to buy the carousel, but was turned down by the owners. However, she ultimately prevailed at the auction and now, the Santa's Village ride she promised the ponies she would own, resides at Running Horse Studio.

By this time, she was being offered commissions by other national carousel owners wishing to restore their animals to authenticity. She also learned early on that all was not as it seemed in the sales arena, and that sleight-of-hand and outright deception and fraud existed, all to obtain money for carousel objects which in the mid-1970s had begun to soar in value.



**"Tony Pony", a 1904 Dentzel prancer prior to wood restoration (above). He had rear legs and a tail made from laminated layers of plywood. Stan Hawkins did the wood restoration. At right, "Tony Pony" completed.**





**Lourinda in 2010 with an Allan Herschell from Santa's Village that she restored in 2009.**

Looff's were sold as Dentzel's, copies were sold as originals, jumpers were converted and sold as standers, and many restorations were done in an attempt to conceal a multitude of sins underneath.

As Rinda's reputation grew, she became the focal point of auctions and parties at her studio. Later, the annual open houses at her studio were changed to every 5 years after her mother died in the year 2000. In her tradition of passing on what she knows, she began restoration classes in 1994 and published her techniques in various magazines. She also has appeared on TV and has been featured in newspaper articles. She presently is a listed contributor to *The Carousel News & Trader* magazine and has written numerous articles, quietly consulting on others.

Her restoration motto is "Back To Factory" and each piece in her studio is meticulously documented and authenticated. She has one of the most extensive historical carousel libraries anywhere. Each piece in her collection has been numbered and researched. To walk into her studio is to be at once amazed and overwhelmed at the sheer numbers of row upon row of horses and menagerie animals, chariots and other carousel art treasures. She has four carousels and an AH Blue Goose ride. The mechanisms of three of them she stores in three large trailers, with the fourth, a 10-horse Ewart Carousel, running at Remlinger Farms in Carnation, WA.

Restoration horror stories include her worst basket case ever, a "crispy critter" (one sustaining fire damage). She has also seen the worst of restoration attempts, such as extra long dowels which run every which-way through an animal and animals packed with tobacco leaves. She has found wood inside animals so deteriorated that she has been able to pull it out with her hands, although the outside has been painted to hide it.

Lourinda has utilized the expertise of carvers Tom Guyot, Stan Hawkins, Ron Purdy and John McKenzie and carousel artist Marge Swenson among others to help undo those bad restorations as well as those which had original neglect or abuse. She has had pieces "basted" chemically to remove particularly stubborn, or multitude layers of paint, and has a large fumigation tank and tent into which she puts carousel pieces to kill all bugs. Another aspect of her carousel business includes the sale of horse hair tails, which Rinda cures herself. The complete restoration of each carousel animal is very labor-intensive and Rinda decries that this line of work is not very lucrative, "... but it sure is fun." She says she has no favorites among the early carvers and treats the animals in her collection like old friends.

Being a versatile person, she also spends her time in several organizations in the Pasadena area, mainly the Pasadena Opera Guild, the Fine Arts Club of Pasadena, Descanso Gardens and Mach 1, which is horseback therapy for handicapped children. She has also in the past worked in children's theater productions. She is an animal lover and wildlife rescuer and her home has an abundance of both domestic and wild creatures, which sometimes coexist in this setting, (and sometimes not). In addition, she at times cuts complex and intricate puzzles made from fantasy prints on her scroll saw. And, she also collects Roseville pottery and carousel, fantasy and exaggeration postcards.

Her home and studio are at the same time open and protected. Her vast historical knowledge of the carousel is passed on matter-of-factly as though everyone around her knows mostly what she knows, which may or may not be the case. She is a community magnet in this area and her carousel parties are legend, attracting core collectors and restorers so that synergies are born and ties maintained.

She has an extensive number of friends and at her parties, one can see a variety of people; community leaders, doctors, physicists, a Nobel laureate or two, those in the art community, and of course those who make the carousel-as-art world exciting. She is unpretentious and at home with whomever she meets, and is willing to listen and share ideas. At the same time, however, she does have very definite ideas on restoration, which was born of the time spent on that first horse she restored in the basement of her house many years ago.

The future for Lourinda and her principal mission is to find a setting in which she can display her one-of-a-kind collection. This would be preferably a park-like environment in which she can continue to bring, to those now, and those in the years to come, a flavor of this unique niche in the history of art.

# Running Horse Studio Open House '11



Lourinda Bray (left) with Sandy and Fluff McLean, friends from her children's theater group



From left; Rol Summit, John McKenzie, Jo Summit and Scott Ringwelski.



Sharing carousel war stories; John McKenzie, Elinor and Brian Morgan, and Merle Thomsen



Merle Thomsen, Buck Brasington and Dan Horenberger.



Magician/Palm Reader, Bill Perron trying to read Carolyn Caverly.

With the shop all cleaned up for the NCA Technical Conference at the end of April, Lourinda went ahead and held her occasional open house in mid-May. There were some familiar faces and some new, and as always, lots of great pies, cakes and chatter.



# CAROUSEL ADVENTURES

## An Invitation to the Perron's in Hood River, OR



**(EDITOR'S NOTE: Duane Perron sent this in to me the other day to see if I thought it appropriate for the print in the magazine. Not only do I think it is appropriate, but very generous and certainly tempting. I'd like to go myself. I have been there for the afternoon but there is much too much to see in one afternoon.)**



Hello CN&T readers,

My name is Duane Perron and my wife is Carol. We live on a ranch at the base of Mt. Hood in a little community called Mt. Hood, Oregon. We have a large barn here that is the temporary home to a substantial carousel collection.

We enjoy showing the collection to other carousel lovers and have done so many times through the years. We would like to extend an invitation to the readers of the CN&T to join us for a visit.

We have a primitive guest house with all the amenities for those who would like to stay a while and enjoy the collection in depth or want to spend some time seeing the sights.

If you would like to visit us this summer, please write us with the dates you're interested in visiting.

Duane and Carol Perron, P. O. Box 1522, Hood River, OR, 97031; or email; [dsperron@gmail.com](mailto:dsperron@gmail.com).

There is no charge for the tour or use of the cabin. We look forward to hearing from and seeing you.

– Duane and Carol Perron



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## Carousel News Briefs

On Memorial Day Weekend, the New York State Historical Association held a public ceremony to introduce its most recent publication – **The Empire State Carousel**.

The large format book, written by Gerry Holzman, is profusely illustrated with color photographs by Richard Walker.

Gerry is the master carver who originated, designed and directed the carousel project. Drawing from the unusually rich perspective provided by these overlapping roles, he offers an exceptional insight into this unique merry-go-round which has been aptly described by his wife Arlene as “A museum you can ride on.”

For information, or to purchase a book, contact the Farmers Museum Cooperstown, email; [escarousel@aol.com](mailto:escarousel@aol.com), or (518) 677-8835.



*If you plan it, and promote it, they will come. Shown right is the spring flyer for the Bryant Park carousel in Manhattan. They printed 60,000 of these in 2011, along with 20,000 winter bills, 5,000 for parties and 5,000 for halloween. They distribute them at the carousel ticket booth and also at a mobile visitors services cart in Bryant Park. They also have two similar carts at two parks that they manage near 34th Street and Broadway, close to Macy's flagship store.*

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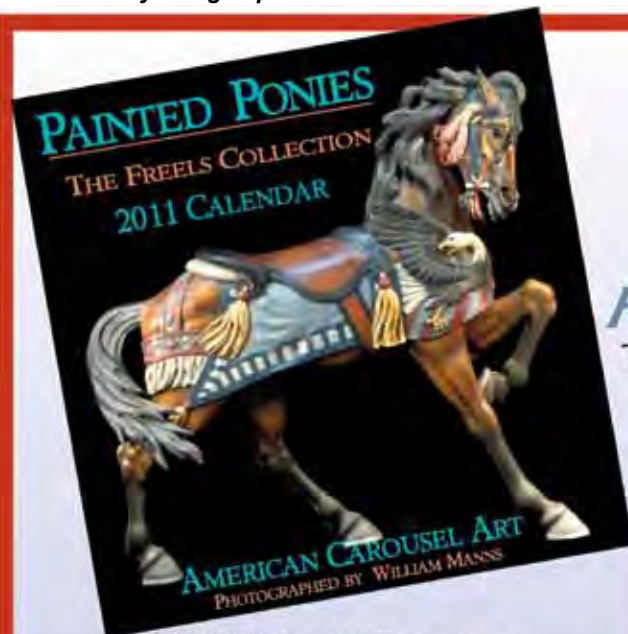
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Christmas Eve & Christmas 10 am – 6 pm  
Holiday Season (December 26 – 30) 10 am – 10 pm  
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Le Carousel



## PAINTED PONIES AMERICAN CAROUSEL ART 2011 Wall Calendar

Photographed by William Manns

*Featuring the Freels Collection*

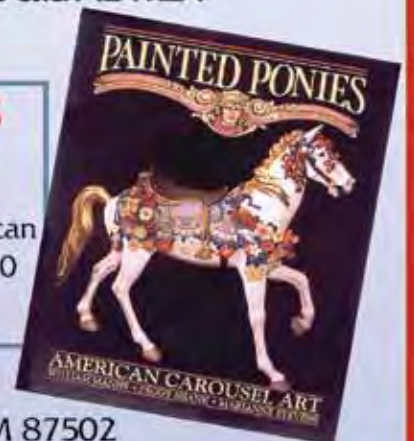
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# Carousel Modelers and Miniature Association Annual Convention CMMA to Tuscora Park July 8, 2011

## CMMA 2011 Convention

The 2011 CMMA convention will be held July 8 and 9 at Tuscora Park, New Philadelphia, OH. Tuscora Park will be our convention host. The park is graciously providing their ballroom and display tables. The ball room is air conditioned with adequate display space and member gathering area. There will be a one day display on Friday, July 8. Convention activities will continue on Saturday, July 9.

Tuscora Park is a large city park and home to one of less than 170 operating antique carousels in North America. The carousel is a beautifully restored 1928 Spillman Engineering three abreast machine with a working antique band organ.

In addition to the carousel, there is a rare 1910 C.W. Parker ferris wheel. Several vintage kiddie rides and a miniature train also operate at the park. A miniature golf course, swimming pool and on-site food service is available also.

The convention will begin Friday, July 8, with set-up at 8:00 a.m. Members arriving on Thursday, July 7, can set-up Thursday afternoon after 1:00 p.m. Our displays will open to the public at 10:00 a.m. on Friday and continue until 7:00 p.m. After tear down on Friday, we will gather for a late Dutch treat supper at a local restaurant.

Saturday, July 9, we will have breakfast at the Schoenbrunn Inn and Suites for CMMA members and guests staying at the Inn. After breakfast, members will drive to the Warther Museum in nearby Dover, OH. We will gather there and begin our group tour of the museum at 9:30 a.m.

The Warther Museum features the history of steam in wood carvings along with other wonderful carvings by Mooney Warther. The Button House, knife making operation and gardens make the museum one of Ohio's must see attractions.

Depending on the response for the convention, we may schedule a group lunch at the museum. A minimum of 25 people is needed for the lunch. Please let Patrick or Brenda know ASAP if you will attend the convention. In lieu of lunch at the Warther Museum, a group Dutch treat lunch at a local eatery will be arranged.

The 2011 convention will conclude after lunch. CMMA members can visit the area's many other attractions on their own. Convention room rates are guaranteed for those arriving early or are staying Saturday night.

Bring your camera and notebook. We hope to have a photo session at the carousel before it opens to the public on Friday. This will be a good opportunity to take that special photo needed for your carousel model project.

Sales to the public will not be allowed. Buy/sell/trading between CMMA members is permitted and encouraged. Table space will be provided for these activities between CMMA members. Please let Patrick or Brenda know if you plan to offer items for sale or trade to the CMMA members.

We hope to continue with our annual auction of carousel



Photo courtesy of www.dinasdays.com

and miniature carousel items. Proceeds from the auction will benefit the CMMA/George W. Long Restoration Fund. This year the auction will be a silent auction on Friday during the convention. George W. Long of Seabreeze Park, Rochester, NY, and a miniature carousel horse carver was an early supporter of the CMMA. The restoration fund has made several contributions to antique carousels in the past for much needed restoration projects.

The convention hotel will be the Schoenbrunn Inn and Suites, New Philadelphia, OH. A block of rooms have been reserved for CMMA members. Members attending the convention will need to make their own reservations with the Schoenbrunn Inn and Suites. Please mention CMMA group when making your reservations. The cut-off date for reservations is June 6. The inn is located just off I-77 at exit 81. Centrally located in Tuscarawas county, the Schoenbrunn Inn and Suites is only minutes to the Reeves Museum, Warther's Carvings and Museum, Trumpet In The Land outdoor theater, and historic Schoenbrunn Village. The Dennison Railroad and Museum, Zoar Village, and Amish country are within a short driving distance. Other available motels in New Philadelphia, Ohio are listed below.

### *Schoenbrunn Inn and Suites*

1186 W High Street, (330) 339-4334

### *Holiday Inn Express*

135 Bluebell Drive SW, (330) 339-7731

### *Knights Inn*

1256 W High Avenue, (800) 363-2297

We look forward to seeing you in New Philadelphia.

If you have questions, please feel free to contact us.

*Have a safe journey to Ohio.*

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# Darin Speith and Dan Satow Rejoin Norton Auctioneers of Michigan, Inc.

## *Speith and Satow To Assume Norton's Daily Operations*



*Dan Satow left, Dave Norton, and Darin Speith, right all part of the Norton Auctioneers team in the 1990s.*

COLDWATER, MI – David A. Norton, President and CEO of Norton Auctioneers of Michigan, is pleased to announce the return of Daniel Satow and Darin Spieth to his crew. Norton Auctioneers is known nationwide for the auction and appraisal of amusement properties – parks, carnivals, museums, haunts, antiques, trains, amusement manufacturers, and all unique and unusual items.

Dan Satow is an auctioneer, professional appraiser, and Realtor. Darin Spieth is a professional auctioneer as well as a Realtor. Dan, started with Norton Auctioneers at the young age of 12, and Darin was a head auctioneer with Norton's for 12 years. Dan and Darin are taking over the day-to-day operations of Norton Auctioneers, while David Norton is still acting President and CEO. Dan and Darin will be handling most of the listings, set-up and on-site work. They are excited to be rejoining Norton Auctioneers and look forward to being on the road again. Says Satow, "I look forward to getting re-acquainted with all of my colleagues from the past and meeting the new faces in today's business that are making things happen."



Dan and Darin's experience, expertise, and enthusiasm are great assets to Norton Auctioneers. Combined with David's over 40 years experience as a professional auctioneer and appraiser making over 85 years of combined experience. "This is an exciting time," says CEO, Dave Norton. "The addition of Dan and Darin will ensure the professionalism of Norton Auctioneers, Inc. as we continue to play an important part of the amusement industry."

The transition will not be noticeable, as you will still have Denise Kinsey's cheery voice on the phone, and the ever present Terry Hyland will still be the point man. David, Dan, and Darin can be reached at Norton's corporate offices in Coldwater, MI at (800) 279-9063, email: nortonsold@cbpu.com, web: www.nortonauctioneers.com, or call Dan directly at (517) 617-1104.



*Norton Auctioneers on site in Colorado in April. Dan Satow on the left, Terry Hyland, on-site & equipment manager and Darin Speith on the right.*

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