

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received JUL 17 1987
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

AUG 26 1987

1. Name

historic See accompanying Inventory Sheets Number of contributing resources: 6

and/or common Oregon Historic Wooden Carousels TR Number of non-contributing resources: 0

2. Location

street & number See accompanying Inventory Sheets N/A not for publication

city, town N/A N/A vicinity of First, Third Congressional Districts

state Oregon code 41 county Clatsop, Multnomah code 005, 051

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input checked="" type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> N/A in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> N/A being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name See accompanying Inventory Sheets

street & number N/A

city, town N/A N/A vicinity of state N/A

5. Location of Legal Description

courthouse, registry of deeds, etc. See accompanying Inventory Sheets

street & number N/A

city, town N/A state N/A

6. Representation in Existing Surveys

title Statewide Inventory of Historic Properties has this property been determined eligible? yes no

date 1986 federal state county local

depository for survey records State Historic Preservation Office, 525 Trade Street SE

city, town Salem state Oregon 97310

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input checked="" type="checkbox"/> moved
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		date varied, see accompanying Inventory Sheets

Describe the present and original (if known) physical appearance

Carousels, in America commonly called "merry-go-rounds," are mechanically-driven amusement devices in which circular, movable platforms fitted with wooden horses or animals carry riders in a counter-clockwise rotation pattern. In England merry-go-rounds move clockwise and are called "roundabouts." The machines are descended from the knightly exercises of European courts in which, as a test of skill and horsemanship, mounted participants ran with a lance at suspended rings or revolving targets. As is customarily pointed out in literature on the subject, the name "carousel" (its variant spelling is carrousel) comes from the Italian and Spanish words garosello and carosella, meaning "little war." Beginning in the 1860s, carousels were driven by steam-powered piston engines. Those remaining in operation today are driven by gasoline-powered or electric motors and have friction clutch or hydraulic mechanical systems. Electrical motive power, as distinct from lighting for carousels, was introduced about 1915. From 1885 onward, the merry-go-round was a popular fixture at seaside resorts and amusement parks and it continued a principal attraction at public parks, fairs and carnivals. Musical accompaniment was provided by band organs.

The classic machine consists of a massive center pole, usually of western fir, to which are mounted numerous "sweeps," or arms manufactured from close-grained lumber. Between the platform and the framework of overhead arms and braces run vertical brass poles which hold the rider's mount. Once the overhead gear system was introduced, the rider's mount could be moved up and down on its pole as the machine rotated. Depending upon the magnitude of the machine, the platform carries two, to five or six concentric rows of mounts, most usually horses, classified as standers, prancers and jumpers, and other animals. The suite of mounts is sometimes augmented by stationary benches fashioned as sleighs or chariots. Often, the hub is enclosed by decorative wood or canvas panels to screen the mechanism from view. The rim, or cresting of the carousel is made up of wooden panels called rounding boards, which are variously decorated with plaster relief work, mirrored shields, cast metal appliques, and painted scenes. While in the historic period 1875-1935, horses and menagerie figures invariably were assembled and finished by hand, the rough-cut forms eventually could be mass produced by multiple turning devices such as the carving machine put into operation by the Allan Herchell Company in 1913. Original finishes of the animals were Japan colors over a primer coat, usually of white lead, the whole of which was sealed with several protective coats of Damar varnish. The carvings frequently were enlivened with glass eyes, porcelain teeth, and leather harnesswork with brass stirrups and buckles. Typically, the fancier carving and embellishment was lavished on the outermost rows of horses and on the outer sides of the animals generally. After 1930, appendages of the animal figures, the easily breakable legs and tails, began to be fabricated of stronger lightweight materials, such as aluminum, and eventually entire figures were cast of aluminum for durability and ease of production. Modern replacement figures typically are made of fiberglass. Thus, the period 1875-1935 is considered the "golden age" of carousel craftsmanship.

This theme nomination includes all the hand-crafted wooden carousels operating within the state of Oregon manufactured before 1930. The nominated carousels range in date from 1904 to 1926 and they range in size from the elaborate large

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify)
			Manufacturers and carvers:	recreation
Specific dates	1904-1926	Builder/Architect	C. W. Parker	William F. Mangels
Statement of Significance (in one paragraph)			Charles I. D. Loeff	Charles Carmel
			Herschell-Spillman	Marcus C. Illions
				Allan Herschell

The Oregon Historic Wooden Carousels Theme Resource nomination is the inspiration of Duane and Carol Perron, owners of three of the five carousels encompassed in the proposal. Documentation was prepared by Jean Skinner, secretary of the Portland Carousel Museum, a non-profit organization dedicated to promoting appreciation of classic wooden carousels.

The five carousels in the theme group are of American manufacture and range in date from 1904 to 1926, a period which spans most of the last half of the golden age of carousels (1875-1935) and the heyday of amusement parks. Fixed-site carousels specially-designed for amusement parks reached a grand scale in the United States, though smaller, transportable machines continued to be produced for the fair circuit. Common characteristics of the nominated machines are wooden platforms and decorated wooden rounding boards, hand carved animals, and a counter clockwise rotation pattern. Each is presently electrically powered, using friction clutch or hydraulic clutch mechanical systems. Most are electrically lighted as well, and three of the five have a history of operating within the state of Oregon for 60 years or more. The carousels meet National Register Criterion C as well-preserved examples of a recreational genre illustrative of the development of animal carving as a "functional" art form wherein the carvers competed to create the most novel and colorful attractions.

Carousel-makers were part of the Industrial Revolution, and were instrumental in the creation of many different drive systems and mechanical devices. Not only did the carousel become the "star" attraction of amusement parks, the parks themselves became significant social gathering places around the turn of the century.

The advent of electricity brought about a rapid change in the lifestyle of many Americans in the early 1900s. The population shifted from a rural society to a society of city dwellers working in the newly established factories. This influx of people into the cities brought about the development of the rail and trolley systems needed to move them about. Carousels evolved on a grander scale in America than anywhere else because of the creation of recreational areas where fixed-site carousel could be operated. Amusement parks were linked with the commercial motives of interurban rail companies. It was obvious that operating the rail system seven days a week would be more profitable than five or six days, and factory-weary workers craved diversion from their weekly grind. Amusement parks were developed at the end of trolley lines where the land was cheaper, and they flourished. Carousels, among the main attractions, grew in size at these fixed locations.

9. Major Bibliographical References

Carousel Art Magazine (Marge Swenson, Garden Grove, California), Vol. 10 (1980), Vol. 16 (1982)
Dinger, Charlotte, Art of the Carousel (Green Village, New Jersey: Carousel (Art, Inc., 1983).
Fried, Frederick, A Pictorial History of the Carousel (New York: Vestal Press, 1964).
Weedon, Geoff, and Ward, Richard, Fairground Art (New York: Abbeville Press, 1985).

10. Geographical Data

Acreeage of nominated property see accompanying Inventory Sheets

Quadrangle name N/A

Quadrangle scale N/A

UTM References

A

Zone	Easting			Northing			

B

Zone	Easting			Northing			

C

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D

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E

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F

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G

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H

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Verbal boundary description and justification

See accompanying Inventory Sheets

List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state N/A code county code

11. Form Prepared By

name/title Jean Skinner

organization Portland Carousel Museum date December 3, 1986

street & number 25 SW Salmon telephone (503) 241-2560

city or town Portland state Oregon 97204

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature 

title Deputy State Historic Preservation Officer date July 14, 1987

For NPS use only

I hereby certify that this property is included in the National Register

 William B. Bushong
Keeper of the National Register

date 8/26/87

Attest:

date

Chief of Registration

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**National Register of Historic Places
Continuation Sheet**

Section number 4 Page 1

Owner of land:

Ray Dodge
Imperial Travel
120 SW Taylor Street
Portland, OR 97204

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park carousel 67 feet in diameter built by C. W. Parker, and the mid-sized machine of William F. Mangels measuring 45 feet in diameter, to the small "portable" Allan Herschell machine which measures 32 feet in diameter. The Herschell-Spillman menagerie carousel has an unusual bi-level platform.

Two of the nominated carousels, the Loeff and the Herschell-Spillman, are significant menagerie machines. The Herschell-Spillman has an outside row of standers with two inner rows of jumpers; all rows contain horses and animals. The Loeff carousel has alternating rows of three-abreast standers and jumpers, also both horse and animal in design. The Herschell-Spillman animals were carved in "pairs" as can be seen with the cats, dogs, roosters, pigs and frogs. On the other hand, Loeff carved some of his menagerie animals in sets of three in graduated sizes as is evident by the giraffes and camels. Each menagerie machine also contains rare carvings such as the kangaroo on the Herschell-Spillman, and the teddy bear on the Loeff.

The carving styles of the nominated carousels vary from the simply decorated and compact style of the Allan Herschell machine to the superbly chiseled and life-like carvings of Charles Loeff. Wild animation is conveyed by the carvings of C. W. Parker, just as power and energy are the earmarks of horses carved by Marcus Charles Illions. Some of the animals have carved tails, while others have real horse-hair tails. The majority of the carved animals have glass eyes, and some are decorated with glass jewels.

The rounding boards on all of the carousels in this nomination are wooden. The elaborately carved ones on the C. W. Parker carousel have cherubs and scrolled decoration; the rounding boards of the Mangels machine have beveled mirrors, while both the Herschell-Spillman and the Allan Herschell boards have painted landscape scenes for decoration. In addition, cast metal masques are used on the rounding board shields of the Herschell-Spillman and Allan Herschell machines. Four of the carousels in this group have lighted rounding boards.

All the nominated carousels are of American manufacture and, therefore, rotate in a counter-clockwise direction. All are now powered by electricity. The use of either the friction clutch or hydraulic fluid clutch system are evident in these carousels. There is an excellent example of a "pit" machine as well as examples of "overhead crank" mechanisms within this group. All mechanical parts and gears are original to the machines. Of the five carousels, two have enclosed mechanisms.

Two of the nominated carousels are situated indoors, in covered shopping centers. One is installed in an amusement park its own exhibition building. The remainder of the group are situated out of doors, in Portland's Washington Park, adjacent to the World Forestry Center, and in downtown Portland.

Briefly, the components of the Oregon Historic Wooden Carousels Theme Resource nomination may be itemized as follows. More detailed information is given in the accompanying Inventory Sheets.

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1. C. W. Parker Four-Row Park Carousel, manufactured c. 1904; operated at Jantzen Beach Park from 1928 to 1970; relocated a short distance to Jantzen Beach Center in 1972; Portland vicinity, Multnomah County, Oregon.

Largest of the group, this large park machine, 67 feet in diameter, is the only machine manufactured by C. W. Parker of its size in operation in the country. The animals represent Parker's distinctive work in which the galloping horses have attenuated, or stretched out running positions and stylized crested manes expressive of speed and action.

2. Charles Loeff 20-Sweep Menagerie Carousel, manufactured c. 1905; operated at Willamette Center at the foot of Salmon Street since 1982; Portland, Multnomah County, Oregon.

Measuring 50 feet in diameter, this is one of less than a dozen machines by the maker operating today. Originally, it had no canopy or rounding boards because it was operated in its own exhibit building. It is the only "pit" machine in the group, so-called because the drop rods downstroke below the platform. Loeff was noted for his finely-chiseled and life-like representations of animals. The teddy bear aboard this machine is a rare and unusually weighty carving.

3. Herschell-Spillman Noah's Ark Carousel, manufactured c. 1913; operated at Oaks Park since 1926; Portland, Multnomah County, Oregon.

Measuring 48 feet in diameter, this machine has a bi-level platform. Its housing was specially designed for the present location. It is another of the menagerie type in which the rare and unusual carvings are those of a dragon and kangaroo. Its rounding boards are decorative scroll-framed landscape panels and shields.

4. William F. Mangels Four-Row Carousel, manufactured c. 1914. In operation at the World Forestry Center since 1978; Portland, Multnomah County, Oregon.

This is a mid-sized machine, 45 feet in diameter, and a rare example of its class. The carving was done by Charles Carmel and Marcus C. Illions, the latter an apprentice of Charles Loeff. The prancing horses are distinctive for their animation, feathery, wind-swept manes and elaborate trappings. The array includes two single-seat chariots with finely modeled gryphons on the sides.

5. Allan Herschell Two-Abreast Carousel, manufactured c. 1926. This is the small "portable" in the group, measuring just 32 feet in diameter. It was built for the Browning Brothers Amusement Company in Salem, Oregon and was carried on the West Coast fair circuit to 1965. Its rounding board decorations combine painted scenery and cast metal masque appliques. The carousel, considered in mint condition, was operated at a fixed location at Curly's Dairy in Salem from 1971 to 1981. In 1987 it was placed in service at Seaside Town Center, a shopping development in Seaside, Clatsop County, Oregon.

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Carousel artists and craftsman indulged their creativity. Notwithstanding the fact that popular designs were copied, and carvers moved from shop to shop, a number of original manufacturers and artistic talents emerged. Among these were Charles I. D. Loeff, Charles Carmel, Marcus C. Illions, C. W. Parker, Allan Herschell, all of whom figured in production of components of this nomination. Charles Loeff was noted for his finely detailed animal carvings. C. W. Parker was noted for his attenuated galloping horses which give the feeling of wild animation. The Marcus Illions carvings are noted for their strength and power. Wood was their medium, and their craftsmanship is not likely to be duplicated by many today. Other media were employed in carousel production, of course. Painted scenes and plaster modeling often were used as surface decoration. Beveled mirrors, electric lights and metal castings also were used on the machines.

The growing popularity of carousels gave rise to several carving companies eager to meet the demand for figures. Each carver strived to outdo his competitor, and it was the spirited competition, some say, which was responsible for the emergence of the original amusement park ride as a significant art form. The carousel industry applied various forms of artistic expression, ranging from carving and painting and glass cutting to the design of exhibition buildings, such as the grand Riverview Park Carousel pavilion which was erected in Chicago in 1904. American carousels, which exceeded 10,000 in their heyday, have become much reduced in number since their production slowed with the onset of the Depression and World War. In recent years, many machines have been dismantled for sale of animals, individually, as collector's items. According to a census maintained by the National Carousel Association, fewer than 300 carousels remain in operation in America today; by some accounts, fewer than 160. The carousels nominated in this theme group are outstanding examples of the genre, and the C. W. Parker carousel in this group is the only one of its caliber and size made by the manufacturer remaining in operation in the country today. There are less than a dozen Charles Loeff carousels of comparable quality still running, and the number of William Mangels machines with Charles Carmel and Marcus Illions carvings on board is even less. The small, portable Allan Herschell machine is extremely rare because of its "from-the-factory" condition.

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Multiple Resource Area
Thematic Group

Name Oregon Historic Wooden Carousels TR
State Clatsop and Multnomah Co., OREGON

Nomination/Type of Review

Date/Signature

Cover

~~REMOVED FROM THE NATIONAL REGISTER~~

for Keeper William B. Bushong
8/26/87

1. Herschell, Allan, Two-Abre
Carousel

~~REMOVED FROM THE NATIONAL REGISTER~~
National Register

for Keeper Alvina Byun 8/26/87
Attest Edson Beall 5/27/88

2. Herschell--Spillman Noah's
Ark Carousel

~~REMOVED FROM THE NATIONAL REGISTER~~

for Keeper Alvina Byun 8/26/87
Attest _____

3. Loeff, Charles, 20-Sweep
Menagerie Carousel

~~REMOVED FROM THE NATIONAL REGISTER~~
National Register

for Keeper Alvina Byun 8/26/87
Attest Edson Beall 5/27/88

4. Mangels, William F., Four-
Row Carousel

~~REMOVED FROM THE NATIONAL REGISTER~~
National Register

for Keeper Alvina Byun 8/26/87
Attest _____

5. Parker, C.W., Four-
Row Park Carousel

~~REMOVED FROM THE NATIONAL REGISTER~~

for Keeper Alvina Byun 8/26/87
Attest _____

6.

Keeper _____

Attest _____

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Keeper _____

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Keeper _____

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Keeper _____

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