Flying Horses & Mythical Beasts: The Magical World of Carousel Animals

Featuring the Collection of Lourinda Bray

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W.P. Wilcox
Giraffe, outside row stander, circa 1980

Carver W.P. Wilcox was based in Orange County, California and taught most the Southern California carvers working today. This giraffe is a copy of a Philadelphia Toboggan Company giraffe. It was painted by Marge Swenson. W.P. gave the giraffe to me so that the children who come visit my studio can pet it. After retiring as a wood carver, W.P. went on to become a gold prospector.

Dentzel Carousel Company
Horse, second row jumper, circa 1990

This horse is a fiberglass casting of a Dentzel jumper formerly on the Lagoon Carousel at Knott’s Berry Farm. She was cast by Ron Perkins of Ronart Glass and Animation, who made many of the decorative elements at Knott’s. I used her on the Santa’s Village carousel to keep the ride in balance when I had an outside row figure off for refurbishment.
A1 M.C. Illions & Sons Carousell Works
Pony, third row stander, circa 1905
This pony was last used in 1978 on the Kiddieland Carousel at the Pomona Fair. The gold-leaf mane is typical of carver Marcus Illions, who received his training at the Savages Company of King’s Lynn, England. Illions had fled Russia as a young man and ended up in England, then immigrated to the U.S. with wild animal trainer Frank C. Bostock. He founded a firm in Coney Island, New York.

A2 M.C. Illions & Sons Carousell Works
Pony, outside row jumper, circa 1905
This jumper is the little stander’s outside row brother. He is the first horse I bought in 1979 (intending to buy just one) and painted with the body coat of my second live horse. He is referred to as a "military" horse, meaning he carries a sword and dagger. This style of Illions is referred to as a "Feltman" as similar horses were used at Feltman's Pavilion at Coney Island. They are characterized by the layering of the trappings and realistically carved mane.

A3 M.C. Illions & Sons Carousell Works
Horse, third row jumper, circa 1915
This is a "Stubbman" style Illions with a later added mane. He was painted by Barney Illions, son of Marcus Illions. Named "Adam," he is in factory paint. Barney married the colors by the simple expedient of putting a bit of one color into all the rest of the colors, thus making them all one color family.

A4 M.C. Illions & Sons Carousell Works
Horse, outside row jumper, circa 1917
This armored jumper is from Ponchartrain, Louisiana. There is a story that Illions couldn't buy very much wood for this ride, so he bought an old bridge made of oak for the job. When I bought the horse, he was covered in fiberglass and thick purple, black, and silver paint, with all the jewel holes covered up. Stripping off the old surface revealed not only the holes, but a horse made mostly of oak
with some basswood. Maybe there's some truth to the bridge story.

**A5 Charles Carmel**
Zebra, outside row, circa 1905

This is the only known zebra carved by Carmel. He worked for Looff and Mangels, before opening his own shop in Brooklyn in 1908. The zebra has the remains of original factory paint on the trappings and retouched body paint. From the front, you can see that the neck collar doesn't meet in the middle. I think this can be accounted for by either apprentice carvers or left-handed carvers working on the offside. Recently, I came across a picture of this zebra in an old carousel magazine called a Nubian Ass, but the ears are much too small for that. And he has always had a striped body coat.

**B1 Charles Carmel**
Pony, second row jumper, circa 1905

There is no record of this light roan's last placement on a carousel. Named “Barnum,” he was my fourth purchase, having meant to buy "just one more." The carving, such as the zig zag scarves and the backward “n” shapes on the lower legs that indicate tendons are very good indicators of possible Carmel carvings. Carmel often used implied metal plating on his pieces and this fellow is considered to be partially armored.

**B2 Charles Carmel**
Horse, outside row stander, circa 1912

This horse was last used on a carousel at Salisbury Beach, Maine. He was badly damaged and had areas of dry rot, but now has with new wood repairing the bad areas. He is gilded with twenty-three karat gold and tinted in the Coney Island style. Armored standing and jumping horses are particularly prized as so much work has gone into the carvings. As a child, I never wanted to ride one, but as an adult, I sought them out.
B3 Charles Carmel
Pony, second row jumper, circa 1912

This creamy brown pony last operated on a carousel that ran in a public park in Bogotá, Colombia until the mid-1980s. The horses were rescued and brought back to the United States and auctioned. Many of the legs had been either replaced or repaired with a cement-like substance. I have one such leg at the shop among the pile of loose limbs. Inside this pony, I found a well-squeezed tube of Colombian unguentine - not quite the treasure one hopes to find.

B4 Charles Looff
Horse, outside row jumper, circa 1916

This gray armored horse was once used at the Santa Monica Pier’s Hippodrome, and finally at Belmont Park in San Diego. This was my second purchase in 1979 and he was painted with a black body and way too much tarnished fake gold leaf, but he had such a sweet face. I took off all the old paint, removed any badly scratched jewels, and, after some minor repairs, replaced the jewels, and leafed him. I wanted the armor plating to look lighter and more comfortable, so hopefully it looks like leather under the etched damascene steel plating.

B5 Charles Looff
Jumper, third row jumper, circa 1910

This small armored jumper was last used on a carousel in Saltair, Utah on the shores of the Great Salt Lake. He was purchased by the San Antonio Roller Works, a modern ride manufacturing company, where a mold was made of him. The original jumper found was restored by Pam Hessey of Hawk’s Eye Studio in Kingman, Arizona. Ordinarily, I don’t buy restored pieces, but aside from Pam being a careful restorer, who could resist such a nice pony?
B6  Charles Looff  
Horse, outside row prancer, circa 1885

This dappled gray named “Averill” started her working life at Sulzer's Harlem River Park in New York City in 1895. She moved with her ride and the building many times over the years, ending up at Krause's Half Moon Beach, New York in the late 1950s. The animals were sold in the 1970s. In 2008, while writing a history of this carousel, I discovered a 1915 archival photo showing a large prancer that looked mighty familiar. Imagine how much fun it was to find her already at my shop!

C1  Charles Looff  
Giraffe, third row jumper, circa 1910

This giraffe, last used at Redondo Beach, came from the J.O. Davis Collection. It has a single layer of later paint over the factory paint. When you look for original paint, it's not the layer just above the primer that counts, it's the layer under the old varnish. Varnish darkens with time to an intense amber color, which develops crazing.

C2  Philadelphia Toboggan Company (PTC)  
Horse, outside row stander, circa 1920

This horse was last used in Middletow, Ohio. When I bought him, he was painted a creamy palomino with brown and green trappings, which looked horrible in person. Someone had tried for a leather look and failed. Truthfully, I decided to resell him, but first I painted him with acrylics instead of the usual tube oils and oil enamels. Once finished, I realized what a great carving he is after all.

C3  Philadelphia Toboggan Company (PTC)  
Elk, third row jumper, circa, 1906

"Murray" the elk is from Crystal Beach in Ontario, Canada and was from the twelfth carousel that PTC made. The company has records of almost every carousel they made. His antlers are actually from a California mule deer as elk antlers are too big.
C4 Philadelphia Toboggan Company (PTC)
Horse, second row jumper, circa 1906

This horse was on PTC#13, the Santina Carousel from Luna Park, Hartford, Connecticut. The horses on PTC#13 were heavier of body than previous models, but still show the handiwork of carver Leo Zoller with large areas of layered blankets. This horse’s outside row brother is also at the shop. It’s really fun when ride mates can be reunited, though many years apart.

C5 Philadelphia Toboggan Company (PTC)
Horse, outside row stander, circa 1900

This horse was last used at the Hoppyland amusement park in Venice, California and shows carver Leo Zoller’s distinctive style. When I bought him, I knew he probably had termites. After I made a drawing of his "good" side, my local strip shop took him away. During the “stripping process”, most of the wolf pelt turned to mush and all that was left was a mass of holes. My carver, Ron Purdy, was able to recarve the entire side thanks to the drawing. The paint colors are extrapolated from an archival black and white photograph, though the breast collar, bridle and striping colors are my own invention.

D1 E. Joy Morris Company
Camel, outside row stander, circa 1895

This camel last rode on a large menagerie carousel in Altoona, Pennsylvania which featured animals such as lions, tigers, deer, sea dragons or hippocampus (sea horse), ostriches, cats, and rabbits. I also own a large stander with parrots behind the saddle and a second row prancing goat from this ride. The colors are typical of this factory, though the metal leafed areas are tinted in the Coney Island style.
D2  E. Joy Morris Company
Horse, second row prancer, circa 1895

This prancer of unknown provenance is named “Margie”. When the E. Joy Morris Company became known, a great many pieces were finally identified properly. Morris only carved standing and prancing horses. When I acquired her, "Margie" had lost three legs and most of the fourth, as well as her tail. Plus, she had a horrible repair running the length of her right side, but the flowers were still there. She is now restored and painted in the factory style. We put swans on the blanket for my mother, who loved them.

E1  Dentzel Carousel Company
Horse, outside row stander, 1885

This horse from Twin Grove Park in Pine Grove, Georgia is carved in the Philadelphia style by John Henry Muller for the Gustav Dentzel Company. The colors are reproductions of the 1885 colors. I found the colors by taking the stripped piece out into the sunlight and examining the surface very carefully. The squirrel monkey on the shoulder was a popular pet in the Victorian era. Most of these "bird" saddles were painted as parrots to move the trapping colors across the horse.

E2  Dentzel Carousel Company
Horse, outside row stander, 1925

This stander is the last style of horse carved by William Dentzel, son of founder Gustav Dentzel. It was designed by Daniel Muller. On this horse, the small blanket was given fish scales sometime in the 1980s, before it went to a New York auction. It would have been too hard to change back, so I just smoothed off the sharp edges. The pattern on the small, rectangular blanket was copied from another earlier Dentzel horse.
E3 Dentzel Carousel Company
Horse, outside row stander, circa 1905

This "thoroughbred" style horse was last used at Arnolds Park in Iowa. When I bought him he was painted white with a bright yellow mane and a blue saddle. I used gold leaf for fun and tinted it with burnt sienna, burnt umber and alizarin crimson. The silver is aluminum leaf tinted with Payne’s gray. The striping and patterns are typical of the Dentzel firm.

F1 Dentzel Carousel Company
Horse, outside row stander, circa 1885

This is a very early stander from the Dentzel Company. The founder, Gustav, emigrated from Germany around 1867. He imported his first carousel from his father, a ride maker, and placed it in Philadelphia in 1876, the same year Looff placed his first carousel on Coney Island. This horse is painted in factory colors that I found on an 1896 prancer from Dover, Pennsylvania. I named her "Mae" because she has a sort of Mae West pose.

G1 Dentzel Carousel Company
Elk, outside row jumper, circa 1885

The question is: is this an elk or a deer? True, he has deer antlers, but Elks Clubs were in existence in Philadelphia when this was carved by Gustav Dentzel, so I think it's likely an elk. This fellow was in many pieces when I bought him from the estate of Swen Swenson, who is recognized as America's first collector of carousel pieces. Careful removal of a single layer of paint revealed the original colors.

G2 D. C. Muller Brothers
Horse, second row jumper, circa 1905

This large bay from Conneaut Lake Park, Pennsylvania was carved by Daniel C. Muller and his brother, Alfred Muller. The brothers initially worked under their father, John Henry Muller at the Dentzel factory. They left after a few years to form their own business, but had
to close their shop after carving perhaps twenty carousels, and returned to Dentzel before retiring all together. Because of the few carvings that were made, these are the most prized figures.

**G3 D. C. Muller Brothers**  
Horse, outside row stander, circa 1912

This large, dark gray horse is referred to as a "military Muller" and was last used at Mechanicsburg, Pennsylvania. Muller Brothers carousels have military horses on the outside row, each with tack that can be identified in cavalry equipment manuals. Muller also carved outside row "circus horses" with pennants, drapes and interesting jellybean shaped decorations on the breast collar. They rarely carved menagerie animals.

**H1 D. C. Muller Brothers**  
Horse, second row prancer, circa 1910

This dark bay prancer is from Indian Trail, North Carolina. This carousel seems to have had quite a few such prancers, but this is the only one known to have leather armor. Muller horses have their eyes carved with eyes that have whites showing to give them a nice, wild eyed look.

**H2 D. C. Muller Brothers**  
Horse, second row jumper, circa 1920

This dappled gray jumper is known as a Muller/Dentzel because the Muller brothers designed the style while working at the Dentzel factory. The brothers took this design with them when they formed their own company and made a few alterations to the trappings and heads. They carved the end of the cheek piece on the bridle into a curved hook shape and carved the mouth closed. The head is also bowed a bit more toward the shoulder. They added more decorative work on the breast collar, such as an egg and dart pattern on the upper band. These are typical colors of the Muller Brothers Company with over-painted patterns of the Dentzel.
I1  Stein & Goldstein  
Horse, third row jumper, circa 1908

Harry Stein and Solomon Goldstein emigrated to the U.S. from Russia. Together, they began carving carousel horses at the Looff factory under the direction of Marcus Illions. After some time, they began to carve their own designs at home and sold them off to frame builders. This small jumper is from this period, prior to the start of their own factory. He was last used on a Dare carousel (see area N2) at Mishnock Lake, Rhode Island.

I2  Stein & Goldstein  
Horse, outside row jumper, circa 1910

Stein & Goldstein formed their own company about 1906. They only made horses—no menagerie pieces. Characteristics of this factory include massive buckles, c shaped tendrils of mane, laid back ears, cabbage roses and really long bodies. I leafed the fish scales on this horse with both white gold and aluminum leaf, hoping to get some variation in color as white gold looks warmer than aluminum leaf. I tinted the scales with Payne’s gray and was amazed to see the white gold take on a greenish hue.

I3  Stein & Goldstein  
Horse, outside row jumper, circa 1911

This buckskin horse was a stander when I bought him, but arrived in his crate with his third standing leg broken off. These turned out to be newly carved legs that didn’t even match. Originally, he was a jumper, but standers bring more money. As the raised leg was the original, Tom Guyot, a carver in Portland, Oregon was able to make three new jumping legs by projecting the image of a jumping Stein & Goldstein against the wall to make the right sized patterns. There were also deep scars around the belly from a steel strapping that had been used to hold him together while in service.
I4 Stein & Goldstein
Horse, second row jumper, 1915

In the early years of collecting Stein carousel pieces, it was rare that you were told where they came from. This piece has had many owners ahead of me, winding up in an auction at the Scottish Rite Cathedral in Pasadena in 2001. I was sitting at a table in the back of the hall where I had tails for sale. I perked up when this horse went onto the stage. No one placed a first bid, so the starting price was lowered close to a song and still no bidders. At "going once" I stuck my paddle into the air, got a short hammer and brought it home.

J1 Armitage Herschell Company
Horse, outside row jumper, circa 1890

This small bay horse was carved by the Armitage Herschell Company in Tonawanda, New York. The "drop on bird saddle" (it was carved separately and added on later) is one of the ways to identify these pieces, as are the mortise and tenon hip joints. A mortise is a square hole and a tenon fits into it (in this case, it's at the top of the rear leg join.) The flag blanket is probably not the original configuration for this piece, but added by a dealer/restorer in the early 1980s. Usually the blankets were smooth and, along with the breast collars, given striping and designs that looked like strings of crescent moons.

J2 Allan Herschell Company
Horse, second row jumper, 1923

This horse, in original factory colors, is from Santa's Village in Skyforest, California. I worked on the carousel at Santa's Village for fourteen years, then purchased the whole ride at the auction of the park's assets in 1998. The carousel was first used in Forest Park in Washington, then bought for Frontier Village in San Jose. I was told that the horses were in rough condition, so the maintenance folk gave them all fiberglass coatings to hold them together. When the park closed, it was
brought to Santa's Village. On a misty day in 1981, I saw the ride for the first time. The fiberglass covered many of the carving details, but ghosts of them could be seen underneath. When the fiberglass was removed, I found one-third of the horses still had their original color under a single paint layer.

**J3 Allan Herschell Company**  
Horse, outside row jumper, 1923

This dappled gray jumper, also from Santa's Village, has a roached mane and short—or bobbed—tail. This style of horse always has a heavily bowed neck and head, and only the outside row have a tassel on the forehead. Generally, each Herschell 36-foot carousel had two roach-maned or "Trojan" horses on the outside row, two smaller Trojans in the second row, each placed just ahead of the outside row jumpers, and two Indian ponies with bear or wolf-pelt saddles on the outside row. There are thirty-six horses and two chariots on a 36-foot machine. This horse is in the factory colors, which I found after removing the layer of fiberglass and resin. The brilliance of the color comes from applying thin glazes of color over a clean, white primer base.

**J4 Allan Herschell Company**  
Horse, outside row jumper, 1924

This jumper, from Boulder Amusement Park in Indian Falls, New York, is one of only two such pieces known. Emily Bourgard, whose family owned the park, wanted a third row carousel of her own design. She took her drawings of the outside row animals which included a camel, a giraffe, a polar bear, an elephant wearing a houdah, a lion, a tiger...and this armored horse, to the Herschell Company. The machine was made larger to accommodate the bigger pieces, so it barely fit into the showroom. I've painted this body to look like my live pony, "Dusty".
In the early 1980s, a lot of carved animals began to show up from the Philippines. At a postcard show at the Pasadena Elks Club, I saw a big truck on the lawn with wooden animals all around it. I was new to carousel collecting and tempted by one of the horses with a cherub behind the saddle—just like this one. The seller said it was an Illions. John Daniel, a carousel friend and dealer, told me they were from the Philippines—pretty, but not carousel at all. This brought the term "buyer beware" into my life for the first time.

Years later I read about an auction around Sylmar which included a carousel lion. Being a tad more experienced by this time, I thought it was probably not a real piece, but went over anyway. It was, of course, a Philippine lion. It is solid mahogany and took four men to get it into my van. I thought it would make a fun piece for children who visit the shop to catch a ride on and have a picture taken.

**K1 Herschell-Spillman Company**
Pony, second row jumper, circa 1910

This pinto pony is from a park machine—meaning it did not travel, but was installed permanently in one place. In addition to the standing and prancing outside row horses, these large carousels carried menagerie figures, such as lions, tigers, storks, ostriches, deer, roosters, dogs, cats, pigs, the occasional kangaroo, and even a frog wearing a vest and shorts. As you can see, this Indian pony has no bridle and has been over-painted with a prehistoric Mimbres pottery design.

**K2 Herschell-Spillman Company**
Horse, second row jumper, circa 1910

This is a park machine military horse, which has an over-painted pattern from one of the Santa's Village Allan Herschells. The carousel companies in Tonawanda, New York, started
in the 1880s with James Armitage and Allan Herschell. Herschell had various partners, but his own firm, the Allan Herschell Company was the only of able to survive the Depression and well into the 1970s.

**K3 Spillman Engineering Co.**
Horse, outside row jumper, circa 1915

This jumper was last used on the Lincoln Park Carousel in Los Angeles. All the outside figures and the band organ had been removed from the ride the day before a fire destroyed the rest of it. Some of the burned horses, now called "crispy critters", turned up for sale at one of the carousel conventions in the 1980s. I was sent one of these to repair a few years ago, which I did with surfboard resin, epoxy fillers and basswood. This horse was stolen off the ride and later found in an antique store in San Diego. The thieves went to trial and the horse became one of the exhibits. He still has his exhibit number under his chest. I bought it only after I asked the then-owners of the Griffith Park carousel to clear it for sale. The sister carousel to Lincoln Park is still running at Griffith Park. Next to my own, it is my favorite carousel. A similar horse to this one can be ridden there.

**K4 Spillman Engineering Co.**
Horse, second row jumper, circa 1918

This jumper is painted in the factory colors with over-painted patterns copied from Nate Bolius' work on the Griffith Park carousel. Nate worked for J.O. Davis, the owner of carousels in Griffith and Lincoln Parks in Los Angeles, and Tilden Park in Berkley. He repainted the trappings and added these wonderful patterns to brighten the horses up. When I bought this horse, he had been painted by a hot rod painter, and featured flowers and flames. When I removed the paint, there a coating of fiberglass and resin that that covered all those scales, plates and fringes. The wood underneath was in such clean condition, you had to wonder "why?"
L1 Spillman Engineering Co.
Horse, second row jumper, circa 1913

This horse, wearing a dragon skin pelt, is from a portable machine. Generally, these carousels were two-abreast, although occasionally a three-abreast (three horses across) would be used at a larger carnival. The rounding boards had pairs of dragons facing each other with landscape paintings in between. The dragon pelt is leafed in 23 karat gold and tinted with transparent oil colors. Once again I used Nate Bolius' patterns for the detail painting.

L2 C.W. Parker Amusement Co.
Horse, outside row jumper, circa 1910

This jumper was last used in Brookhaven, Missouri in the mid-1990s. The carver C.W. Parker of Leavenworth, Kansas, liked to copy others. Compare it to the Stein & Goldstein horses. You can see the same curved lip, smooth forehead and massive buckles. The feathers, lariat, and gun slung over the hip are also Stein & Goldstein motifs. The dog fish behind the saddle is pure Parker, however. The colors on the blankets came from a Parker pig in original color at the shop. Sometimes you get awfully lucky as I did when I found a photograph of this horse in the paint shop of the Parker factory. Otherwise I would never have known where to place the metal leaf.

L3 C.W. Parker Amusement Co.
Horse, second or third row jumper, circa 1912

I purchased this armored jumper from a friend who was driving in a remote area up the coast and saw a pile of carousel horses off the road. With weeds and grass growing among the bodies, the site definitely looked abandoned. So this one took a trip to my friend's home, got a new coat of paint and some plastic jewels, and I bought it several years later. I removed the plastic jewels, did a bit of woodwork to replace a missing chunk of neck armor, and gave him a fresh coat of paint. His over-painted patterns are Allan Herschell.
**L4 United States Merry-Go-Round Company**
Goat, outside row jumper, circa 1880

Only one carousel made by this Cincinnati, Ohio firm is known to be still running. It is located at the Washington National Cathedral in Washington, D.C. and operates during the two weeks of the flower festival, then is put back into storage. It is a stationary machine, meaning there is no jumping mechanism, though many of the animals, like this goat, are in a jumping pose. The combination of scallops on the bottom of the breast and rear straps are on almost every animal, as is the rolled back saddle, with the exception of a few menagerie pieces like the elephant and camel.

**M1 Savages of King’s Lynn**
Horse, outside row, circa 1920

The English firm Savages invented the jumping mechanism that allowed animals to go up and down as a ride went around. English machines travel in a clockwise direction to allow a rider to mount the animals on the proper side. The rest of the world employs a counter-clockwise moving frame. This firm often carved decoration into the flesh of the animals, like the lily on this horse’s shoulder. I don’t think the head of this horse was actually finished because of the razor sharp angle of the cheek and jaw.

**M2 Orton, Sons & Spooner**
Cockerel or rooster, outside row, circa 1910

This “double-seated” English animal could take a pair of riders. The firm also made three-seated ostriches. These saddles were originally upholstered in wine-red plush, like railway seats. When I bought this bird around 1990, he looked very dark and muddy. But I thought I could see the original colors underneath an aged coat of varnish. We used a heat gun to get down to the original color. I then washed the piece with acetone, feather by feather, to reveal the original factory colors. I regilded the beak, wattles, and comb, gave him new eyes, and repainted his feet and saddle.
M3 Orton, Sons & Spooner
Dragon, outside row, circa 1910

The English firm Spooner carved a wide range of animals besides horses: bears, lions, tigers, roosters, ostriches, and a line of juvenile figures. They made a centaur with the body of a horse and the head of an officer from the Boer War. Mine, which came from the Swen Swenson Collection, is of Field Marshall Frederick Roberts. The dragon is signed by the maker, along with his serial number, which matches the brass plate on his leg. He is in paint applied at the Spooner factory, but the color probably dates to the 1930s.

M4 J.R. Anderson
Horse, outside row, circa 1915

This English horse by Anderson has a Spooner head, as indicated by the bridle with two buckles. The incised carvings on the neck above the breast collar indicate the body was carved by Anderson. I think we can account for this by remembering that the showmen all knew and helped one another out when parts were needed. It is typical of the English style prior to 1930 for a blanket to be painted as if lying underneath the decorative carvings. Anderson liked to put imaginative figures on his pieces—in this case, a dragon on the rear and a face shaped like a bulb of garlic on the chest. Where possible, English makers named the animals and painted this on the figure.

N1 J.R. Anderson
Pony, jumper, circa 1920

This small pony by J.R. Anderson of Bristol, England is carved as a juvenile for a small portable carousel or “galloper.” Very few English machines stayed in permanent locations, as most travelled from fair to fair. Further, English pieces were only carved as jumpers, no prancers or standers (less wear and tear on the legs). I purchased this horse, from John Barker, the author of the book, *Roundabout Relics*. About fifteen of my animals are pictured in the book.
N2 Charles W. Dare
Horse, outside row jumper, circa 1895

This dark grey horse takes us back to the U.S. again. He was carved by C.W. Dare, better known as a maker of quality rocking horses. The carousels at Watch Hill, Rhode Island and Oaks Bluff, Massachusetts, are the two earliest-known Dare carousels, and the horses still look like rockers. This later style now has a carousel look. He was carved from poplar wood which is hard to carve and shrinks at different rates. I found this piece in Kuffel Canyon in Lake Arrowhead, California. He was in really sad shape with loose legs, chewed-up feet, and only one eye. The original eyes were either this type of swirled glass marble, or clear marbles called sulfides, with a plaster figure shaped as a turkey or sheep inside. The antique swirled marbles are worth over $100 each, and the sulfides easily over $250, if you can find them. Happily, new ones are being made in Canada for one-tenth this cost.

O1 Bayol Carousel Company
Horse, outside row jumper, circa 1910

The configuration of this French horse, all the trappings, including the flowers, tassels, and saddle, was used over and over again. Juvenile horses were carved to look just like the adult-sized ones. Fanciful, exuberant carvings of decorations really belong to France, where I believe, a freer hand was allowed in the factories. The saddle with the knee roll is one of the ways to identify most Bayol animals. Another is a nickel-plated embossed Bayol logo, sometimes applied to the rear of the saddle blanket.

O2 Mathieu Carousel Company
Lioness, outside row stander, circa 1913

Animals from this French firm often have a distinctive blanket under the saddle that says "Mathieu" did this carving. From what I’ve seen in photographs, this seems to be the average size for this manufacturer, so mostly children rode them.
**O3 Limonaire Frères**  
Cat, second row jumper, circa 1910

This juvenile-sized figure was mounted solidly on its platform. Limonaire is most known as a maker of beautiful band organs which provided music for carousels and dance halls. But they did carve a line of small animals such as ponies, goats, cats, pigs, and rabbits.

**O4 Bayol Carousel Company**  
Pig, outside row jumper, circa 1905

French carousels, particularly those carved by Bayol, and another maker, Chanvin, often contained animals other than horses. Not long ago I painted a Bayol pig that was easily six feet long. This pig still has his metal Bayol identification plaque on his saddle blanket.

All the figures in Area P were carved in Mexico by various artists. It was very rare for Mexican pieces to be carved for adult riders, though I was told by Daniel Hegereda, whose family still carves carousel figures, that occasionally a carousel frame from the C.W. Parker Company was brought across the border and populated with enormous horses—blown-up versions of their juvenile sized pieces.

**P1 Ortega**  
Woody Woodpecker, circa 1940

Carvers in Mexico love to depict cartoon characters, such as Pablo Pistolas, Deputy Dawg, Mighty Mouse, and Superman. I have painted several myself: Porky Pig, Chilly Willy, Pinocchio, and this Woody Woodpecker. These figures are well loved, but take a beating as their machines go from fiesta to fiesta. Woody was missing his tail and some of his top knot, and had loose seams everywhere. Part of the fun of restoring him was researching his various configurations over the years. I’ve added outlines to enhance the cartoon-like look. Travelling mechanisms don’t allow the figures to jump.
**P2 Daniel Hegereda, Hegereda Factory**

**Wizard, circa 1950**

For me, the Holy Grail of figures from Mexico has been the quest for a *bruja*, or witch. I'd heard of one in an antique store at the beach and seen pictures in *Carousel Art Magazine*. In the spring of 2014, another collector and I imported over fifty carvings from Daniel Hegereda in Mexico, who had shelf after shelf of figures stored in their bus terminal. Among the pieces we imported was this hooked nose figure. But it is a wizard, not a witch, as he wears yellow pants and sabot-style shoes.

**P3 Ortega**

**Centaur, circa 1935**

A centaur is a mythical half horse and half human. The human halves were carved in a wide variety of themes and dress. This one probably represents an Inca. This centaur is not restored, but simply repainted. When I found him on eBay, he was wearing a green T-shirt. I thought this was more likely the original look, and definitely more fun.

**P4 Daniel Hegereda, Hegereda Factory**

**Peacock, circa 1950**

This peacock was probably carved by Daniel Hegereda’s nephew. The paint has the typical look of Mexican pieces with thin glazes over a white primer, which results in a dry-looking surface. While it would be fun to paint a peacock, I will leave him as the rainbow tail is really quite wonderful. And you have to love his gold high-heeled shoes!

**P5 Serrano**

**Witch or *bruja*, circa 1920**

It seems that Serrano trained all the Mexican carvers represented here. Daniel Hegereda's family have Serrano's carved wooden horse models in their home. After years of the witch quest, I found this witch on eBay just before we imported the Mexican figures. Her arms had been replaced with mermaid arms. I was charmed by her creased face and hooked nose!
P6 Ortega
Witch or bruja, circa 1940

The younger looking witch in blue was among the pieces that I imported from Mexico. Both witches were restored by my carver John McKenzie. He carved the Serrano witch’s new arms, filled all of her cracks and gave both girls new shoes. The dresses flowed onto their brooms, so John created the hemlines you see. As an experiment I glazed each dress differently—the purple was painted black with lightly rubbed high areas, then glazed with Dioxizine Purple, and the blue dress was painted with Prussian Blue, then Mars Black glazed over. It’s fun to try different techniques. I couldn’t resist giving both green noses and chins.

Q1 Friedrich Heyn
Chamois, second row prancer, circa 1900

This deer-like animal, named “Youree”, has iron antlers, although sometimes real chamois antlers were used, as are shown in the manufacturer’s catalogue. He has been given a dark stain, but underneath should be the original surface - yet another fun project.

Q2 Josef Hübner
Lion, jumper, circa 1920

This German lion in a jumping pose was not used on a jumping mechanism. Occasionally, animals were placed on a special spring-loaded base that allowed riders to rock back and forth. The saddle on this lion, which is referred to as "tulip shaped", is a good way to identify a Hübner menagerie figure.

Q3 Carl Müller
Elephant, outside row stander, circa 1900

This German elephant, named “John D.”, is from a carousel that ran in Braddock Heights, New Jersey. There were three elephants in the row, the third of which is also at the studio. The surface is old park paint with the original factory paint underneath. It will be fun to find those first colors and patterns someday.