

Carrousel Horse Inventory and History



#29 and # 36 in New Jersey pulling the lover's chariot.



#40 and # 28 in New Jersey pulling the Roman chariot.

This inventory lists all 101 horses by number and size. It also gives details on where the horses were designed to ride in relation to other horses, based upon historical photographs such as the ones above and also from similarities of carvings between some A and B horses. There may be a lot more horses that were designed to ride side by side than those detailed in this horse inventory, but we lack either the historical or artistic evidence to prove that. Also, there are more E horses than any other size except C horses. This is partially because of the configuration of the Carrousel from 1918-1965 (four chariots, 14 A horses, 16 B horses, 16 C horses, 16 D horses, 18 E horses). Also, two of the current E horses are not original to this Carrousel, one being a fiberglass copy and another being an Allan Herschell style. In addition, the Philadelphia Toboggan Company may have intended a couple of E horses to ride on the D row around the chariot, something we do today to increase the walking space around the chariot. The larger number of E horses makes it necessary from time to time to place an E horse on the D row. We also have an abundance of C horses because of the extra Dentzels. It should be noted that these horse sizes are not set in stone, as some horses of the same letter are slightly larger or smaller than others. In a few instances, horses of one letter can ride on other rows if absolutely necessary. However, no true A horses can ride on any other row because of their large size. Following the inventory is the Carrousel story, published in *Merry-Go-Roundup* in 1998, which gives more detailed information on the history of the attraction and the conversion of 22 of the horses from standers to jumpers.

Carrousel Horse Inventory, Page One

<u>Number</u>	<u>Letter</u>	<u>Material</u>	<u>Style</u>	<u>Name</u>	<u>Location</u>	<u>Misc. Notes</u>
1	A	Fiberglass	PTC	BC Red	Not next to 2 or 13 (the other ball/chain horses).	1 of 2 copies of 13.
2	A	Fiberglass	PTC	BC Blue	Not next to 1 or 13 (the other ball/chain horses).	1 of 2 copies of 13.
3	No horse of this number.					
4	A	Fiberglass	PTC	Darkie	Not next to 6, 7, 12, 17, 20 or 106 (other armored horses); can sit next to 37 and be Prince Charming's Horse.	1 of 6 copies of 20.
5	No horse of this number.					
6	A	Fiberglass	PTC	Silver	Not next to 4, 7, 12, 17, 20 or 106.	1 of 6 copies of 20.
7	A	Fiberglass	PTC	Brownie	Not next to 4, 6, 12, 17, 20 or 106.	1 of 6 copies of 20.
8	A	Wood	PTC	Liberty	Side by side with the chariot.	Most famous horse on the Carrousel; on the front of Fred Fried's <i>A Pictorial History of the Carousel</i> and page 112 of <i>Fairground Art</i> ; originally a stander.
9	A	Wood	PTC	Brave	Can go side by side with chariot if Liberty is N/A.	Originally a stander.
10	A	Wood	PTC	Napolean	Can go side by side with chariot if Liberty is N/A.	Originally a stander.
11	A	Wood	PTC	Buff		Featured on page 112 of <i>Fairground Art</i> ; originally a stander.
12	A	Fiberglass	PTC	Pinky	Not next to 4, 6, 7, 17, 20 or 106.	1 of 6 copies of 20.
13	A	Wood	PTC	Victory		Has 2 copies: 1 and 2; was nicknamed "Checkers" before redesign in 1997; originally a stander; featured on page 98 of <i>Fairground Art</i> .
14	A	Wood	PTC	Chief	Side by side with 38.	Originally a stander.
15	A	Wood	PTC	Purple Plume		Originally a stander.
16	B	Wood	PTC	Gold Eagle	Between 8 and the chariot if WDI ever decides to use a B horse on that row; if not, this horse can go anywhere on B row.	
17	A	Fiberglass	PTC	Bluey	Not next to 4, 6, 7, 12, 20 or 106.	1 of 6 copies of 20.
18	A	Wood	PTC	Rope	Can go side by side with chariot if Libery is N/A.	Originally a stander.
19	B	Wood	PTC	Moon/Hoofless		Hoof broke off in 1996; sister horse is 24.

Carrousel Horse Inventory, Page Two

<u>Number</u>	<u>Letter</u>	<u>Material</u>	<u>Style</u>	<u>Name</u>	<u>Location</u>	<u>Misc. Notes</u>
20	A	Wood	PTC	King	Can go side by side with chariot if Libery is N/A; can sit next to 37 and be Prince Charming's Horse.	Has 6 copies: 4, 6, 7, 12, 17 and 106; also has more copies riding carrousel in Paris and Tokyo than any other horse; most likely the "lead horse" of the Carrousel; originally a stander.
21	A	Wood	PTC	Star	Side by side with 41.	"Show horse" because of cropped mane; originally a stander.
22	No horse of this number.					
23	B	Wood	PTC	Sword		Animal paws nailed to front.
24	B	Wood	PTC	Wolf		Sister horse of 19.
25	B	Wood	PTC	Arrow		Featured on page 112 of <i>Fair-ground Art</i> .
26	B	Wood	Dentzel	Arabian		Not original to this Carrousel, this is probably an Archetypal Dentzel style or Arabian with a roached mane; could also be considered a "Classic" design from Cherny era; could date from 1905 to 1920; originally a stander.
27	B	Wood	PTC	Gold Hawk		Has gold eagle/hawk on the back.
28	B	Wood	PTC	Bluebell	Side by side with 40.	Pulled original outer chariot.
29	A	Wood	PTC	Gold Ribbon	Side by side with 36.	One of only two original A jumpers; pulled outer chariot.
30	B	Wood	PTC			
31	B	Wood	Dentzel	Gustav		Gustav Stander style; could date from 1905 to 1920; originally a stander.
32	B	Wood	PTC	Green Eagle		
33	B	Fiberglass	PTC	Blossom		The horse this is copied from may have been sent to Disneyland Paris by mistake.
34	B	Wood	PTC	Club		

Carrousel Horse Inventory, Page Three

<u>Number</u>	<u>Letter</u>	<u>Material</u>	<u>Style</u>	<u>Name</u>	<u>Location</u>	<u>Misc. Notes</u>
35	B	Wood	PTC	Pink Tassles		
36	B	Wood	PTC	Red Rose	Side by side with 29.	Pulled outer chariot.
37	B	Wood	PTC	Cinderella's Horse (Cindy)	Side by side with 4 or 20.	Only horse with ornamentation on the tail.
38	B	Wood	PTC	Gold Feather or Little Chief	Side by side with 14.	
39	B	Wood	PTC	Club or Feathers	Near 8 or 9 if possible.	Can be seen in Detroit photo in the center.
40	A	Wood	PTC	Yellow Rose	Side by side with 28.	One of only two original A jumpers; pulled outer chariot.
41	B	Wood	PTC	Little Star or Pistol Pete	Side by side with 21.	
42	B	Wood	PTC	Blue Bow	Can sit in front of chariot (has tucked tail).	
43	C	Wood	Dentzel			Dentzel Yahoo or Laugher style (1905-1912).
44	C	Wood	PTC		Can also go on D row or behind chariot (head down).	
45	C	Wood	PTC			
46	C	Wood	Dentzel		Can sit in front of chariot (has tucked tail).	Gustav Jumper style (1905-1910).
47	C	Wood	PTC			
48	C	Wood	PTC		Can sit behind chariot (head down).	
49	C	Wood	PTC			
50	C	Wood	PTC			
51	C	Wood	Dentzel			Dentzel Yahoo or Laugher style (1905-1912).
52	C	Wood	Dentzel			Dentzel Mare body with Yahoo face (circa 1910); number on the belly.
53	C	Wood	PTC			
54	C	Wood	PTC		Can sit behind chariot (head down).	
55	C	Wood	Dentzel			Dentzel Yahoo or Laugher style (1905-1912).
56	C	Wood	PTC		Can sit behind chariot (head down).	
57	C	Wood	PTC	Baby Star	Side by side with 21 and 41.	
58	C	Wood	Dentzel			Dentzel Yahoo or Laugher style (1905-1912).
59	C	Wood	Dentzel			Dentzel Mare style (1890s to 1905); could have been prancer.

Carrousel Horse Inventory, Page Four

<u>Number</u>	<u>Letter</u>	<u>Material</u>	<u>Style</u>	<u>Name</u>	<u>Location</u>	<u>Misc. Notes</u>
60		No horse of this number.				
61	D	Wood	Allan Herschell	Feather		
62	C	Wood	PTC			
63	C	Wood	PTC		Can sit in front of or behind chariot (has tucked tail and head down).	
64	E	Wood	PTC			Closed mouth.
65		No horse of this number.				
66	C	Wood	Dentzel			Dentzel Mare style (1890s to 1905); could have been prancer.
67	D	Wood	PTC			
68	D	Wood	PTC			
69	D	Wood	PTC			
70	D	Wood	PTC			
71	D	Wood	PTC			
72	D	Wood	PTC			
73	D	Wood	PTC			
74	D	Wood	PTC			
75	C	Wood	PTC	Bear Skin		
76	C	Wood	PTC			
77	C	Wood	PTC			
78	C	Wood	Dentzel			Gustav Jumper style (1905-1910).
79	D	Wood	PTC			
80	D	Wood	PTC			
81	E	Wood	PTC			
82	D	Wood	PTC			
83	D	Wood	Allan Herschell	Herschell		
84	E	Wood	PTC			
85	E	Wood	PTC			
86	E	Wood	PTC		Can also go on D row.	Closed mouth.
87	E	Wood	Allan Herschell	The Dog		
88	E	Wood	PTC			
89	E	Wood	PTC			
90	E	Wood	PTC			
91	E	Wood	PTC			
92	E	Wood	PTC			Closed mouth.
93		No horse of this number.				

Carrousel Horse Inventory, Page Five

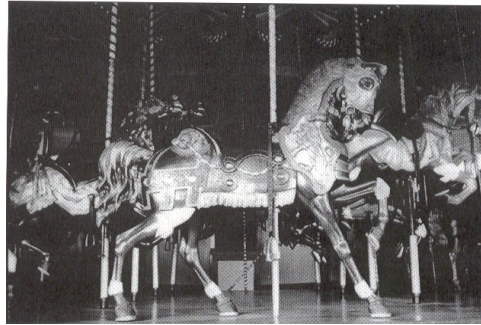
<u>Number</u>	<u>Letter</u>	<u>Material</u>	<u>Style</u>	<u>Name</u>	<u>Location</u>	<u>Misc. Notes</u>
94	E	Wood	PTC			
95	E	Wood	PTC			Closed mouth.
96	No horse of this number.					
97	E	Wood	PTC			
98	E	Wood	PTC			Closed mouth.
99	E	Wood	PTC			Closed mouth.
100	D	Wood	PTC			
101	E	Wood	PTC			
102	E	Wood	PTC			
103	E	Wood	PTC			
104	E	Wood	PTC			
105	E	Wood	PTC			
106	A	Fiberglass	PTC	Greeny	Not next to 4, 6, 7, 12, 17 or 20.	1 of 6 copies of 20.
107	B	Fiberglass	PTC	Pink Rose	Not next to other flowered horses.	Copy of 36.
108	E	Fiberglass	PTC			Copy of 81; closed mouth.

Carrousel Horse Inventory Totals

Totals: 101

A: 20
B: 21
C: 24
D: 14
E: 22

Totals by type



#20 as a
stander in
New Jersey.



Logo from
Olympic Park,
Maplewood/
Irvington,
New Jersey.

Wood Philadelphia Toboggan Company (PTC) horses: 76 (There were originally 80 wood PTC horses. Two of the missing ones were taken off in 1987 and might be stored in California WDI warehouses. They are both A horses. Number 33 is copied from an original that might now be on Disneyland Paris' Lancelot's Carrousel. In addition, we are missing perhaps a D horse. There is also a possibility that the PTC carved a few "spares." If this is true, then the number of originals might exceed 80 and further explain why we have only 12 original PTC D-sized horses.)

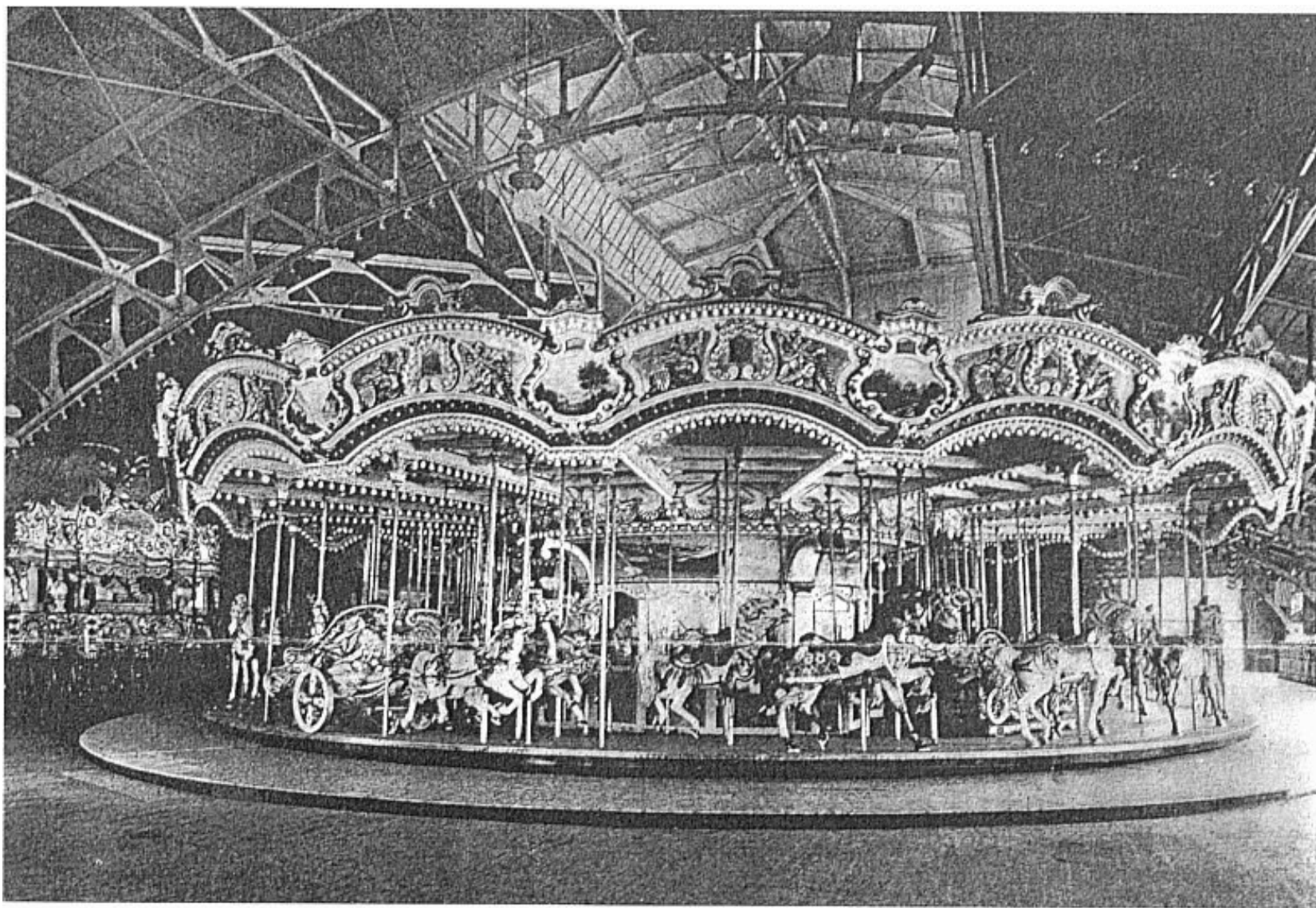
Fiberglass PTCs: 11

Wood Dentzels: 11 (The Dentzel Company, just like the PTC, specialized in carvings in the "Philadelphia" style, which was the most naturalistic. We most likely got the Dentzels from the group of horses that Walt Disney purchased when putting together King Arthur Carrousel in Disneyland in the 1950s.)

Wood Allan Herschells: 3 (These horses are more primitive and look more like dogs than horses. Just like the Dentzels, these three probably were sent to Florida from California, having been part of the group of horses purchased by Walt for Disneyland's carrousel.)

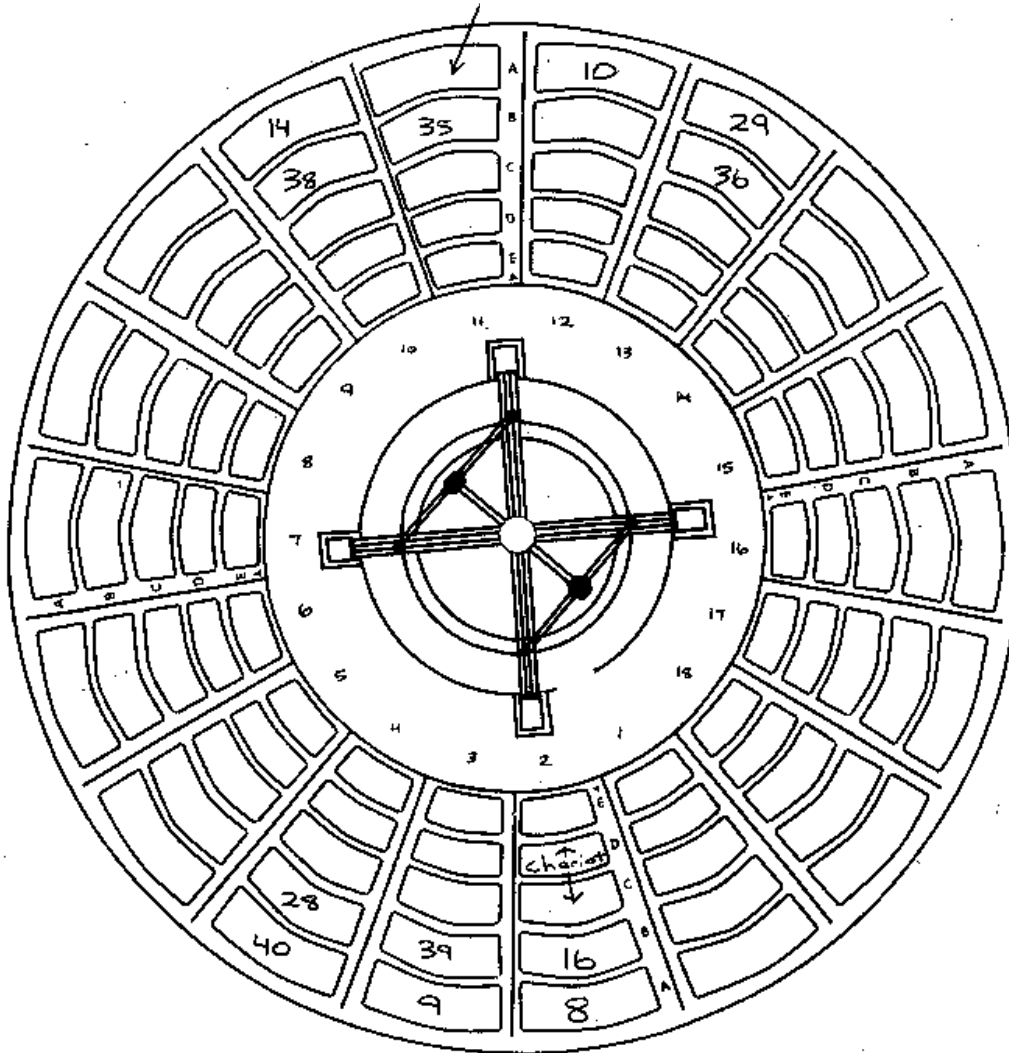
Total Original PTC Horses: 76

A: 12
B: 17
C: 15
D: 12
E: 20



The Carrousel in Detroit around 1920. #40 and #28 are pulling the lover's chariot. (They pulled the Roman chariot in New Jersey.) Riding the B row in front of them is #39. In front of him and on the A row is #9, and in front of him on the A row and close to the inner chariot is Liberty, # 8. In front of Liberty might be King, #20. Note the murals on the outside of the motor room or "island" structure.

One of two horses probably in storage in CA.



Horse order based on documentation from Detroit and Olympic Park. (This diagram uses the current layout instead of the original, layout, in which most A horses did not sit next to the B, C, D and E horses. For the original layout, see the next page.)

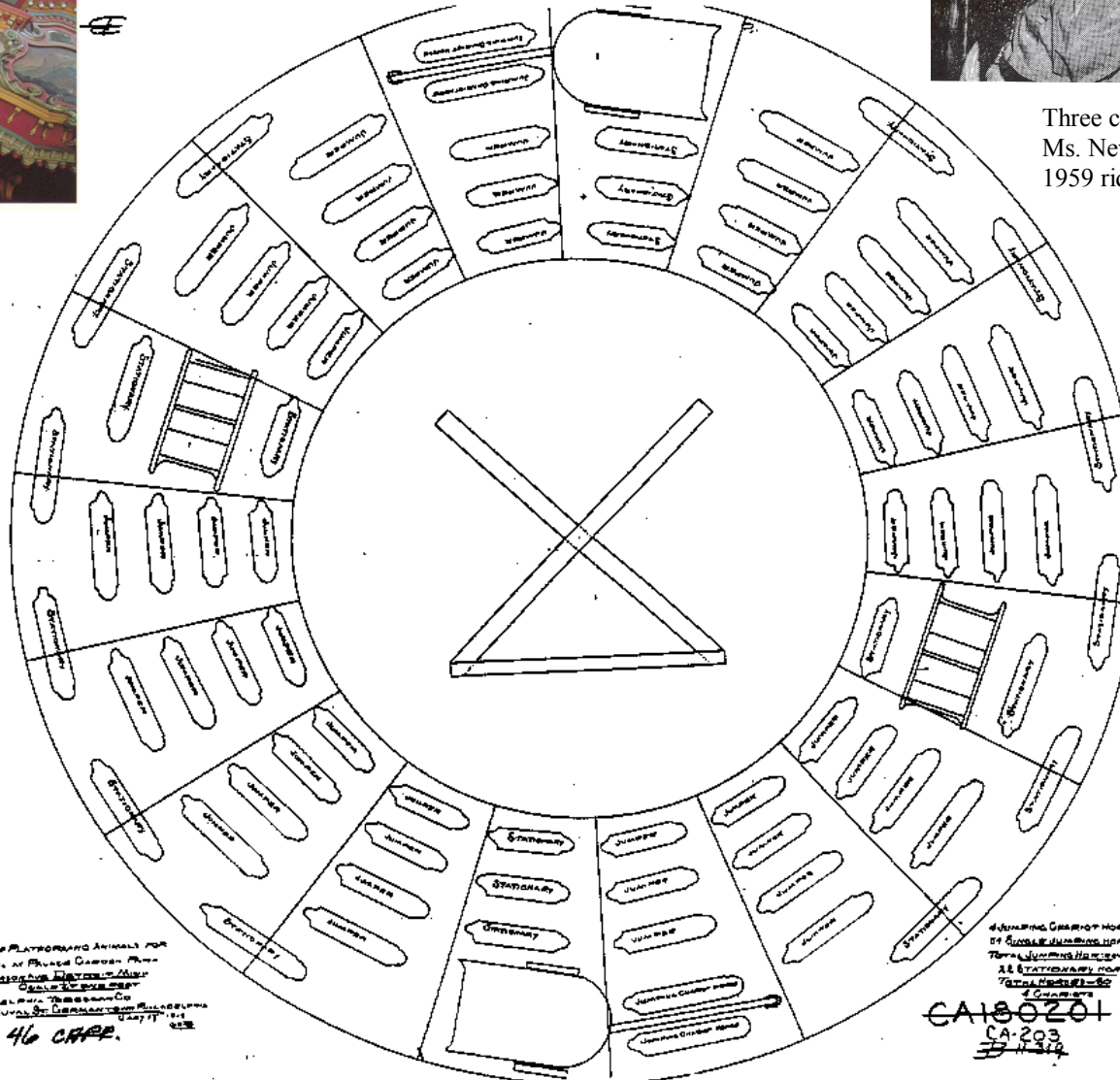
This original Carrousel diagram was supplied to Disney by PIC. It shows 58 jumpers and 22 standers.



The outer rounding boards in New Jersey.



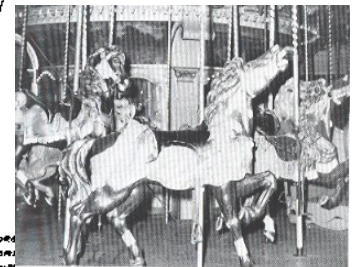
Three contestants for the Ms. New Jersey crown in 1959 riding #40.



The Carrousel building in New Jersey.



Liberty, #8, in New Jersey.



Chief, #14, in New Jersey.

Cinderella's Golden Carrousel, The Nation's

By Cameron Meier, *Fantasyland Attractions, Walt Disney World*

Information for this story was obtained from: the Walt Disney World Library at Disney University; Isle Voght, of the Walt Disney World Sign Shop; Philadelphia Toboggan Coasters, Inc.; the Detroit Historical Society; Brian Morgan, past president of the NCA; Frederick Fried's *A Pictorial History of the Carousel*; Allen Siegel's *Smile, A Picture History of Olympic Park*; Fairground Art, by Geoff Weedon and Richard Ward; and Tobin Fraley's *The Great American Carousel*.



*Above: There are several famous horses on the carousel. The Liberty horse, with the eagle and shield, is perhaps the most familiar, since its appearance on the cover of *A Pictorial History of the Carousel*. Photo courtesy of NCA Archives.*

Cinderella's Golden Carrousel, the majestic centerpiece of the central land of perhaps the world's greatest theme park, combines the powerful memory of the historic American amusement park with all the beauty and fantasy of Walt Disney World.

Here, the symbols of Americana and medieval fantasies intertwine. The goddess depiction of the United States, Columbia, now holds a medieval shield while keeping watch on the galloping horses and their riders. The purple, gold, and white canopy is reminiscent of medieval tents found at fairs, where the original "carrousel," or tournament of knights, came into existence.

It was previously called the Liberty, or the Columbia.

The Liberty was constructed in 1917 and 1918 by German and Italian craftsmen working for the

Philadelphia Toboggan Company (PTC), to express the patriotism of the World War I era. It was that company's 46th carousel. The horses were hand carved from hard maple, by and under the direction of head carver John Zalar, one of the most talented carousel carvers ever.

Carousel historian Frederick Fried's research, however, shows that Daniel Muller, an even more influential carver, may have been responsible for some of the carvings. Others were sculpted by their assistants, and all were hand painted. Most of these original steeds remain on the carousel today.

Complete with 80 horses and four chariots, the Liberty was bought by Milford Stern and installed at Detroit Palace Garden Park, part of that city's Belle Isle Park. It was installed there in 1918, having probably been officially completed

Largest



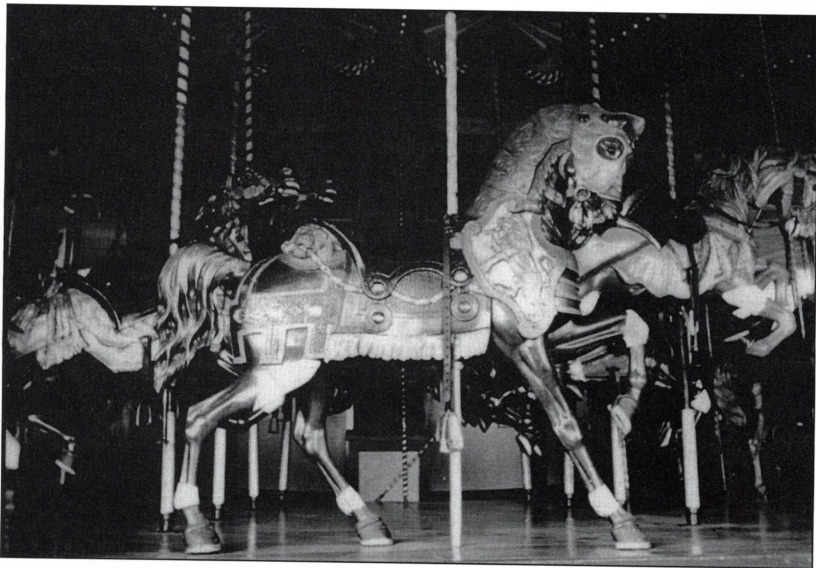
January 17 of that year, the date on the original PTC diagram.

In 1928 or 1929, it was transported back to Philadelphia to be restored for Henry Guenther and Olympic Park in Maplewood, N.J., where it resided until the park closed in 1965.

It may well have been the largest carousel in the country when it was constructed at the height of the carousel-building age. It has a 59-foot round-board diameter and a platform diameter slightly larger than 55 feet. It is five horses deep. Most carousels, by contrast, ran 44 to 60 animals in three to four rows.

The King Arthur Carrousel at Disneyland is among those with rows four horses deep. Larger carousels were built by Stein and Goldstein of Brooklyn, N.Y., but none survived.

Only about 110 carousels of that era are in operation today in the United States, and Disney World's carousel is the largest overall, if one judges by diameter. The *Guinness Book of World Records*, however, lists the Columbia in Santa



Clara, Calif., as the world's largest. But even though it is a double-decker with 103 animals, its rounding board diameter is less than that of our carousel.

The only other existing five-row original PTC carousel, at Six Flags Over Georgia in Atlanta, has a platform diameter of just over 52 feet.

Three of the original four chariots on Cinderella's Golden Carrousel have been identified, thanks to Brian Morgan (past NCA president), photos supplied by PTC, and cataloging of the Walt Disney Imagineering warehouses in California. One of the two inside chariots is being shipped from the warehouses to Walt Disney

Left: Liberty after the restoration. Photo courtesy of Cameron Meier.

Above: An outside-row armored stander before and after its conversion to a jumper. Photos courtesy of NCA Archives.

For Disney World guests, the most famous horse would probably be the horse cast members have nicknamed Cinderella's Horse, or Cindy for short. It rides the "B" row and is one of several flowered horses. What sets it apart from the others is the gold ribbon on its tail, a detail that all the other horses lack.

It is shown, right, before the restoration, in a photo from the NCA Archives.

Below: "Cindy" after the restoration. She pulls the outside chariot. Courtesy of Cameron Meier.



World's central shops and may soon be refurbished and restored to the carousel. I don't know where the other identical inside chariot is, so any information on that would be helpful.



Also, thanks to the discovery by PTC of a 1920s photo of the carousel, the two Roman chariots that were recently restored and sent to ride Disneyland Paris' carousel have been positively identified as PTC #46 originals. It is my hope that eventually they could be returned to the carousel in Florida. However, for something like that to happen, approval from someone extremely high up in the company—perhaps Michael Eisner—would be needed. I'm keeping my fingers crossed that all four chariots may some day ride the carousel again.

Of the 90 horses on Cinderella's Golden Carrousel today, most are hard maple with no fiberglass. Of the seven large horses with armor on their heads, six are fiberglass. The fiberglass versions are reproductions made to bring the number of horses from 80 to 90. Some were constructed to replace several originals that were lost, damaged, or stolen.

Disney also purchased a variety of horses carved by other companies to fill in spaces left by the absence of the chariots. Of the 80 PTC originals, Disney has 75.

The final count on the horses in Florida is as follows: 74 original PTCs, 13 fiberglass, 11 original Dentzels in a mixture of classic designs, and three others. These other three are probably Allan Herschells. In addition to the 101 horses in Florida, there is at least one original "A" PTC in California, and I am going to have that shipped back to Florida as soon as I can. So, the grand total of horses that I know about is 75 PTCs, making a total of 102. This allows for 12 horses to always be off the carousel for refurbishment.

I'm trying to find the "A" horse pictured on page 98 of the book *Fairground Art* by Weedon and Ward. It is the one with the gun carved on the side. I think it, too, may be in the California warehouses. If so, then we have 76 of the original PTCs and all of the original 14 "A" horses.

All the originals at one time had brass tags that read "Philadelphia Toboggan Company" attached to the bridle. Most still have a tag or at least a painted medallion area, but the tags are not the originals. In addition, some of the originals also have small circular bolts on the tops of their bellies. Because some of these circles have been removed over the years, the easiest way to tell the originals from the fiberglass replicas is to knock on the head of the horses. The wood horses have solid heads and mostly hollow bodies, while the fiberglass horses are completely hollow.

The carousel underwent an extensive rehabilitation in 1987, but no sculptures, painted scenes or horses were altered. Horse colors and leg positions, however, have been changed over the years to make them all white, brightly decorated jumpers.

Of the original 80 horses, 58 were jumpers and 22 were standers. To convert the standers to jumpers, it was necessary to cut the straight legs off at the knee and wedge them back together into a jumping position with new wood. Of all the outside "A" horses, only two, the flowered ones that pulled the chariots, were jumpers. All the others were converted from standers, including "King," the lead gold-armored horse.

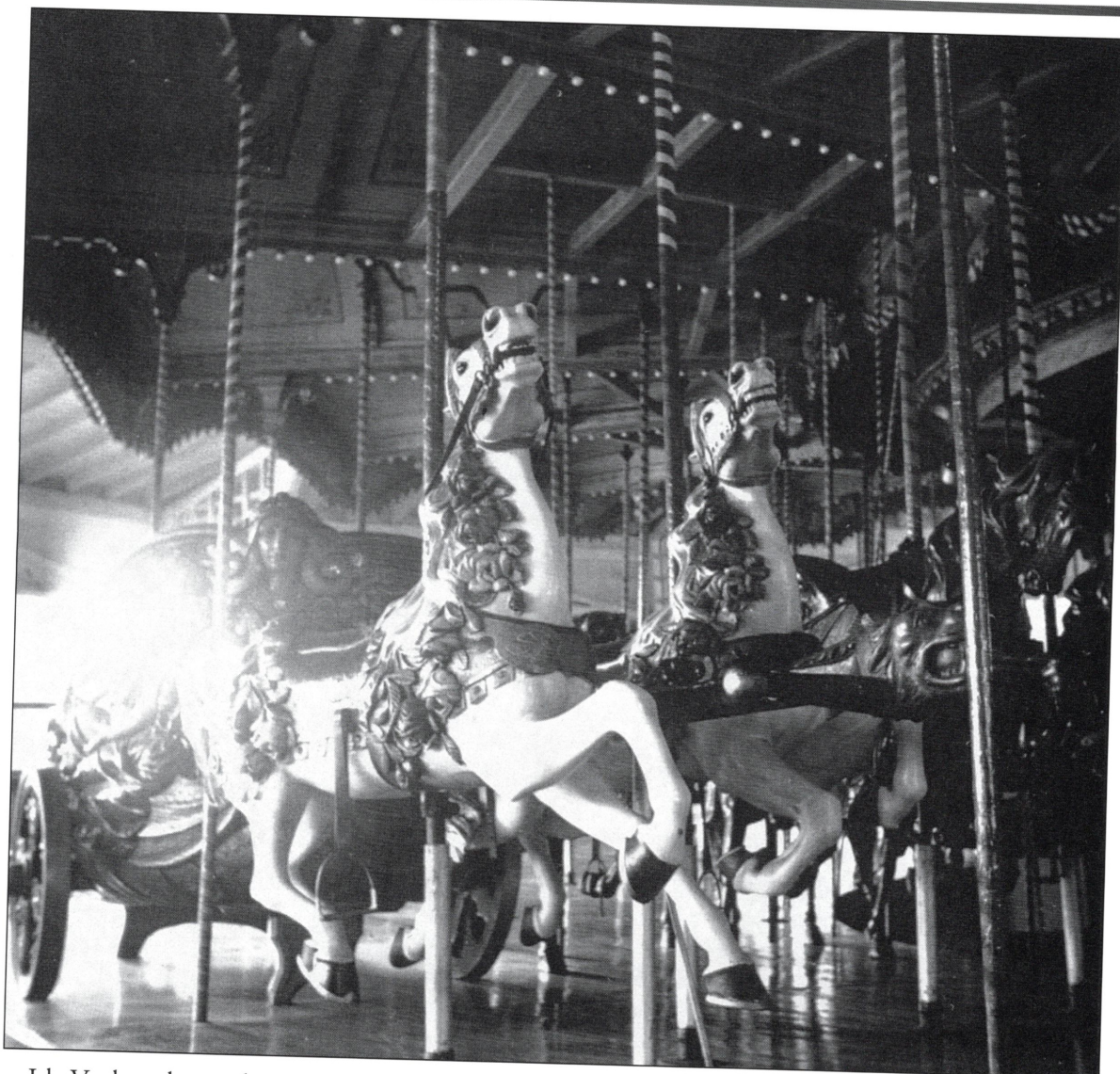
The conversion from standers to jumpers was done by Arrow Development in Mountain View, Calif., where parts of the carousel were shipped for alterations before arriving in Florida. All col-



ors and sculpture designs are kept on record with Walt Disney Imagineering, however, to remain the same when the horses are restored. It normally takes six to eight weeks to restore a horse unless there is serious damage such as dry rot.

Above: Three newly restored outside-row horses on PTC #46. Photos courtesy of NCA Archives.

Right: Another view of the magnificent carousel at Walt Disney World. Two elaborately decorated horses pull an equally magnificent chariot. Look closely to see an interesting inner-row figure. Photo courtesy of NCA Archives.



Isle Voght, who works in Disney's Central Shops, is the creative force behind the carousel and supervises much of the restoration. One horse that recently underwent extensive refurbishment by Voght and others is the Liberty horse on the cover of Frederick Fried's *A Pictorial History of the Carousel*. It is now a white jumping horse and is probably the most famous carousel horse in the country because of that cover photo.

While I am not as knowledgeable as many on this subject, I do know that all efforts are made to keep the wood horses just that—entirely wood.

For example, a few months ago, a horse's hoof broke off. The hoof was saved, and a new wood peg was driven in to hold it in place. No screws or nails were used; instead, Voght says the repair is done with a "wedge and peg" method. If a horse is in particularly bad shape, as the Liberty horse was, it is stripped down to the wood,

repaired, repainted, and redecorated with 23-karat gold and aluminum leaf. A clear coat of polyurethane is then added.

Every once in a while, if wood is in very bad shape, it is replaced with wood carved to look exactly like the original. A new hoof was recently carved for a horse with a cracked leg because the damage was so bad. Voght told me, however, she has only seen this done maybe four or five times in her 15 years with Disney. Once the wood repairs are made, a putty is used to hold the pieces of the horse together. This thin layer of putty is sanded down and then the paint is added, followed by gold leaf and a clear polyurethane layer. The only part that is not wood is the brass tag on the bridle showing the number of the horse.

Estimates for original horses range in value, if sold at auction, from about \$5,000 for the small "E" inner horses to more than \$100,000 for the

more ornate “A” horses. However, prices can fluctuate at auction.

I’ve been trying to identify what parts of the carousel were replaced when it was brought to Florida and have found that some of the working parts are probably the originals; most of the mechanical parts, however, were replaced, with only a few dating back to New Jersey. Frank Cornellis, who helped install the carousel in 1971, became a good source of information.

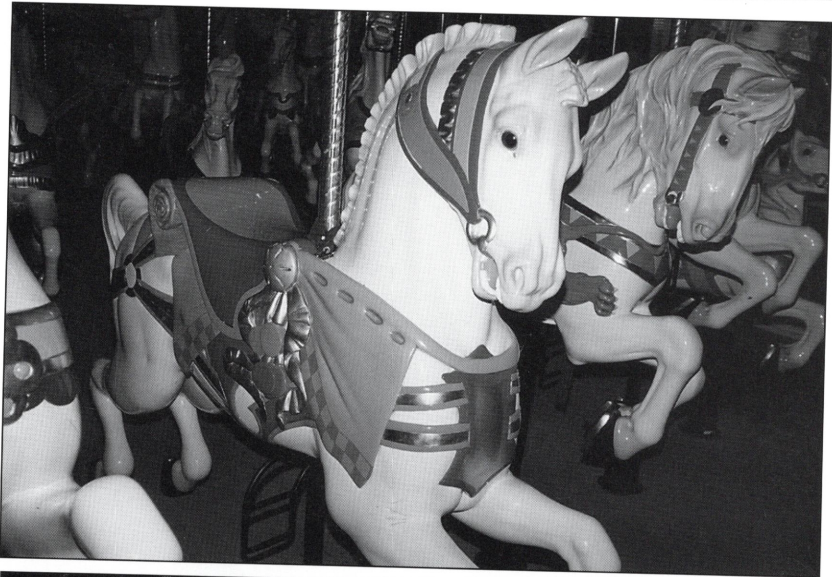
All of the information in Disney archives indicates that none of the rounding boards or decorations on the outside of the motor room or “island” were replaced, but I’m a bit skeptical and am trying to track down people who actually worked on it back in 1970 and 1971. While some of the carvings seem like thick wood, others appear very thin, almost hollowed out, as if it were some kind of a mold. It is possible that wood resin or plaster molds were used for some of the rounding boards as opposed to thick chunks of wood, to reduce the weight of the carousel.

The platform especially intrigues me, as all the information I have found suggests that most of it is the original, with only bits of the wood being replaced over the years. If this is true, it means that a good deal of the platform dates from the 1928 PTC rehab before it was shipped to New Jersey, and maybe part of it from 1917 or 1918. The tin roofs over the 18 sections were possibly replaced, but I can’t be sure, because no records have been kept.

The ceiling panels and platform were constructed for the carousel’s installation at Disney World; 18 hand-painted scenes of the Cinderella story were added for the October 1, 1971, opening. Also, the colorful striped poles were changed to brass several years ago. Most of the rounding boards and “island” structure are original wood or plaster with some small wood or fiberglass repairs made over the years.

The Italian band organ that provided the music is no longer used; the sound now comes out of speakers connected to the central audio for the entire park. I visited the Griffith Park Spillman carousel in Los Angeles and was especially impressed by its band organ and the one at Santa Monica pier. (I believe my next project will be to restore the band organ for our carousel in Disney World. Like the chariot, it will be a challenge in time and effort, but well worth it.)

The ride is two minutes long, to allow the max-



imum number of people to ride over the course of a day. On a busy summer day, that number easily exceeds 10,000; it is possible for as many as 1,350 people to ride in one hour. Because of the high volume of traffic and concern for safety, the carousel revolves at a fairly slow three rpm, or about six mph.

The Liberty can also be referred to as a merry-go-round. According to the Smithsonian, EPCOT Outreach research, and dictionaries, the words are interchangeable. “Carrousel,” or “carousel” is the French or Italian term meaning a tournament in which knights and horsemen engage in various exercises or races. Merry-go-round is the English term.

Carosello was a medieval Italian tournament of knights. That word is a combination of *garosello*, “quarrelsome” or “little war,” and *caricello*, “a small chariot.”

Above: One of the Dentzel horses on the PTC carousel.

Below: A rarely seen view of the carousel’s most familiar horse, Liberty. Photos courtesy of Cameron Meier.



Above: Detail on one of the carousel's four original chariots reinforces its patriotic theme. One of the two inside Liberty chariots may soon be refurbished and restored to the carousel (the other is missing), while the two outer Roman chariots were refurbished in 1991 for the Disneyland Paris carousel. Photo courtesy of NCA Archives.

The earliest visual record of a carousel is found in 1500-year-old Byzantine sculpture. Medieval crusaders in Asia Minor brought back stories and sketches of such devices. One watercolor depicting an amusement fair of the early 17th century shows two variations of Turkish merry-go-rounds.

The French tradition is also well known. Knights trained for combat by charging at horses and chariots suspended by chains from arms radiating from a central pole. A horse or a man turned the wheel.

Eventually, people started riding the horses for amusement, and the traveling merry-go-round became a feature at village fairs. About 1865, in England, steam started to drive the machine.

Three distinct styles of horses developed around the turn of the century in this country. Cinderella's Golden Carrousel and the King Arthur Carrousel have Philadelphia-style animals, famous for their elegance and naturalism. Two of the most renowned manufacturers of this type were the Philadelphia Toboggan Company and Dentzel.

Disneyland's carousel, built in 1922, is based upon a carousel built by Dentzel. Many of the 72 horses on that merry-go-round were not specifically designed for it, however, having been made by other companies (see the article on the Disneyland carousel in the Summer 1993 *Merry-Go-Roundup*).

Le Carrousel de Lancelot at Disneyland Paris, with 86 horses and our two chariots, and Tokyo Disneyland's Cinderella's Golden Carrousel, with

90 horses, were both designed by Walt Disney World's Central Shops and were inspired by our carousel.

The Lancelot outside row of horses was carved from wood by Joe Leonard's Custom Woodcarving in Ohio, while all the other horses are fiberglass reproductions of our steeds.

Tokyo's carousel has fiberglass horses, and, like the Disneyland Paris carousel, is exactly the same size as Disney World's.

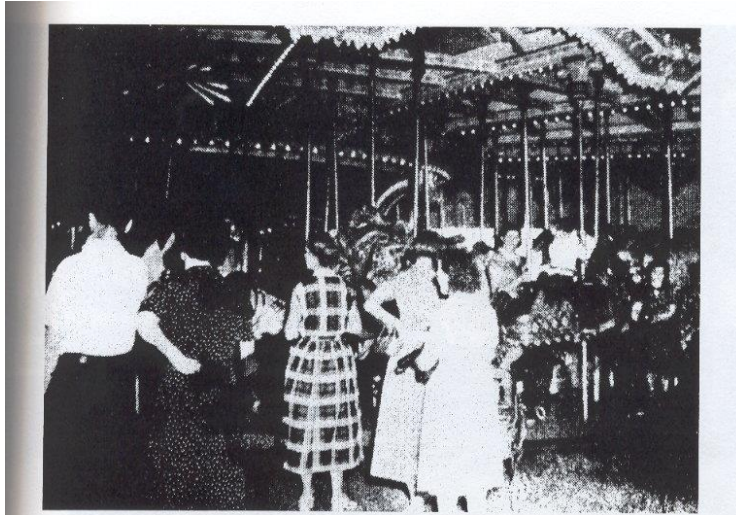
The other two traditional styles of horses are Coney Island style, with flamboyant colors and jewels, and the Country Fair style with smaller, less elegant horses that were perfect for transporting from park to park.

Disney's fifth carousel—after the ones at Disneyland, Disney World, Disneyland Paris, and Disneyland Tokyo—was recently added at Walt Disney World's Boardwalk Resort. However, if you are thinking about riding it, don't get your hopes up. It is a miniature 3-row merry-go-round kept in the lobby. That doesn't mean that it is inconsequential—it was carved by master carver M. C. Illions, arguably one of the three greatest carousel carvers ever, along with Zalar and Muller, in the early part of this century and recently refurbished at Walt Disney Imagineering in California.

Another full-sized carousel is planned for Tokyo DisneySea, opening in 2001. It will be Disney's first double-decker merry-go-round and will be designed to complement the Arabian section of the park. Details of the construction, including whether it will be completely fiberglass, have not yet been announced.

It is impossible to calculate the number of riders Cinderella's Golden Carrousel has seen from 1918 to the present—probably well over 100 million—but from Detroit to New Jersey to Florida, it has probably brought more joy to kids of all ages than any other merry-go-round in history.

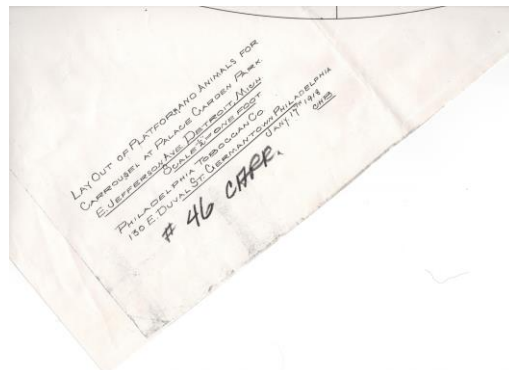
What happened to the band organ? No one seems to know.



ABOVE — Waiting to board the Merry-Go-Round. BELOW — The Merry-Go-Round's fabulous band organ, made in Italy.

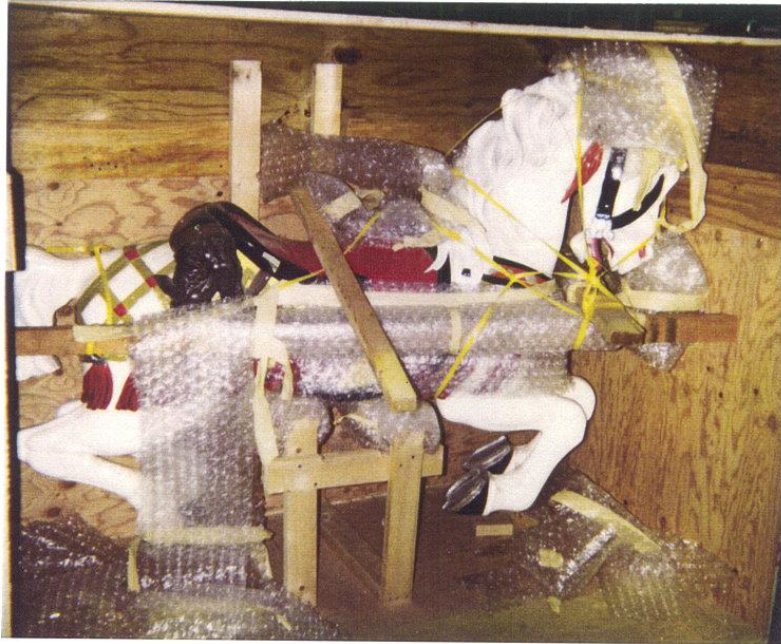


Original date? This is the best evidence for the official completion date of the Carrousel (January 17, 1918), though it likely opened in spring or summer of that year.

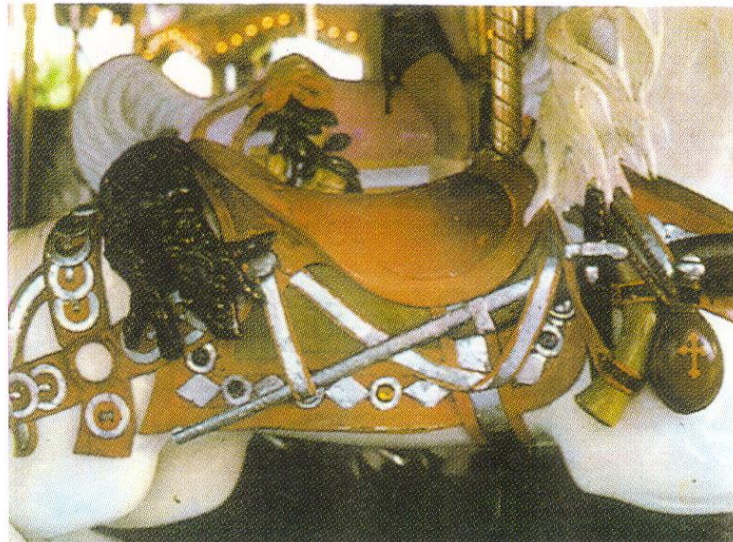


The “California Horses”

Writer’s note: I composed the following article in 1999, advocating for the return of two magnificent A horses that were removed from the Carrousel several years before.



Horse #1



Horse #2

Restoring these two horses to the Carrousel would accomplish several goals. First, the “cycle” program of restoring the horses could be increased, allowing for better maintenance of the hand-carved wooden animals. Currently, there are 14 horses in the cycle program. If these two extra horses could be

added, the number would go to 16, allowing the cycle program to have more flexibility and more horses with which to work. Usually, five or six horses are changed out at one time. Before the addition of the chariot, there were 11 horses in the cycle program, thus equaling two complete cycles. If the number could be boosted to 16, three complete cycles would be off the Carrousel being worked on at one time.

An even better approach would be to permanently remove two of the fiberglass armored horses to be used as “spares.” Currently, if a horse breaks a hoof or must be immediately removed, no horses are available for immediate addition to the Carrousel. All the horses that are not on the Carrousel at one time are back in Central Shops being restored. If the two extra horses are added, we would then have enough to keep two spare “A” horses in storage for emergency purposes. We would still have 14 horses in the cycle, allowing for close to three complete cycles.

However, I feel the most important reason for restoring these two extra horses is the artistic and historical reason. First, the Carrousel now has **seven** of the exact same horse design — the original wood armored horse and six fiberglass copies of it. For a Carrousel that claims that each steed is unique, I feel this is rather disappointing. Bringing back the two extra horses could bring that number down to five and allow us to store two of the fiberglass armored horses, increasing the number of original wooden horses. Some have also proposed auctioning one of the fiberglass horses at the Disneyana Convention.

Locating the two extra horses would prove the only challenge. The one shown in bubble plastic with the red tassles (horse #1, above) is definitely in storage in the North Hollywood WDI warehouses, as I was provided with a photo of it when I visited three years ago. My contact with WDI then was Nancy Hickman, (818) 544-2788. The one with the gun on the side (horse #2) may or may not be in that warehouse. They were both removed around the time of the 1987 rehab, because it was perceived that they were offensive because they have dead animals carved on the saddle. However, since then, the colors of all the horses have been improved and lightened, and many of the existing horses have dead animals on them. We get no Guest comments on these carvings since the colors were lightened, even though one “C” horse’s entire saddle is an animal skin and another “B” horse is carved to look as if a dead animal’s paws are nailed together around the mane of the horse. These carvings are part of the Carrousel’s heritage, express the artistic integrity of John Zalar and the Philadelphia Toboggan Company, and are worth tens of thousands of dollars because of the quality of wood carving.

Finally, the restoration might not be that expensive. The restoration of these horses would simply fall into the normal cycle program’s budget. The two photos show them in reasonably good shape, certainly not in need of the kind of restoration that the chariot underwent. Someone would simply need to coordinate the shipping of the horses to Florida and develop the new color schemes for them.

Thank you for considering the addition of these historic horses to the Carrousel.

Cameron Meier