

# ECHOES GLEN ECHO

## Glen Echo as a cultural arts center

By JULIET BRUCE

Special to The Journal

... contrary to appearances, Glen Echo Park is very much alive as a thriving arts center.

- Open the door at the back of the old popcorn stand and you find yourself in a bustling photography studio with fully equipped darkrooms.

- Step inside the faded Hall of Mirrors to watch a ballet class doing demi-plies at the barre.

- Peek behind the Shooting Gallery into Adventure Theatre, where a boy swipes at a lolling dragon in front of a medieval castle.

- Visit the Spanish Ballroom on a weekend night and enter a world of big band music and ballroom dancing.

The park is currently the focus of an extraordinary combined effort by the National Park Service and a local citizens group, the Glen Echo Park Foundation, to raise funds for the rehabilitation of its old buildings.

Already badly deteriorated when it was acquired by the National Park Service in 1976, it has grown steadily worse in spite of several million dollars worth of renovation in the 1970s, and yearly operating costs in the vicinity of \$200,000. In the 1980's several of the buildings were condemned, causing some of the arts programs to be curtailed for lack of space.

It was due for a major renovation when last year's budget cutbacks curtailed all Park Service rehabilitation projects. Faced with a choice between closing the park as a safety hazard or finding private sector funds for rehabilitation, historic leasing seemed the best alternative. (Under the Historic Leasing Act, a national park — which can never be sold — may be leased for 99 years.)

In April of 1986, the Park Service announced it would accept proposals from private interests.

A group of citizens, concerned that this would mean the end of Glen Echo Park, formed the Glen Echo Park Foundation. Its aim: to stabilize, rehabilitate, and develop the park while preserving it as a cultural center.

Estimating an \$8 to \$10 million overall cost to renovate the park, the Foundation has set a goal of raising \$3 million in the next five years, to begin the most pressing renovation work — replacing the outdated electrical and water systems and stabilizing existing structures — in time for the park's centennial in 1991.

Since its formation last summer, the Foundation has raised \$37,000 in memberships and donations.

"People still come back here from all over the country," says Creg Howland, National Park Service site manager, leading a visitor around the grounds to survey the frail structures, "each with their own particular memory of Glen Echo. One man from Kansas reminisced about meeting his wife at a dance at the Spanish Ballroom. There were tears in his eyes when he saw the present condition of the place."

During the 1970s, Glen Echo reached its peak as a center for the visual and performing arts. Volunteers rebuilt the original stone tower and reopened it as an art gallery. The Crystal Pool became a sculpture and metalworking foundry. Every weekend, as families picnicked on the lawn in front of the bumper car pavilion, bluegrass and folk singers took over an improvised stage.

Adventure Theater moved to the park, bringing with it a repertoire of plays and musicals for children. In Kiddieland an all-woman crew taught "auto-awareness," — not a counter-culture therapy, but the art of working on cars. The Writers Center, housed behind the Popcorn stand, published the work of local poets and writers, offered readings, and a place for writers to congregate.

Glen Echo's present troubles began in 1981. Under then Secretary of Interior James Watt, a requirement to remove safety hazards from national parks forced the demolition of the sculpture foundry. But the Park Service ran out of money before the job was completed, leaving a wreckage and an open pit that was more of a safety hazard than before.

That same year the roof over the Arcade housing the Writers Center began to collapse and the building was condemned. The Writers Center left the park. Since then, a steady physical decline has threatened to end the existence of both the park and the arts center.

Two hundred fifty thousand people pass through Glen Echo each year, according to Diane Leatherman of the Glen Echo Park Foundation. "There are few places where a family can participate together the way you can here," she says. "Glen Echo is about enjoying life. And for that alone, it's worth saving."

# Glen Echo Park

Glen Echo began in 1891 as a National Chautauqua Assembly, a center "To promote liberal and practical education, especially among the masses of the people; to teach the sciences, arts, languages, and literature; to prepare its patrons for their several pursuits and professions in life; and to fit them for the duties which devolve upon them as members of society." By 1900 Glen Echo had become an Amusement Park which served the Washington area until 1967. Since 1971 Glen Echo has again been developing the concept of arts and cultural education for everyone under National Park Service direction and with a high level of public and community involvement. It serves both the surrounding communities and visitors from across the country. Its four sessions of classes are taught the year round by well-known artists and professionals, most of whom are members of the nine residency programs in the park (Ceramics, Woodworks, Photoworks, Adventure Theatre, Glen Echo Dance Theater, Writer's Center, Consumer Interests Program, Chautauqua School, Sculpture Resource Center). There are concerts, demonstrations, workshops, and festivals on Sundays during the warm months as a part of the Chautauqua Summer Season, one of the largest cultural programs in the Washington, D.C. area. This program offers the best of the visual and performing arts free to the public. In addition, the antique hand-carved and hand-painted Dentzel carousel, saved by community effort, operates on summer weekends, and the Gallery offers changing monthly exhibitions of Glen Echo's artists.

\*\*\*\*\*

The citizen can truly be identified as the protagonist in the story of the new Glen Echo Park.

In the late 1960's, the Glen Echo Park site, situated in close proximity to the Potomac River, was threatened by a proposal to develop a high-rise apartment complex there. The summer of 1968 was the last season Glen Echo was operated as an amusement park. Citizens, contributing thousands of volunteer hours in an intense effort to convince public officials of the need to protect the Potomac River shoreline from adverse development, were successful in bringing together local and federal officials and the Congress to put an end to the proposal. The site was traded for a tract of equal value in the District of Columbia, and the deed transferred to the General Services Administration. Through a cooperative agreement, management responsibilities were granted to the National Park Service. However, in 1975, there was an attempt to abandon the tract as surplus federal property; again, citizens rose to its rescue, and the deed was formally transferred to the Department of the Interior, with permanent jurisdiction vested in the National Park Service.

at Glen Echo Park.

The park lay dormant from 1968 until the spring of 1971 when citizens again took the initiative—the Save-the-Carousel Committee proposed to NPS that a celebration of appreciation be held for those who had contributed to the success of the fund-raising drive. The Carousel Festival held in June 1971 was coordinated and carried out by citizens with the cooperation and assistance of NPS. The festival served as the opening day of the new Glen Echo Park.

Citizens have actively participated in all phases of planning for Glen Echo Park. The involvement will continue with a series of public planning meetings concerning future plans for Glen Echo, to be held by the National Park Service at the park through the coming year.

Since its entry at Glen Echo Park, the National Park Service has willingly worked with citizens, providing a forum for participatory democracy; has cooperated in co-sponsoring park events with citizen groups; has created opportunities for volunteer services; and has provided an enlightened stewardship worthy of praise from the public it serves.

*Nancy Long*

Nancy Long is a long-time friend of Glen Echo Park. She was very actively involved in the establishment of the park and the saving of the carousel. She is a member of the Glen Echo Town Council and the past president of the Potomac Valley League, member of the C & O Canal Advisory Commission, president of the C & O Canal Association, and director of the annual art show at the park.

The following are two in-house, National Park Service documents.

### " A PROBLEM CARROUSEL"

The Glen Echo Carrousel was nominated to the National Register of Historic Places on July 4, 1980. The carrousel has 52 carved wooden animals, in three concentric rings with two decorated circus chariots. The animals included 39 horses, four ostriches, four rabbits, and a single deer, tiger, giraffe and lion all bearing fanciful saddles with colorful saddle blankets and harnesses. The carrousel and its accompanying Wurlitzer Band Organ are housed in a 12 sided building with a segmented roof.

The Glen Echo carrousel is significant as an exceptionally fine example of the art of carrousel building. Of some 200 carrouseles in the United States of approximately the same vintage, it is among the top six or seven in quality. It appears to be the only carrousel of its age and quality remaining in its original location.

The carrousel was built in Philadelphia in 1921 by the firm of Gustave and William Dentzel, one of America's most prominent carrousel makers. Shortly thereafter it was shipped to the Glen Echo Amusement Park, which operated from the turn of the century until the late 1960s, and became a principal feature beloved by generations of Washington area children.

When the amusement park closed, the carrousel was sold to a Virginia collector. Aroused Glen Echo citizens raised the \$80,000 necessary to repurchase it for retention in the community. Shortly after the U.S. Government purchased the park property in 1970 for administration by the National Park Service as Glen Echo Park, the Park Service accepted title to the carrousel and the responsibility for maintaining and operating it. It continues in active use. In 1982, 50,000 people rode the carrousel; in 1987, 100,000.

Recently with the completion of the restoration of the "Indian Horse" (see photo) and its return to the carrousel serious consideration must be given to the consequences and responsibilities for this work. The current appearance of the horse is about 75-85 percent original paint with the remainder being matched and inpainted. Prior to this "restoration" the original surface was protected with approximately 12-15 layers of overpainting. The return of the horse has generated a large, often heated debate over the future use of the horse and carrousel.

## GLEN ECHO

## The Carousel Story

Conservation work will be accomplished over the next few years in order to discover the original appearance and preserve the carousel. The Parks and History Association has generously offered to give the proceeds from several days of operation toward this project.

The park lay dormant from 1968 until the spring of 1971 when citizens again took the initiative - the Save the Carousel Committee proposed that a celebration of appreciation be held for those who had contributed to the success of the fundraising drive. The Carousel Festival held in ~~June 1971~~ *May, 1970* was coordinated and carried out by citizens with the cooperation and assistance of the National Park Service. The festival served as the opening day of the new Glen Echo Park.

After the demise of Glen Echo Amusement Park, the rides were sold by the park's private owners. The Town of Glen Echo organized the Save-the-Carousel Committee and administered a fundraising drive to prevent the carousel from being removed from the park. The \$80,000 purchase price was raised in one month - May 1970 - and the carousel was given to the National Park Service with the stipulation that it always remain at Glen Echo Park.

The present band organ did not come with this carousel, but arrived in 1926. It is a Wurlitzer Military 165. Wurlitzer had taken over the band organ market by 1920 after patenting a roll mechanism which rewound itself and played repeatedly. The Wurlitzer Company lasted until 1928; the radio and amplified phonograph replaced the band organ. The band organ, as well as the carousel, is rare. This is one of a very few Wurlitzer Military 165's that can be heard in this country today. This band organ was converted in the 1950's to play caliola music and later rebuilt by Durward Center in 1978 to again play band organ rolls, thanks to the National Park Service.

Gustav A. Dentzel died in 1909, and after a brief period the company was reopened by his son, William, who made an even greater success of the business until he died in 1928. Our present carousel was built under William Dentzel and was installed here in 1921. The depression caused a decrease in the demand for a new carousel, and the Dentzel establishment was closed on January 18, 1929. In recent years many of the huge old carousels have been dismantled and this great heritage is in danger of disappearing from the American scene.

In 1903 Dentzel gave a job to Salvatore Cernigliaro, a young Italian immigrant, who caused a revolution in carousel animal making by throwing out the old pre-set patterns and showing some originality in his designs. Cernigliaro made the Dentzel cat, pig, and bunny. Glen Echo's carousel has four bunnies.

Gustav A. Dentzel was the pioneer carousel builder in America, beginning in 1867. His first carousels were hand- or horse-turned and had park benches rather than animals to ride, Dentzel was also the first to apply steam to carousels in the United States. The Dentzel business grew and prospered, and his company sent a carousel to the Cabin John Bridge Hotel in the 1870's. (The hotel was located one mile northwest of Glen Echo on the present-day MacArthur Boulevard). That same carousel may well have been the first carousel at Glen Echo Park in 1899, followed by a Mangels Carousel in the early 1900's.

Early visual record of a carousel device appeared in Byzantine bas-relief 1500 years ago. Garosello or carosella is ancient Spanish and Italian meaning "little war." The name referred originally to a serious 12th century game played by Arabian and Turkish horsemen. Brought to France, the carousel became an equestrian pageant with tournament. As part of the tournament in the 17th century, a mechanical device was used to train young nobility for combat. It was a centerpole with arms from which were suspended horses and chariots. A man or beast supplied the power. The English later applied steam power to the carousel.

## Area residents work to save antique carousel

By Amy E. Jordan  
Dublin Villager Editor  
Area resident Jerry Betts talks two languages — the first is English, the second is carny-ese.

"Yes, I was the Jennyman," he said. "I ran the carousel."

A lover of the carnival and especially the carousel, Betts is currently in charge of the restoration and preservation of Columbus' one and only original "Jenny" located at Wyandot Lake Park.

In his home with a room actually built to accommodate a 1920 Wurlitzer band organ and his other carnival memorabilia, Betts talked enthusiastically of the restoration of the carousel. Built in 1914 by W. F. Mangels Company in Coney Island, N. Y., the carousel was originally installed at Olentangy Park.

"Columbus is the only city in Ohio which still has its original antique wooden carousel," he said. "It's a real beauty. This restoration project is something I have wanted to do for the last 20 years."

Betts can tell you all about the Columbus carousel from the name of the man who carved the horses, Charles Illions — to when it was installed — 1914.

"The park was located near Acadia and High

Streets," he said. "You can still see parts of the old fence that surrounded it."

Betts derives the most satisfaction assisting in the preservation of carousels and is sickened when these historical treasures of our past are broken up and sold in pieces. According to Betts, a carousel horse should be seen in motion with a smiling kid on its back rather than used as some fancy, nonfunctional ornament.

Betts is quick to point out that the band organ in his office was sold to him after the carousel was already slated for auction.

"I told them that if the carousel was ever to be sold, I wanted to know about it," he said.

Betts recently learned that the pieces of the carousel are together, stored away in some warehouse.

"I'm trying to find a home for it, if the owners would ever answer my letters," he said adding that another band organ could be purchased from the factory where they are made in Bellefontaine."

Betts is particularly proud of his band organ and there are also sentimental attachment. He came from the 1920 Allan-Herschel carousel he once operated in South Elgin, Ohio.

"The finest recording around can't match the sound of a real band organ," he added.

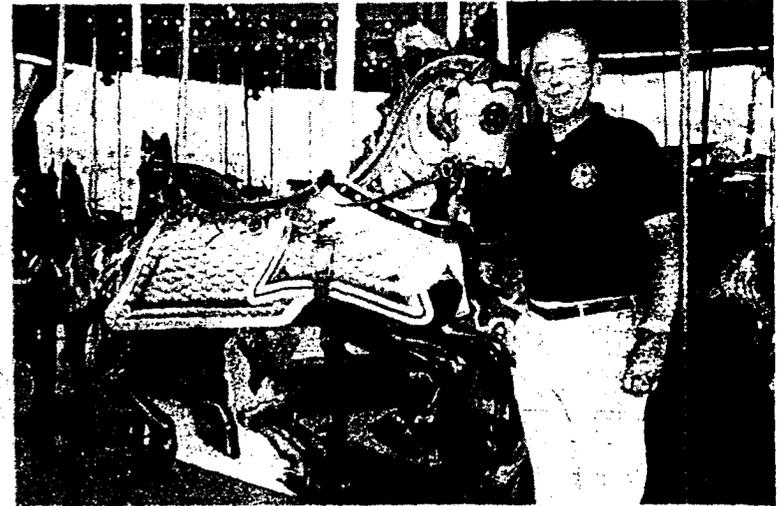
When Betts is not working at Universal Guaranty Life Insurance, he is lecturing on the "The Art, History and Fun of the Carousel."

Betts, now booked until next December, enjoys spreading the word about the carousel which he has been doing since 1977. His lectures are now supported by his company who helped finance his accommodations and traveling expenses. Betts said that he is grateful for the support his company provides that allows him to go on these speaking engagements. Part of his lecture includes a slide presentation taken from photographs Betts has taken all over the country.

"The carousel is special for both their historical and artistic value," he said. "Americans have most beautiful carousels. They were mostly done by immigrants who became very competitive with their work. What started as folk art became primitive folk art became fine art."

Betts was born in Niles Center, Ill., which is now known as Skokie. At three years old he took his first ride on the carousel which was part of a traveling carnival that visited his hometown.

"Things weren't so pretty back then," he said. "It was the time of the de-



Dublin area resident Jerry Betts stands beside one of the outer horses of the carousel to be restored at Wyandot Lake Park. Betts is head of the restoration effort.

## Carousel

Continued from page 9

beautiful with the grand horses and the lights and music. I knew then they were something special."

As a teenager Betts operated carousels on the north side of Chicago, in Skokie, Ill. and South Elgin, Ill.

"I operated the carousel in South Elgin on my day off," he said. "That was my fun. It was a wooden antique carousel with a band organ. The others were 1950s models with musical recordings. The one in South Elgin was old-fashioned, decorative and ornate. The others were plain."

Once Betts got his license he would drive for

miles to visit different carousels. He immersed himself in the atmosphere of the carnival, mixing with its people, its managers, artists, carnies, freaks and ride roughies.

Betts continued to love the carnival after settling down with a wife and full-time job. While traveling for his work, Betts would visit carousels all over the country in various amusement parks and carnival sites. Not only carousels, Betts also became a connoisseur of the roller coaster and other amusement park attractions.

In 1973 Betts found people who shared his passion for the antique carousel. At that time Betts joined the National Carousel Association organized for the study, preservation and restoration of antique operating carousels. He

also served three terms as director of this organization.

"I finally found people who didn't look at me funny when I started talking about carousels," he said. "I was just thrilled."

Now Betts shares his love and also his passion for preserving the carousels with this group.

"We have saved quite a few of the old carousels," he said.

A recent victory by the group has been the carousel at Tuscora Park run by the New Philadelphia Park and Recreation Department. The organization also raised money to build a new house for the carousel.

Betts is really excited about seeing the Wyandot carousel restored. He estimates that the costs will run about \$500,000 which will include the repainting of the carousel as well as erecting a new building to house the Jenny.

"We have already started getting small donations," Betts said adding that he is hoping to have \$100,000 donated by the fall so he can hire the top artist Tom Layton involved in wooden carousel restoration to do the work.

The carousel is owned by Columbus, but is part of the Wyandot Lake Park located on S. R. 766, across from the Columbus Zoo.

Commented Wyandot Lake Sales Manager Kevin Denny, "Mr. Betts is doing a fine job. We're looking forward to seeing the carousel fully restored."

A series of fundraisers

are being planned this summer at the park for the carousel restoration and Betts is presently including information about the carousel on his lecture tour. He encourages the area schools and business community to hear his presentation and see his slide show of carousels

from all over the country.

When Betts retires he would like to spend his days operating a carousel.

"Look at the eyes of an adult riding a carousel, look at what it does to people," he said. "All I can say is they seem to look better, happier. I really can't explain it; I just know it happens."

*Those interested in participating in the restoration effort should call Betts at 457-2100 or 889-8623.*

*Those who wish to help out financially can send their contributions to Columbus Carousel Fund, 6770 Skyline Drive E. Columbus, Ohio 43235.*

# A NEW CAROUSEL SUPPORT GROUP

## Friends of the Rochester Carousels

by Nancy Tischendorf

Visits to Palisades Amusement Park and to Freedomland were highlights of my childhood summers. Back then, I couldn't appreciate the care and painstaking work which went into those carousels, but as I grew, so did my love and appreciation for the art of carousels.

When I moved to Rochester, New York in 1979, I soon discovered and became attached to a local treasure, the beautiful 1905 Dentzel at Ontario Beach. At that time it was enclosed in a rickety old roundhouse, but now it is surrounded by a large, solid new building, complete with fire-and theft-protection systems.

Carousel sculptor Susan Geverdt and I joined the National Carousel Association. Our first convention was at Niagara Falls in 1987. During the NCA visit to the Ontario Beach Carousel, we were surprised to hear a former county executive state that restoration of the Ontario Beach carousel was a community effort. We didn't feel that it was, but decided it should be.

Wanting to get involved — to make the carousel more of a community project — we began brainstorming. Susan

came up with the "Sponsor-A-Horse" program. She would sculpt miniatures of several animals from the Ontario Beach Carousel. Any person or company donating funds to restore a figure for the carousel would receive an eight-inch-high ceramic sculpture of the corresponding animal.



Logo by Susan Geverdt

We talked to Karen Riggs-Pugh of the Monroe

County Parks Department about our ideas. The Parks Department felt that a support group would create the impression that the department was short of funds to restore the carousel. It was decided that the donations from the Sponsor-A-Horse program should be placed in a trust fund for the carousel.

We continued to work on ideas for promoting the carousel. Sue Leo volunteered to create an original poster. The city historian asked Susan Geverdt to create a coloring book to celebrate the 100th year of Monroe County Parks — 1988. Funds from the sale of the coloring book will benefit the Children's Pavilion in Highland Park.

On August 5, 1988, Susan, Karen Riggs-Pugh and I held a Carousel Awareness Day at the Ontario Beach Carousel. Susan sold her merchandise; Sue Leo's poster

was available for purchase. We answered questions about carousels. The day was a mild success despite the apparent lack of publicity. One point became very clear: there was a definite community interest in carousels here in Rochester — it just needed to be tapped.

Karen Riggs-Pugh held a brief meeting on October 2nd to discuss the formation of a loosely-organized group of volunteers to help with carousel maintenance. So as not to limit the group to the Ontario Beach Carousel, we came up with the name "Friends of the Rochester Carousels." Ontario Beach Park, however, would be our primary focus. Susan designed the logo for the group.

An enthusiastic group attended our first meeting, held

## A festival

on

June 10 and 11

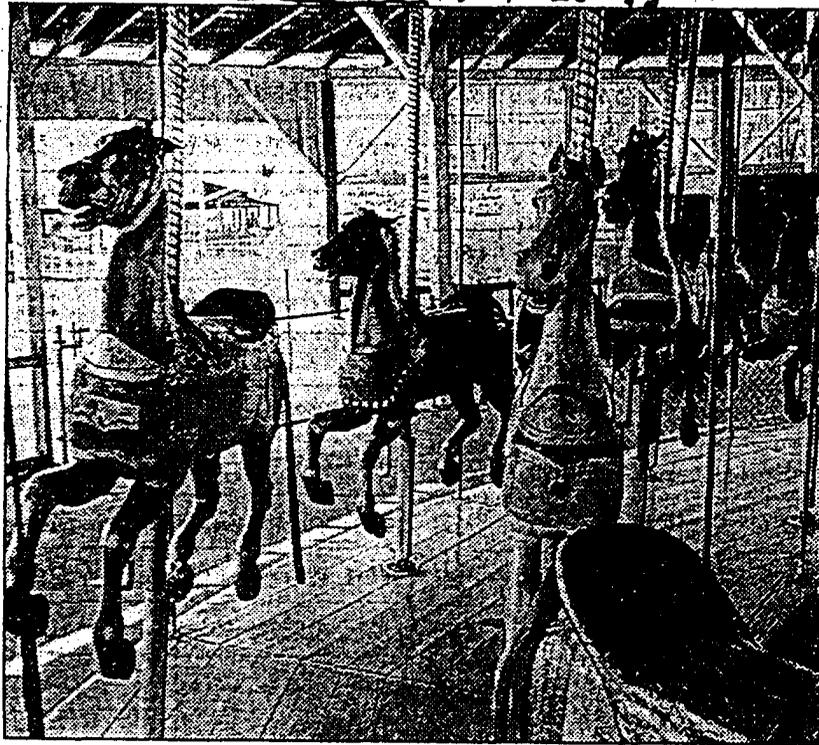
December 5, 1988. The curator of the Charlotte Genessee Lighthouse Historical Society was very interested in our project. We discussed production of a pamphlet containing membership information and a brief history of the carousel. The Lighthouse Society, which supports the historic old lighthouse at Ontario Beach (also known as Charlotte Beach), is holding a festival on June 10 and 11, 1989, so we decided to hold our festival at the same time. Artists and craftsmen will sell their wares, carousel animal reproductions and miniatures will be available, and we will have reproduction lectures and information about carousels. There will be no dealers in antique animals.

The 1905 menagerie Dentzel Carousel has three rabbits, three pigs, three cats, three ostriches, two mules, a lion, a tiger, a goat, a giraffe, and a reindeer. It is being restored by Bill Finkenstein of R & F Designs, Inc., Bristol, Connecticut. He is also removing park paint on the two chariots to reveal the original oil scenery paintings. The scenery panels on the rounding boards and those at the center of the carousel are being cleaned and restored by the graduate art students at the University of Buffalo. The band organ is a new Stinson, completed and installed in 1987.

The carousel received City of Rochester landmark status in 1980. The only remaining ride from the amusement park which was so popular at Ontario Beach at the turn of the century, the carousel is a treasure to cherish and enjoy.

Our goals for "Friends of the Rochester Carousels" are to support, educate about, and promote the carousel as an historic art form in the Rochester area.

UPDATE 2 (3/25/89)



**ROUND AND ROUND IT GOES** — The 1910 merry-go-round that was a focal point of Kaydeross Park on Saratoga Lake has divided people in the city of Saratoga Springs in a continuing battle regarding the carousel's future location.

## CAROUSEL

*Continued from B1*

officials bickered over which proposed site best suited the ride and the community. While no one has said the carousel, built by master carver Marcus Illions in 1910, is more trouble than it is worth, many are admitting finding a home for the ride is proving more difficult than expected.

"It's a shame these details were not done before," Mayor Ellsworth Jones said last week. "This is no way to run a railroad. I just hate to see it get so divisive."

The mayor has championed High Rock Park as the best site for the carousel. Located at the north end of the city, near the Ramada Renaissance Hotel, High Rock Park is a narrow strip of 5 acres across High Rock Avenue from the Spring Valley Apartments.

Residents living nearby, however, have signed petitions saying the noise from the ride would disrupt their neighborhood. Concerns about vandalism have also been expressed since the park is in a remote location and is not heavily used.

Public Works Commissioner Thomas McTygue, the lone Democrat on the

council, is lobbying for the carousel to be placed in the heart of downtown, on the Spring Street parking lot. The 120-by-280-foot area is covered with blacktop but supporters have said a small pocket park could be developed for the ride.

Twice McTygue's proposed site has been rejected by a 3-2 vote of the council, with Commissioners Ed Valentine and Lewis Benton siding with the mayor and citing concerns for pedestrian safety and traffic congestion. Some local merchants also fear a loss of precious parking spaces if the lot is used.

McTygue has publicly accused the mayor of trying to stonewall all attempts to install the carousel downtown. "There's no question about it," McTygue admitted later. "No place will be perfect."

Historic Congress Park, located across Spring Street from McTygue's suggested site, is being considered, but that spot also generates intense controversy. Early in the carousel campaign, directors of the Saratoga Springs Preservation Foundation unanimously voted against Congress Park as a site, saying the ride would ruin the 21-acre park's quiet environment.

Finance Commissioner John "Ted" Butler recognizes even as a compro-

# Carousel a centrifugal force in Spa

**By Jill Murman**

Staff writer

SARATOGA SPRINGS — Like riders on a carousel, city officials are going round and round in the debate surrounding the antique ride they purchased from Kaydeross Park.

Supporters in the effort to save the old-fashioned carousel sadly note a campaign intended to bring the community together has started to generate some ill will as a final location for the ride is sought.

Purchased last fall for \$150,000 in publicly donated funds, the Kaydeross Park carousel has been dismantled and is in storage awaiting a home somewhere in the city. Grant money available from the state cannot be tapped until a site is chosen.

A recent City Council meeting turned ugly as residents and city

See **CAROUSEL/B-4**

mise, Congress Park may only create more problems.

The final decision on the carousel site rests with the council since the ride was purchased in the name of Saratoga Springs and is the city's responsibility. Additional debate on potential sites is expected to come up at the council's next public meeting next Monday.

If all else fails, McTygue has said private businesses outside the downtown area are interested in the carousel. Representatives of both Pyramid Mall in Wilton and the Saratoga Harness Track, on the city's outskirts, have inquired about putting the ride on their properties, McTygue said.

Almost everyone agrees the carousel should remain in Saratoga Springs, since residents and merchants made saving the ride a reality. It is perhaps because of this intense pride that the debate has grown so heated, Butler said.

"It's got to be in the downtown area. It's got to have the visibility it needs," the commissioner said. "This thing is a treasure."

And a final home will be found, he insisted. "I haven't given up on anything," Butler said. "It's not 'if' we find a site, it's 'when' we find a site. And we will find a site for the carousel."

Project Cost Not Discussed—

# Carousel to Be Housed on Municipal Land Near City Center

By JUDY PATRICK  
Gazette Reporter

**SARATOGA SPRINGS** — At long last, the Kaydeross carousel has found a home — on city-owned land about a stone's throw from the Saratoga Springs City Center.

\* \* \*  
City Council reached an agreement on the choice of site last night. The agreement follows defeat of three other sites: Congress Park, High Rock Park and the Spring Street parking lot.

The 28-horse, two-row carousel, which for

years ran at the now-defunct Kaydeross Park off Saratoga Lake, was purchased at auction last September by a private fundraising group acting on behalf of the city.

The latest site, east of Maple Avenue at its intersection with Grove Street, will require substantial fill to make it large enough to accommodate the antique carousel. The city plans to create the site with a series of three banked terraces rising from High Rock Avenue to Maple Avenue.

No project costs were discussed last night. Those issues are slated to be addressed May

26 when the council meets in special session on a state grant application for developing the site and building a carousel pavilion.

The selected site is part of a large city-owned parcel for which a number of controversial projects have been proposed and rejected; the land, conveyed to the city via the now-defunct Urban Renewal Agency, runs between High Rock and Maple avenues from Lake Avenue north to York Street.

Various projects, including a new public safety garage, downtown parking garage and new post office, have been unsuccessful-

ly proposed for the land over the past eight years.

The carousel project will bring with it the development of the entire lot as a parking lot, a project for which \$75,000 has already been allocated.

While no vote on the site itself was taken, both Mayor Ellsworth Jones and Public Works Commissioner Thomas McTygue said a council consensus had been reached. The council voted to meet in special session May 26 and to seek proposals from landscape architects to design the site.

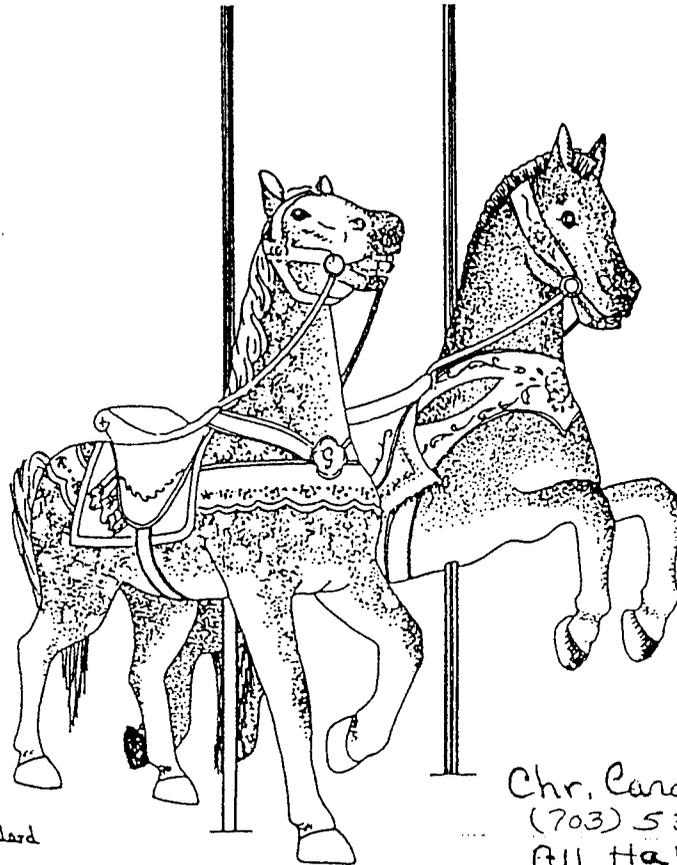
The city will seek state aid via the 1986 Environmental Quality Bond Act for help in preparing the site and building a pavilion to house the carousel. In addition, the city will seek \$37,500 in state money towards the \$150,000 purchase price of the carousel, as well as 25 percent of the cost to restore the horses.

All Hallows Guild was formed in 1916 at the request of the Bishop of Washington to develop, maintain and beautify the 57 acres of the Close of Washington Cathedral. For many years, the Guild rented the Carousel to bring color and gaiety to "Flower Mart"; the spring festival held on the first Friday and Saturday in May on the grounds of the cathedral. The very popular Flower Mart raises funds for the Guild's projects.

The carousel, manufactured by the U.S. Merry-Go-Round Company of Cincinnati, Ohio around 1910 was rescued from oblivion in 1963 when All Hallows Guild members purchased it from the owner who planned to retire. Since fewer than 170 American-made carousels survive intact, the Guild was happy to save an endangered species. It is a wonderful example of naive American folk art and the last one known to have been made by the U.S. Merry-Go-Round Company. It is typical of the County Fair style carousel, designed long and lean and lightly carved for constant travel and easy transport from town to town. Twenty-two animals consisting of horses, goats, reindeer, camels, a zebra, a lion and an elephant are snugly blanketed and stabled at the cathedral until May when the carousel is set up in preparation for Flower Mart. Then, once again, the menagerie whirls the young and not so young into a land of fantasy.

Joining with members of All Hallows Guild in the restoration of the carousel are members of the Nation's Capital Chapter of the National Society of Tole and Decorative Painters, Inc. The Guild is grateful to the artists for the beautiful decorative painting they have done to date on three horses, a reindeer, the elephant and the unique brass-piped Callola. The Callola, which plays piano-style music rolls, was manufactured by the Wurlitzer Company in North Tonawanda, N.Y. between 1928 and 1936. Only six of the sixty-two callolas made by the Wurlitzer Company are known to have brass pipes.

All Hallows Guild is a member of the National Carousel Association and its carousel is documented in the NCA census. NCA guidelines in restoration are being followed.

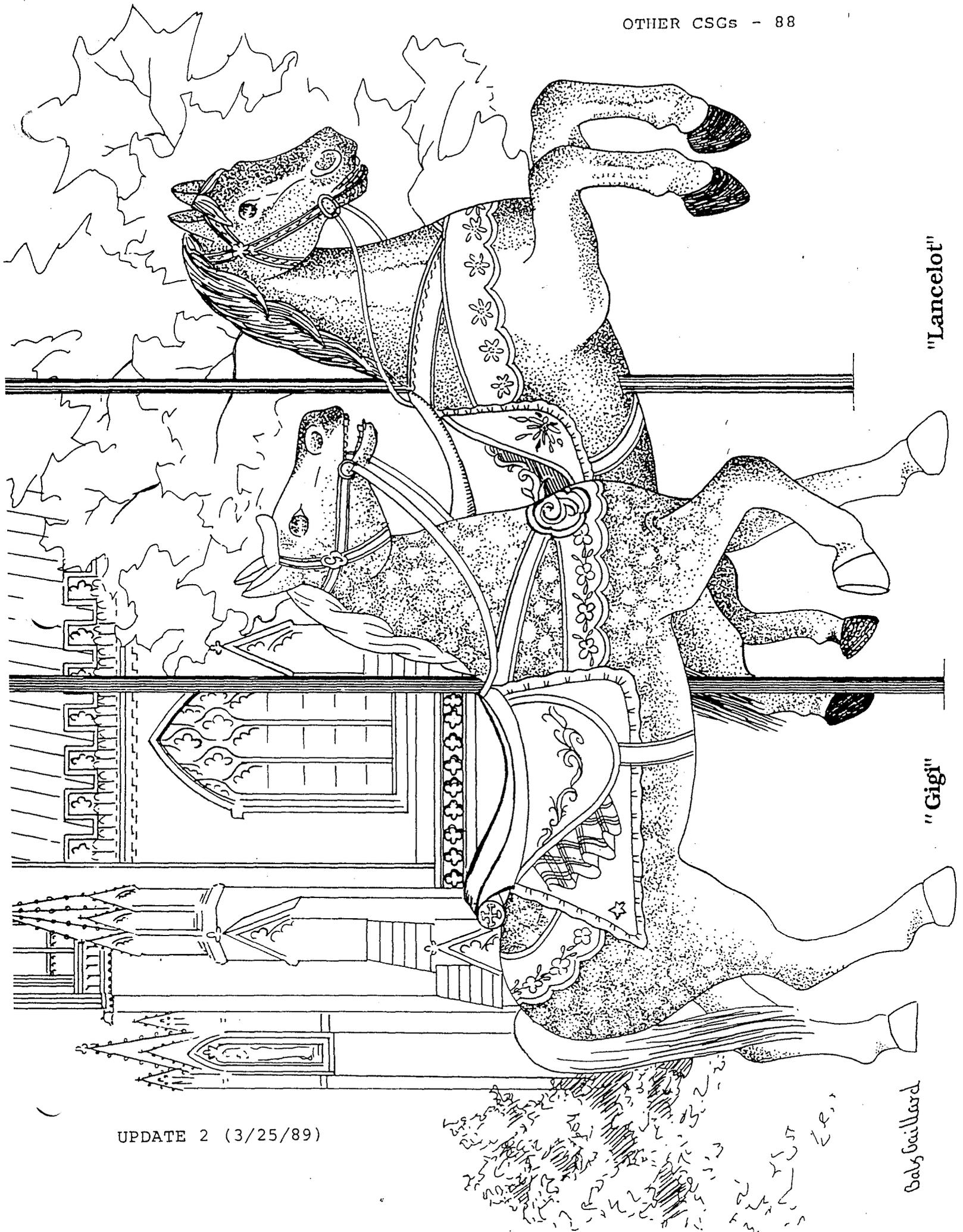


UPDATE 2 (3/25/89)

*Cal's Gaillard*

*\*Maraine Stevens  
thinks our carousel dates  
to 1885-1890*

*Chr. Carousel Committee  
(703) 534-9094  
All Hallows Guild  
JOYCE C. HANKS  
1657 QUAIL HOLLOW CT.  
MCLEAN, VA 22101*



"Lancelot"

"Gigi"

Baby Gaillard

UPDATE 2 (3/25/89)

# Spa picks spot for carousel

## Site near City Center to include new parking lot

By Jill Murman

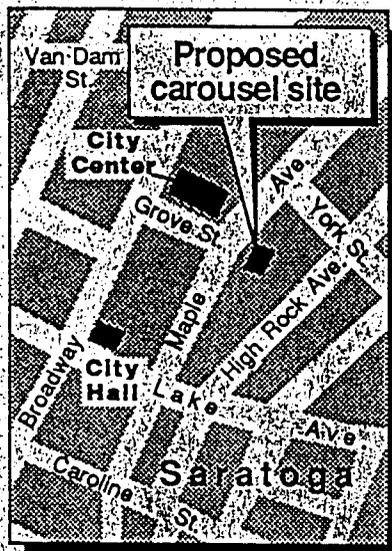
Staff writer

SARATOGA SPRINGS. — A new home for the Kaydeross Park carousel was presented to the public Thursday, wrapped in a promise for 210 new parking spaces for the downtown area.

In voting on Thursday, City Council members announced that they intend to build a new parking lot whether or not grant money to restore the antique merry-go-round comes through. The complete project is expected to cost \$665,000, with half that money coming from grants and the remainder covered by public donations.

The 2.6-acre site, located on a vacant lot behind the City Center where Grove Street and Maple Avenue intersect, is not without its controversy. Representatives of the Greater Saratoga Chamber of Commerce, the Downtown Business Association and the Saratoga Convention and Tourism Bureau all spoke against the proposed carousel site, saying the city-owned property should be used for expansion of the City Center, a new hotel or entirely for parking.

But Thursday's vote, which was unanimous, authorized Mayor Ellsworth Jones to apply for state grant money to cover 50 percent of the cost



of preparing the site and building a pavilion for the carousel. Failure to receive the grant money could return the carousel restoration project to a state of limbo, Jones said after Thursday's meeting.

The mayor led the defense of the Maple Avenue site, making emotional responses to each argument against the chosen location. Jones said the city has been planning improvements for

the property since 1985.

Public Works Commissioner Thomas McTygue insisted that the city's priority was to supply more parking to the downtown area, with a site for the carousel a secondary benefit. The proposed site slopes down from Maple Avenue to High Rock Avenue. The carousel would sit on the upper level, with room for cars on the lower level.

The carousel park would include a ticket booth and benches in a landscaped setting, but would not contain toilet facilities. An 11-car lot on the upper level of the site would be reserved for disabled and elderly visitors.

Finance Commissioner John "Ted" Butler explained the financing of the project, giving a total estimated cost of \$665,000. With \$330,000 anticipated in state grant money, the remaining \$335,000 would be supplied by public donations.

Approximately \$112,000 has already been raised toward the \$150,000 purchase price of the carousel, with an additional \$9,000 donated toward its restoration. Butler said he's received a commitment for \$150,000 in donated labor for the project, leaving \$64,000 to be secured through additional fund raising.

ALBANY TIMES-UNION, 5-27-88

FALL RIVER  
Herald News

207 Pocasset Street  
Fall River, Massachusetts 02722  
Phone (508) 676-8211

Edward F. St. John (Publisher)  
Bernard F. Sullivan (Editor)  
Hope M. St. John (General Manager)

Dennis A. Toomey (Publisher 1969-1979)

In our opinion

Fall River, Mass., Herald News, Saturday, April 1, 1989.

## Carousel will have a showcase

Hopes brightened this week for the new age of the Fall River Carousel, soon to be showcased in a pavilion on the city waterfront.

State Rep. Robert Correia, whose enthusiasm for the quality of life in his native city is equaled by his powers of persuasion at the State House, announced that the legislature has authorized funding of \$1.8 million to set the historic Philadelphia Toboggan Company carousel in motion. It will be housed in a circular, two-and-one-half story structure, Victorian in style, but reinforced with steel.

The classic carousel will be located between the Heritage State Park footbridge and the entrance to the Battleship Massachusetts exhibit, in the shadow of the Braga Bridge. Its base would be raised above current ground level, to make it safe from floods. The carousel itself would be on the second level of the pavilion, accessible to the handicapped.

The now-dismantled carousel, built in 1920, welcomed many generations to Lincoln Park in North Dartmouth from 1941 until the park closed. The horses and chariots were rescued from the Big Apple Circus auction block in Lincoln Center, New York City, in November, 1986. Tom Tillotson and Don Ashton, representing Fall River Carousel, Inc., a consortium of local banks and businesses, offered the highest bid, \$693,000.

Since then, community fund-raising has continued steadily, raising some \$650,000 to pay off the loan. But as FRC president Ronald J. Lowenstein noted, the ornate, hand-carved steeds have been in storage, and "it's been tough without a place to put the carousel." Lowenstein termed the \$1.8 million funding "a tribute to Representative Correia's

outstanding ability to influence decisions at the State House to benefit his home community."

But Correia noted that legislators were equally impressed by the "tremendous effort of the private sector" in Fall River. The obvious worthiness of the project, and warm community enthusiasm, persuaded legislators to re-allocate \$1.5 million earmarked for exterior improvements at Heritage State Park, and add another \$300,000 for the project.

State funds are almost in a deep freeze, but the carousel is a cause that thaws the most obdurate heart. Besides, installing the attraction as soon as possible makes economic sense. Waiting would mean inflationary cost increases.

The merry-go-round is bound to give a boost to the waterfront, nearby marine exhibits, Heritage State Park and tourism in general. Many everyday people—whose modest contributions have helped the preservation effort,—are becoming impatient to see the lights sparkling, hear the nostalgic music, and reach for the brass ring.

The state funds are contingent on a local contribution of \$50,000 for design plans, which will be developed by the BSC Group from original pavilion concepts of the Philadelphia Toboggan Company.

In 1987, Frederick Fried, author of "A Pictorial History of the Carousel," and American folk art authority, came to the First Baptist Church to congratulate the Fall River community for saving "a great historical piece, a landmark...an original, and a work of art."

Too many great American carousels have become fragmented museum pieces. Thanks to a dedicated team, Fall River will have a full-scale carousel, intact and functional, reassembled with integrity.

# State commits \$1.8 million for carousel pavilion

By Sean Flynn

Herald News Staff Reporter

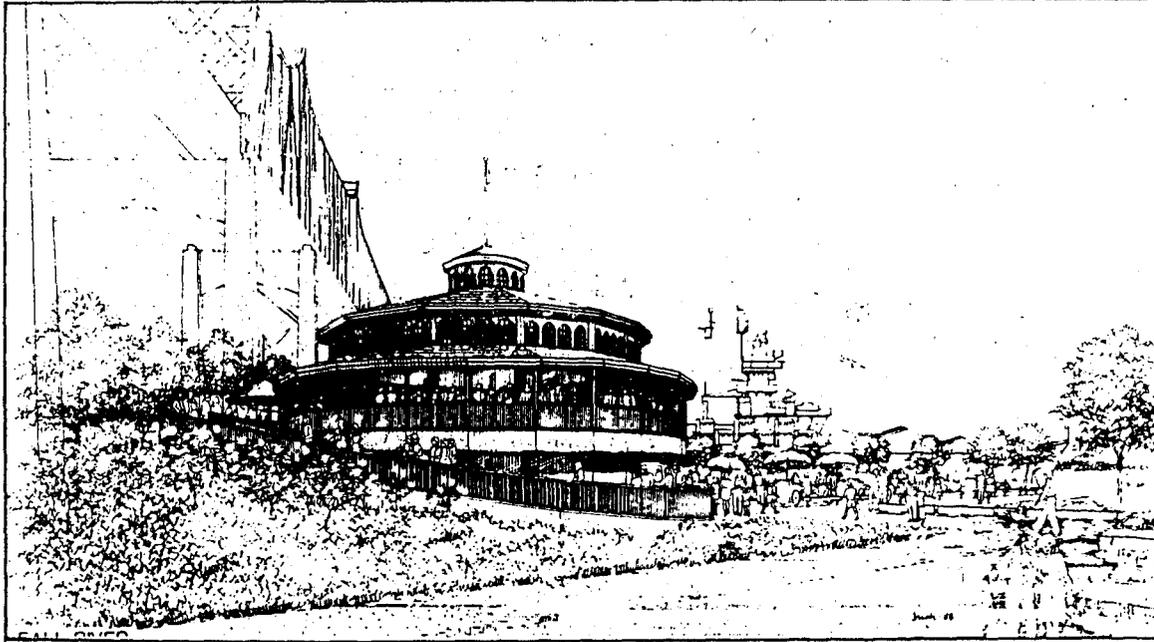
FALL RIVER — In what local officials are calling a major coup for the city, State Rep. Robert Correia has secured \$1.8 million in state funding to build a dramatic two-and-one-half story pavilion at Heritage State Park to house the historic Lincoln Park carousel.

With funding resources now tight at the state level, Correia's feat was praised by community leaders at a press conference held this morning at the park.

"It's a tribute to Rep. Correia's outstanding ability to influence decisions at the State House to benefit his home community," said Ronald J. Lowenstein, president of Fall River Carousel Inc., a non-profit organization made up of business and community leaders.

Ever since local banks and busi-

(Turn to CAROUSEL, Page 6)



nesses loaned \$693,000 to buy the antique hand-carved carousel at an auction in New York City in November of 1986, the carousel has been without a home. A community-wide fundraising effort was able to raise about \$650,000 of the cost of the carousel, "but it's been tough without a place to put it," explained Lowenstein.

Correia said because of the "tremendous effort the private sector has put into this project," he was able to convince state officials to shift priorities and reallocate funding. The state's Department of Environmental Management had set aside \$1.5 million for new decking, lighting and landscaping at Heritage State Park in its capital outlay budget for 1990 and 1991. It was called "Phase II" of park construction.

But Correia was able to get that \$1.5 million plus another \$300,000 released for the pavilion, as well as for restoration and installation of the carousel. The funds will be released as soon as \$50,000 can be raised locally to pay for definitive design plans.

"That won't be a problem," said Lowenstein. "We already have some good prospects from the corporate sphere."

The pavilion will be located between the Heritage State Park footbridge and the entrance to the Battleship Massachusetts exhibit. The BSC Group, an architectural and landscaping firm that has been working on the further development of Heritage State Park for DEM, has already developed preliminary sketches and plans for the pavilion.

The pavilion will have to be at least 11 feet above the existing grade to meet the Taunton River floodplain requirements. A ramp would wind up to the second level carousel area, which will be handicapped-accessible.

BSC Group staff visited the Philadelphia Toboggan Co., which manufactured the carousel in the early 1900s, and photographed a series of carousel pavilions before coming up with the design. The carousel has 48 horses and two chariots and the design would al-

low 100 people to wait comfortably around the outside ramp and enjoy the view.

The round structure will be about 80 feet in diameter and have a peaked roof, reminiscent of the park pavilions that were popular in the Victorian era, but with a solid steel inner structure. The pavilion and its carousel would be visible from across the river, and a drawing card for the park.

"It's going to be a landmark," said Lowenstein. "It's going to be terrific. I'd like to see it lit up with a thousand lights."

Correia explained that DEM sees the carousel as a major improvement for the park since it will attract more people to use park facilities. The funding is being made available because waiting would only mean increased costs due to inflation, he said.

The funding shift has the support of Friends of Heritage State Park, said the group's president, Monte Ferris. "I think it's important to bear in mind that the Heritage State Park program is not meant to be confined to the park's borders," he said.

Mayor Carlton M. Viveiros praised Correia as a "community asset," who "has been crucial in opening doors for the city on Beacon Hill, not only for this project but for many others." For example, Viveiros noted that Correia has helped the city secure over \$6 million in state funding for city streetscape improvements in the last two years, many near the waterfront.

UPDATE 3  
(5/30/89)

3/30/89  
Fall River Herald  
News  
Fall River, Mass.

## Carousel's home on the waterfront

FALL RIVER — What a trip it's been. But the dream of a Fall River Carousel on the waterfront is now just steps away from reality.

State Rep. Robert Correia announced a \$1.8 million state grant to build a park pavilion for the carousel on Wednesday.

It all began when Thomas Tillotson, a man fascinated by the artwork of wooden, hand-carved carousels, read in 1986 that the historic Lincoln Park carousel was being shipped down to Guernsey's in New York City to be auctioned off.

Tillotson, an owner of the Tillotson complex in this city with his father Neil Tillotson, said he would donate an initial \$50,000 if others in the community would chip in. City Councilor Daniel Bogan took the idea to the mayor and local banks, and the banks came through to finance the \$693,000 bid necessary to obtain the carousel.

Donald Ashton, of Citizens-Union Bank, went with Tillotson to bid at the auction.

Since then banks, businesses and individuals throughout the community have contributed \$650,000 to pay off most of that loan.

Now the community must raise an additional \$50,000 to pay for the architectural design work. Ronald Lowenstein, president of Fall River Carousel Inc., believes the architect can be hired this year and construction can begin in the spring of 1990.



In photos above and at top left from the former Lincoln Park carousel home at Battleship Cove. The Ashton take special pleasure in will pay for a pavilion to house they were the ones who went to November of 1986 and secured the at left, State Rep. Robert Correia state officials, announces the \$1 from left, are Ronald Lowenstein Carousel Inc.; Daniel Bogan. Mayor Carlton M. Viveiros and Friends of Heritage State Park.

UPDATE 3  
(5/30/89)

OTHER  
CSGS  
92