Landmarks Preservation Commission
June 25, 2013, Designation List 465
LP-2528

FOREST PARK CAROUSEL, consisting of the pavilion and the carousel, including but not limited to, the ticket booth, band organ, and all carved wood figures and related decorative elements; within Forest Park, west of Woodhaven Boulevard, north of West Main Drive, Woodhaven, Queens. Carved wood figures mostly by D. C. Muller & Brother, c. 1903 or 1910; pavilion by Victor F. Christ-Janer, 1973; renovated, 1989

Landmark Site: Borough of Queens Tax Map Block 3866, Lot 70 in part, consisting of the parcel occupied by the pavilion, as measured to the edge of the projecting roof

On June 11, 2013, the Landmarks Preservation Commission held a hearing on the proposed designation as a Landmark of the Forest Park Carousel and the proposed designation of the related Landmark site. The hearing was duly advertised according to provisions of law. Four people spoke in support of designation, including City Council member Elizabeth Crowley and representatives of New York City Parks & Recreation, the Historic Districts Council, and the Society for the Preservation of the City. The Commission has also received numerous letters in support of designation.

<u>Summary</u>

The Forest Park Carousel is located within Forest Park, near Woodhaven Boulevard in central Queens. All but three of the carousel's wood figures are generally believed to have been carved by D. C. Muller & Brother in 1903 or 1910. A leading member of the Philadelphia school of carousel carving, this firm's highly realistic work is celebrated for its expressive anatomical detail and unusual attention to military fittings. Frederick Fried, a pioneering expert on American folk art and a co-founder of the National Carousel Association, described Muller's figures as "the best carved and most magnificent." Like many of their peers, Daniel and Alfred Muller immigrated to the United States from Germany, settling in Philadelphia in mid-1880s where they began working for Gustav Dentzel. Daniel Muller also trained at the Pennsylvania Academy of the Fine Arts, making him one of the few carousel carvers with an academic background. The Forest Park Carousel contains 46 wood horses and three menagerie animals, arranged in three rows at two levels. Two of the horses are attributed to the prolific Brooklyn carver Charles Carmel, and another, to William Dentzel, who employed the Mullers in their later years. There are also two chariots with bench seating and an ornate band organ, manufactured in Germany by A. Ruth & Sohn. Previously installed in Lakeview, an amusement park in Dracut, northeast Massachusetts, the carousel was acquired by the Connecticut architect Victor F. Christ-Janer who sold it to Restaurant Associates, the park's concessionaire, in 1971. Christ-Janer also designed the modernist pavilion which has a conical roof that rests on evenly-spaced piers. When the security gates are raised, the roof appears to almost float above the carousel. Dedicated in November 1973, Muller's carousel welcomed riders until about 1985. A subsequent restoration by Marvin Sylvor of the Fabricon Design Group was mostly completed in 1990. At this time, various fiberglass elements were added to the projecting cornice that encircles the wood and steel pavilion. The 18 rounding board panels were replaced with colorful murals of Queens sites and scenery by artist Jonathan Lev in 2002. These improvements reflect the types of decoration that are found on many historic carousels. Of the estimated 12 to 16 carousels produced by Daniel C. Muller & Brother, only two are known to remain in operation. The Forest Park Carousel is, consequently, one of this firm's last surviving works, as well as an exemplary example of American carousel carving and design.

DESCRIPTION AND ANALYSIS

Forest Park

Forest Park is the third largest park in Queens and the 13th largest park in New York City. Covering nearly 500 acres, it sits close to the border of Brooklyn, adjoining such residential neighborhoods as Forest Hills, Glendale, Richmond Hill, Kew Gardens and Woodhaven.[1] For a brief period, Forest Park was part of the City of Brooklyn. In 1892, a Commissioner was authorized to "select and locate parks in the County of Kings, or adjacent thereto."[2] The first of 124 parcels was purchased in August 1895. The total cost of the land was approximately $1.15 million, a figure that the *New York Times* described as "remarkably low." In 1895-96, the landscape architects Olmsted, Olmsted & Eliot, the successor firm to Olmsted & Vaux, were hired to survey the two-and-half-mile-long site and prepare a plan for a curvilinear drive. Few changes, however, were made initially and the wooded landscape was "left about as nature had made it."[3]

Woodhaven Boulevard, a major north-south thoroughfare, divides Forest Park into two distinct sections: the east section is mainly forest, while the west section contains public amenities, such as an 18-hole golf course and clubhouse (1901-06), greenhouses (1905), the Seuffert band shell (1920), and the carousel. At the park's southern edge, at the corner of Woodhaven Boulevard and Park Lane, is the Fire Alarm Telegraph Station (1929), with its octagonal tower. A scenic two-lane parkway, originally called the Interboro and renamed the Jackie Robinson Expressway in 1997, was constructed along the park's northern edge during 1933-36.

Carousels[4]

Various terms and different spellings have been used to identify this popular amusement, including carousel, carrousel, carousell, carousal, carosello, merry-go-round, roundabout, and steam riding galleries. Though American carousels were conceived to delight children and adults, it appears that the earliest examples, possibly dating back to Byzantine times, were used for combat games or military training. Following Henri II's unintentional death during a jousting match in 1559, French horsemen began practicing with straw and wood figures attached to rotating circular frames. By the start of the 18th century, this device was domesticated. With the addition of seating and lavish decorations, carousels began to appear on private estates, as well as in Parisian parks. The world's oldest surviving carousel (1780) is located in Hanau, central Germany. Though initially turned by "local serfs," in subsequent years it was powered by oxen.[5]

As in Europe, early American carousels had no motors (or platforms) and crudely-carved horses were hung from chains and hooks. For instance, the "Flying Horse" carousel (Charles Dare, c. 1884) in Rhode Island has no platform and was originally operated by horse power. In the 1860s, English carousels began to use steam engines. This technology, which replaced hand driven, animal or water power, allowed for significantly heavier loads and more riders. It would transform the American carousel industry and in subsequent years, wood platforms would become standard, incorporating metal cranks and gears that produce the appearance of galloping motion.

The years from 1880 to 1920 are considered the hey-day of the carousel; thousands were commissioned for seaside resorts, public parks, and amusement areas. By the end of the 19th century, an estimated 16 companies were producing carousels and carvings in the United States.[6]

One of the first (and most successful) was Gustav Dentzel (c. 1844-1909), who emigrated from Germany in 1860. Though he began as a cabinet maker in Philadelphia, by 1867 he began to advertise: "G. A. Dentzel, Steam and Horsepower Caroussell Builder."[7] It was in Dentzel's workshop that Daniel and Alfred Muller began their careers.

American carousel carving generally falls into three stylistic categories. Country Fair style carousels are the simplest of the group. Conceived for portability and stacking, figures were designed to meet the demands of traveling carnivals. Coney Island style carousels were considerably more lavish and flamboyant, often decorated with jewels and gold or silver leaf. Not surprisingly, most were fabricated in Brooklyn. The most naturalistic figures are found on Philadelphia style carousels, such as those by D. C. Muller & Brother, who devoted considerable attention to rendering anatomical and military trappings with a high level of accuracy.

Interest however, began to fade following the First World War and by 1977 only 323 wooden carousels were estimated to survive nation-wide, with the rest destroyed, or disassembled and sold to private collectors.[8] During the 1910s and 1920s, the hand carving began to decline, challenged by machines that could carve multiple figures from a master copy simultaneously, as well as cheaper aluminum and molded fiberglass figures. In 1927, the last of Brooklyn's carousel workshops, M. C. Illions, closed. In the 1960s, however, there was a revival of interest, as expressed by the publication of *A Pictorial History of the Carousel* (1964) and the establishment of the National Carousel Roundtable, now the National Carousel Association, in October 1973.[9] Not only did this organization help promote awareness of hand-carved wood carousels but also various companies were formed to restore surviving examples, as well as to manufacture new ones.

Of the various historic carousels that can be enjoyed in New York City, most originated in Brooklyn, where six workshops – the largest concentration in the United States – were active by the start of the 20th century. The Muller family lived in Gravesend in the 1880s and John Henry Muller, father of Daniel and Alfred, reportedly worked with Danish immigrant Charles I. D. Looff (1852-1918), who installed the first carousel in Coney Island on Surf Avenue in 1876.[10] The oldest intact carousel (Solomon Stein & Harry Goldstein, 1908) in New York City is located in Central Park. Known earlier as the BMT Trolley Carousel, this four-row model was originally in Coney Island and now occupies a brick pavilion near 64th Street that was built in 1951-52. More recent examples include the Prospect Park Carousel (William Mangels-Charles Carmel, 1914-16, moved from Coney Island in 1952), located in a similarly-designed brick structure; the B&B Carousell (M. C. Illions & Sons and Charles Carmel, possibly 1919,[11] originally sited in Asbury Park, moved to Coney Island in c. 1932, pavilion by Rockwell Group, 2013) in Steeplechase Plaza; Jane's Carousel (Philadelphia Toboggan Company, 1922, pavilion by Jean Nouvel, 2011) in the north section of Brooklyn Bridge Park; and the four-row Flushing Meadows Carousel, which was created for the 1964 World's Fair by combining figures from the Feltman Carousel (1903, closed by 1963) and Stubbman's Beer Carousel (1908, moved in 1953, sold by 1964).[12] Produced by Looff and Illions, the Flushing Meadows Carousel is the largest in the city and features 76 horses, two chariots, and one lion.

Forest Park's Muller Carousel

Little is known about the original carousel in Forest Park. Though it was reportedly fabricated by William Dentzel (son of Gustav) in 1916, by September 1932 the city announced it was seeking bids "to install and operate a carousel in Forest Park."[13] On December 10, 1966 at 8:40 p.m, a fire of suspicious origin broke out and the carousel was destroyed.[14] With $50,000 insurance money, the city and concessionaire began to plan for the carousel's replacement in mid-1967.[15] Though a ground-breaking ceremony was scheduled for February 1968,[16] little progress occurred until a new concessionaire, Restaurant Associates, was hired around 1970.

Best known for managing large theme restaurants, such as Mama Leone's in Manhattan's Theater District, as well as the Four Seasons (a designated Interior Landmark), part of the Seagram Building, during the 1960s this firm began to operate numerous concessions in New York City Parks, including the Tavern on the Green restaurant in Central Park. Arthur Schleifer, director of park planning for Restaurant Associates, acquired the carousel from the Connecticut architect Victor F. Christ-Janer (1915-2008) for $30,000. According to a 1973 press release, more than two dozen carousels were considered during Schleifer's two-year "quest."[17]

Frederick Fried (1908-1994), who authored *A Pictorial History of the Carousel* is likely to have served as Schleifer's advisor.[18] Collector and scholar, he was one of the first people to view carousels as a significant expression of American folk art. A 1989 article reported that he had been "instrumental in bringing the carousel to Forest Park" and had participated in the 1973 restoration – the same year he co-founded the National Carousel Association.[19] Fried also helped save a carousel by William Dentzel, loaning it to a circus in New Jersey before it was purchased by the Smithsonian Institution in 1965. Currently in Philadelphia's Fairmount Park, the standers (horses in the outside row) are attributed to Muller and date from 1914.[20] Fried also donated a zinc lion head from the El Dorado carousel in Coney Island to the Brooklyn Museum in 1966.

The Forest Park Carousel was originally located in Lakeview Park, a small resort in Dracut, Massachusetts, near Lake Mascuppic, a few miles north of Lowell. Most of park's attractions were destroyed by a fire in the 1950s, though some rides continued to operate as late as 1971 when the carousel was dismantled and sold to Christ-Janer. Before the carousel was acquired by Restaurant Associates, a few of its original horses were dispersed. While the National Register nomination contends that Christ-Janer purchased the carousel as an "investment" and sold some of the horses to private collectors, the 1973 press release reported that several were given to the architect's staff, while other sources claim he kept one for himself and displayed it in his office.[21]

Christ-Janer designed the carousel's new pavilion in Forest Park. A graduate of Yale University in 1947, Christ-Janer founded his architectural practice in 1955. Based in New Canaan, he taught at Columbia University and was responsible for several religious buildings in Manhattan, including the Tenth Church of Christ Scientist (1889/1967, altered 2010) on McDougal Street, the Church of St. Matthew and St. Timothy (1970, part of the Upper West Side Historic District) on West 84th Street, and the Church of the Master (1972) on West 122nd Street. Christ-Janer also designed notable buildings for Lake Erie College (1966), Carnegie Mellon University (c. 1968), Wooster College (1971), and the State University of New York at Old Westbury (1970). In general, his works share a modern, somewhat brutalist, sensibility, with abstract forms often executed in glass or reinforced concrete.

For Forest Park, Christ-Janer designed a circular structure, crowned by a distinctive conical roof that that slopes up from a projecting horizontal band. Since the carousel is located on a wooded hill, the steep profile increases visibility. In contrast to the carousel pavilions in Central and Prospect Parks, which are enclosed by almost identical striped brick walls, the Forest Park Carousel has evenly-spaced piers and utilitarian metal doors that become almost hidden when raised. Consequently, when the ride operates, the roof appears to almost float and one can see the turning carousel in its entirety, as well as through the pavilion to the other side.[22]

Construction began in late 1971. Though plans to open the restored carousel were announced in June 1972,[23] more than a year passed before it was finally dedicated by Richard Clurman, the city's administrator of Parks Recreation and Cultural Affairs, in mid-November 1973. According to the *New York Times*, three technicians had collaborated on the restoration, often using hand-made replacement pieces. Concessionaire representative Schleifer expressed pride in the $275,000 project: "We decided to restore it because it is a work of art. It can't be duplicated today."[24]

D. C. Muller & Brother

Of the estimated 12 to 16 carousels manufactured by D. C. Muller & Brother, only two are known to remain in operation: the Midway Carousel (1912)[25] in the Cedar Point Amusement Park in Sandusky, Ohio, and the other, in Forest Park. Initially, however, it was credited to Michael or Gustav Dentzel, without any mention of Muller. This changed in 1976, when the *New York Times* reported that the carousel was manufactured by Dentzel "around 1918" and that the "snorting horses, glowering lions and superbly chiseled simulated leather saddles and swords are hallmarks of Daniel Muller, who in [Frederick] Fried's view was the greatest of all master carousel carvers."[26] As time passed, this attribution became more widely accepted. In 1988, Queens historian Robert Eisen told the *Queens Tribune* that while the carousel was "crafted by the Dentzel company . . . the animals were carved by Daniel Muller, who was considered to be a master carousel carver."[27] Around this time, Marvin Sylvor, who was supervising a restoration of the carousel, recalled: "We were always interested in carousels . . . We had bought a collection of molds from a company. When the city showed us the carousel, we realized it was one of the few Muller's left in the world."[28] Furthermore, it was Sylvor who estimated that it was fabricated in 1910 and that two of the horses were by a different hand, attributing both to Charles Carmel.[29]

Among American carousel carvers, Fried judged Muller's horses to be "the best-carved and most magnificent."[30] Daniel C(arl) Muller (1872 - c.1952) was born in Hamburg, Germany, and immigrated to the United States with his parents in 1882.[31] After living in Brooklyn for approximately four years, the family moved to Sunnytown, near Germantown, Pennsylvania, in 1888.[32] Daniel, who was recognized for artistic talent at an early age, studied evenings with the portrait bust sculptor Charles Grafly at the Pennsylvania Academy of the Fine Arts until 1913.[33] From the outset, he and his brother Alfred found part-time employment in carousel workshops, first, in Brooklyn, with Charles Looff, and later with Dentzel (1840-1909), who took care of the boys following the untimely death of their parents.

Daniel and Alfred (sometimes identified as Albert) left the Dentzel factory in 1899. After several years with Henry Auchy and the Philadelphia Carousel Company (later called the Philadelphia Tobbagan Company) in 1900-02, they formed an independent workshop in c. 1902-05.[34] Located on Marshall Street in Philadelphia, their business card (based on a carved wood relief) proudly declared that they produced "caroussels of high artistic merit." When D. C. Muller & Brother closed in 1917, they resumed their association with the Dentzel family, working for Gustav's son, William Dentzel, until his death in 1928.

The majority of carved figures are believed to date from c. 1903 or 1910.[35] Arranged in three rows, on two levels, the Forest Park Carousel has 46 wood horses and 3 wood menagerie animals, including a lion, deer, and tiger.[36] Several horses, however, are not original to the group and may have been replaced by Christ-Janer (or Fried) as part of the sale. These include two horses attributed to the Brooklyn carousel manufacturer Charles Carmel, located in the outer row. One has a fringed shawl hanging from its chest, and the other has five feathers hung from its chest strap. The other non-Muller horse is credited to William Dentzel. Located in the outer row, it is distinguished by a bird-like form that projects out from the back of the saddle.[37]

Muller's carving technique is distinguished by a high degree of realism, with considerable attention focused on the horses' manes and musculature. Of particular interest are the elaborate military trappings that face outward, sometimes referred to as the "romance" side, including distinctive three-dimensional representations of saddles, bridles, reins, bits, buckles, bedrolls, tassels, bugles, flasks, pistols, swords, and "U. S." medallions. In addition, Muller's figures often incorporate glass eyes and tails made of actual horse hair.

The original band organ stands near the center of the rotating platform. Housed in a cabinet embellished with decorative moldings and scrollwork, it was manufactured in Waldkirch,

Germany, by the A(ndreas) Ruth & Sohn Band Organ Company (identified by a panel on the front of case). This celebrated firm was active from the 1840s to 1938, producing hand-cranked barrel organs, and after 1900, fairground organs. Though pre-recorded music currently plays, this organ was designed for rolls of programmed calliope music heard through nine brass pipes (in center opening), drums (at sides), and cymbals.

Subsequent history and restorations

In 1984, Forest Park's carousel ceased operation for five years.[38] In 1988 the Fabricon Design Group of Glendale, Queens, was hired to supervise a restoration.[39] Marvin Sylvor (1933-2008) headed the firm, which began as a window display and decorating business in the 1960s, but later focused on manufacturing carousels. According to *The New York Times*, during his career he worked on approximately 60 carousels, including some that were commissioned for as far away as Saudi Arabia and Singapore.[40] Sylvor became a devoted admirer of Daniel Muller's work. He said: "Serious immigrant carvers worked on these carousels . . . but Muller was the only one trained as a classical sculptor. He studied horses. He felt them and understood them. He was the master."[41] Later, in 2003, Sylvor claimed: "People don't understand that Daniel Muller was as good as Michelangelo in marble, and Muller's work is just as much a work of art as Michelangelo's."[42]

As part of Fabricon's contract with the city, it agreed to operate the carousel (and snack bar) for five years. Stripping the paint was time-consuming endeavor, requiring an average of seventeen hours per figure. Some repairs were made using wood fragments and other pieces that were discovered in the seven-foot-deep pit beneath the platform.[43] Fabricon also added numerous cast-fiberglass reliefs (cherubs, seashells and a personification of the North Wind) to the cornice and sections of the interior.[44] They may have also been responsible for constructing the ticket booth.

The carousel was reopened briefly on July 5, 1989. With the assistance of volunteers and donations from local businesses, Fabricon worked on the $450,000 restoration project for longer than a year, but the carousel was shut down almost immediately due to a cracked main gear.[45] During 1990, repairs were made to the turning mechanism, metal poles, and flooring. In addition, Sylvor began raising funds to stabilize the framework with metal plates and improve the lighting. Fabricon's contract, however, was terminated in 1993.[46] Under their successor, Charles Colon, who also operated the Flushing Meadows carousel, further improvements were undertaken in c. 1998. In addition to installing a new weathervane, adjustable lighting fixtures and vinyl roof shingles, the castings that embellish the edge of the roof were restored.[47]

Jonathan Lev, a New York City artist, was commissioned to replace the rounding boards in 2002.[48] Decorating the outer ring of the carousel, these brightly-colored horizontal panels depict nine local landscape scenes, with views of Forest Hills Gardens, the Forest Park Golf Club, the Forest Park Administration Building, early automobiles driving on a wooded parkway, and the Muller carousel itself. Commissioned by the NYC Parks Department and Vollmer Associates, an architecture and engineering firm, each panel measures 2.5 by 9.5 feet. The Forest Park Carousel was listed on the National Register of Historic Places in April 2004. Shuttered from 2008 to 2011, operations were resumed under a new concessionaire, NY Carousel, in May 2012.

Description

Historic features: Platform on two levels, three rows of wood animal figures, two chariots, band organ, organ pipes, wood and steel pavilion (1972).

Alterations: Fiberglass castings along outer edge of roof and inside roof (1989), fiberglass castings on some steel columns, florescent lighting, metal fence around carousel and inside pavilion, mirrored and scenic panels around core, rounding boards (2002), ticket booth (1989), vinyl shingles on roof (1998), and weathervane (1998). Two figures (possibly 1990) are fiberglass. One position, on the innermost row, is currently empty.

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NOTES

[1] These updated 2013 figures were provided by John Krawchuk and Antonios Michelakis of the New York City Department of Parks & Recreation.

[2] *City of New York, Department of Parks Annual Report 1912* (New York: J. J. Little), 289.

[3] Many older trees, however, were lost during the chestnut tree blight of 1912. "Brooklyn's Largest Park," *New York Times*, July 4, 1896, 12; "Forest Park," *The Encyclopedia of New York City* (New Haven: Yale University Press, 2nd edition, 2010), 470.

[4] Much of the information found in this section is found in Frederick Fried, *A Pictorial History of the Carousel* (New York: Vestal Press, 1964, various editions), Lisa English, "Roundabout," *Metropolis* (July/August 1990), 57-69, "Forest Park: The Carousel," viewed at http://www.nycgovparks.org/parks/forestpark/highlights/12049. Also see Richard W. Johnston, "The Carousel," *Life* (August 27, 1951), 100ff.; Robyn Love, "The Painted Ponies of Queens: Celebrating the Magic of the Carousel," poster, City of New York Parks & Recreation, 1995, LPC files; Eric Pahlke, *Treasures from the Golden Age: East Carousels* (forthcoming, 2013). It is worth noting that most essays and books that are devoted to carousels lack specific citations and references to primary sources.

[5] For more information and images, see "Group Honoured for Saving the World's Oldest Stationary Carousel," *The Local*, November 11, 2010, viewed online, as well as http://nationalcarousel.org/psp/Hanau

[6] "Last Ride," 20.

[7] Fried, *Pictorial History*, 52.

[8] Frederick Fried, "Last Ride for Carousel Figures," *Historic Preservation* (July-September 1977) 21. In 1984, Fried said 10,000 had been built and 255 survive. See "Rescued Relics of the Merry-Go-Rounds," *Newsday*, November 30, 1984, 25. Joy Hanelein, of the Los Angeles Times, later wrote in 1991 that as many as 6000 were built prior to 1930, with only 160 remaining. See Hanelein,"Carousels Go for the Ride of Their Lives," *Los Angeles Times*, December 20, 1991, viewed online

[9] Rol and Jo Summitt, "The Flying Horses Catalog, a Turning Point in the Carousel Revolution," see http://64nywf65.20m.com/CatalogIntro%20Index.htm

[10] Lisa English, 59; Charlotte Dinger, *Art of the Carousel* (Green Village, NJ: Carousel Art, Inc., 1983), 115.

[11] Various dates are attributed to the B&B Carousell, including some as early as 1906 and as late as 1919.

[12] http://flushingmeadowscarousel.com

[13] "Forest Park Carousel," prepared by Kathleen LeFrank, National Register of Historic Places, Registration Form (January 2004), section 8, p. 7; "Park Concession Wins $1,300 Higher Rental for City," *Brooklyn Eagle*, September 22, 1932, 8.

[14] In 1966, the carousel was owned by the Island Refreshment Corporation. See "Forest Park Carousel Burned," *Long Island Daily Press*, December 11, 1966, viewed at projectwoodhaven.com/2010.

[15] "Carousel Coming Back." *Long Island Star Journal*, July 29, 1967, 16.

[16] "February Ground Breaking Planned For New Carousel," *The Leader-Observer*, November 30, 1967.

[17] "Attractive 70-Year-Old Carousel Opened in Forest Park Queens," City of New York Press Release, November 18, 1973, viewed at the Archives @ Queens Library, Jamaica, Queens. According to this press release, the snack bar (not part of the designation) was also built at this time and designed by Christ-Janer. "Queens Getting a Carousel," *New York Times*, April 2, 1972, A8; "1890 Vintage Carousel For Forest Park,' *New York Daily News*, Februrary 6, 1972. Many articles, some with conflicting information about the carousel, were published in Queens newspapers.

[18] Frederick Fried grew up in Brooklyn and worked as an art director at the Bonwitt Teller store on Fifth Avenue in Manhattan. He was a member of the Anonymous Arts Recovery Society which collected architectural fragments, many of which were donated to the Brooklyn Museum in 1965. He and his wife Mary left their folk art archive to the Smithsonian Institution and their Coney Island collection to Columbia University. See Barbara Williams, "Remembering Fred Fried," *The Carousel News and Trader*, February 17, 2008, viewed online, and "Collectors Reap the Fruits of Demolition," *New York Times*, February 1, 1970, R1.

[19] "Forest Park Carousel Begins Restoration, *The Carousel News and Trader* (February 1989), 24; "A Landmark Turns Around," *New York Newsday*, May 15, 1989, 4.

[20] According to *Newsday*, he purchased this carousel in 1958. See "Rescued Relics," as well as "Historic Carousel Returns to Philadelphia," see http://www.carouselnews.com/January-2009/January-2009/Historic-Dentzel-Carousel-Returns-to-Philadelphia.html

[21] "Attractive Seventy-Year-Old Carousel" press release.

[22] Christ-Janer's design may have been inspired by the 1780 Hanau carousel in Germany. Though the smaller neo-classical style Hanau pavilion sits on a man-made hill and is domed rather than conical, both structures are circular and supported by a ring of evenly-spaced columns. Perhaps, Christ-Janer knew this carousel from travels, or was introduced to it by Frederick Fried.

[23] "Queens Getting Carousel," *New York Times*, April 2, 1972, A8.

[24] "Forest Park Gets Restored Carousel."

[25] This 60-horse carousel was moved from Massachusetts in 1946. For more information, see: http://nationalcarousel.org/cgi-bin/census/census

[26] "An Endangered Species," New York Times, May 2, 1976, L11.
[27] "New Plans For Forest Park Carousel Unveiled."

[28] "Restoring An Historic Carousel in Forest Park," Daily News, c. 1989, LPC files.

[29] Carousel News, 23.

[30] Fried, "Last Ride," 22.

[31] "Daniel C. Muller," *Art of the Carousel;*

[32] Dinger, 115.

[33] Fraley, 81; Dinger, 116.

[34] According to Dinger, it was about 1902.

[35] According to the National Carousel Association census, the carousel was in Dracut, Massachusetts, from 1901(?) to 1971 and that the Muller carousel dates to 1910. This date also appears in "Painted Ponies of Queens." Other

sources, however, use the earlier date of 1903, including the National Register nomination and the New York City Parks website.

[36] These numbers are from the National Register Nomination. Robyn Love poster claimed there were 55 carved animals, with 44 horses. According to Pahlke, two of the horses are fiberglass and one pole on the inside row is currently empty. It seems likely that the fiberglass horses were produced by the Fabricon Design Group during the 1990 restoration.

[37] These replacements, however, are not mentioned in the National Register Nomination. According to an article in *Carousel News*, three were replaced by 1989 and two "do not appear to be carved by Muller," though Marvin Sylvor thought they "might be" by Carmel. Both Pahlke and a 1995 brochure attribute these horses to Carmel and Dentzel.

[38] "Carousel Site Fenced Off," *The Mirror Tribune of South Queens*, December 16-22, 1988, LPC files.

[39] "New Plans For Forest Park Carousel Unveiled," *Queens Tribune: Forest Hills Edition*, November 3-9, 1988.

[40] "Marvin Sylvor, a Designer of Carousels Is Dead at 75," *New York Times*, April 11, 2008, B7; Stephan Wilkinson, "Where Do Carousels Come From," *Brooklyn: A State of Mind* (New York: Workman Publishing, 2001), 300-303.

[41] "Restoring An Historic Carousel in Forest Park," LPC files, c. 1989

[42] "Going Around in Circles," *Newsday*, January 9, 2003, LPC files.

[43] This pit was dug at "Fred's [Fried] insistence to ease repairs made from beneath the carousel platform." See "A Landmark Turns Around," "Community Responds to Carousel's Return," *Ridgewood Times*, May 4, 1989.

[44] In her 1990 article on New York City carousels, Lisa English described these additions of examples of "cross over styling" and "Coney Island flamboyance."

[45] The cost of the restoration was discussed by various newspaper articles, as well as by Robyn Love. A July 5, 1989 press release from City of New York Parks & Recreation, "Forest Park to Open in Grand Style," however, reported that the restoration work was "expected to continue for another year." Furthermore, it claimed that the horses were carved between 1899 and 1903. See LPC files.

[46] "At Brink of Death, Carousel Comes Around," *New York Times*, May 1, 1994, CY10.

[47] Plans for these projects can be viewed at the Map file collection of the Olmsted Center, Department of Parks and Recreation.

[48] The boards replaced earlier ones that were attributed to Charles Looff. See Lisa English or Robyn Love poster. For images of Lev's rounding boards, see http://www.jonathanlev.com/carousel.htm.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, architecture, and other features of this structure, the Landmarks Preservation Commission finds that the Forest Park Carousel has a special character and a special historical and aesthetic interest and value as part of the development, history, and cultural characteristics of New York City.

The Commission further finds that all but three of the wood figures on the Forest Park Carousel are believed to have been carved by Daniel C. Muller & Brother in c. 1903 or 1910; that Daniel Muller was a leading member of the Philadelphia school of carousel carving and his firm's highly realistic work is celebrated for its expressive anatomical detail and unusual attention to military fittings; that Frederick Fried, an expert on American folk art and a co-founder of the National Carousel Association, described their figures as "the best carved and most magnificent;" that like many of their peers, they immigrated to the United States from Germany, settling in Philadelphia in the mid-1880s where they began working for Gustav Dentzel; that Muller also trained at the Pennsylvania Academy of the Fine Arts, making him one of the only carousel carvers with an academic background; that the Forest Park Carousel contains 46 wood horses, as well as three menagerie animals, arranged in three rows on two levels; that two of the horses are attributed to Charles Carmel, and another to William Dentzel, who employed the Mullers in their later years; that there are also two chariots with bench seating and an ornate band organ that was manufactured in Germany by A. Ruth & Sohn; that the carousel was originally installed in Lakeview, an amusement park in northeast Massachusetts; that it was acquired by the Connecticut architect Victor Christ-Janer who sold it to Restaurant Associates, the park's concessionaire, in 1971; that Christ-Janer also designed the modernist pavilion which has a conical roof that rests on evenly-spaced piers; that when security gates are raised, the roof appears to almost float above the carousel; that it was dedicated in November 1973 and remained in use until 1985; that a subsequent renovation by Marvin Sylvor of the Fabricon Design Group was mostly completed in 1990; that at this time various fiberglass elements were added to the projecting cornice that encircles the wood and steel pavilion, as well as the interior; that the 18 rounding board panels were replaced with colorful murals of Queens scenery by artist Jonathan Lev in 2002; that these improvements reflect the types of decoration found on many historic carousels; that among the estimated 12 to 16 carousels produced by Daniel C. Muller & Brother, only two are known to remain in operation; and that the Forest Park Carousel is, consequently, one of the firm's last surviving works, as well as an exemplary example of carousel carving and design.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Forest Park Carousel, consisting of the pavilion and the carousel, including but not limited to, the ticket booth, band organ, and all carved figures and related decorative elements; within Forest Park, west of Woodhaven Boulevard, north of West Main Drive, Woodhaven, Queens, and designates Borough of Queens Tax Map Block 3866, Lot 70 in part, consisting of the parcel occupied by the pavilion, as measured to the edge of the projecting roof, as its Landmark site.

Robert B. Tierney, Chair
Frederick Bland, Michael Devonshire, Michael Goldblum, Christopher Moore,
Margery Perlmutter, Elizabeth Ryan, Roberta Washington, Commissioners

Forest Park Carousel
Forest Park, Woodhaven
Borough of Queens Tax Map Block 3866, Lot 70 in part
Date: c. 1903 or 1910; pavilion, c. 1972
Pavilion; Ticket Booth
Photos: Christopher D. Brazee, 2013

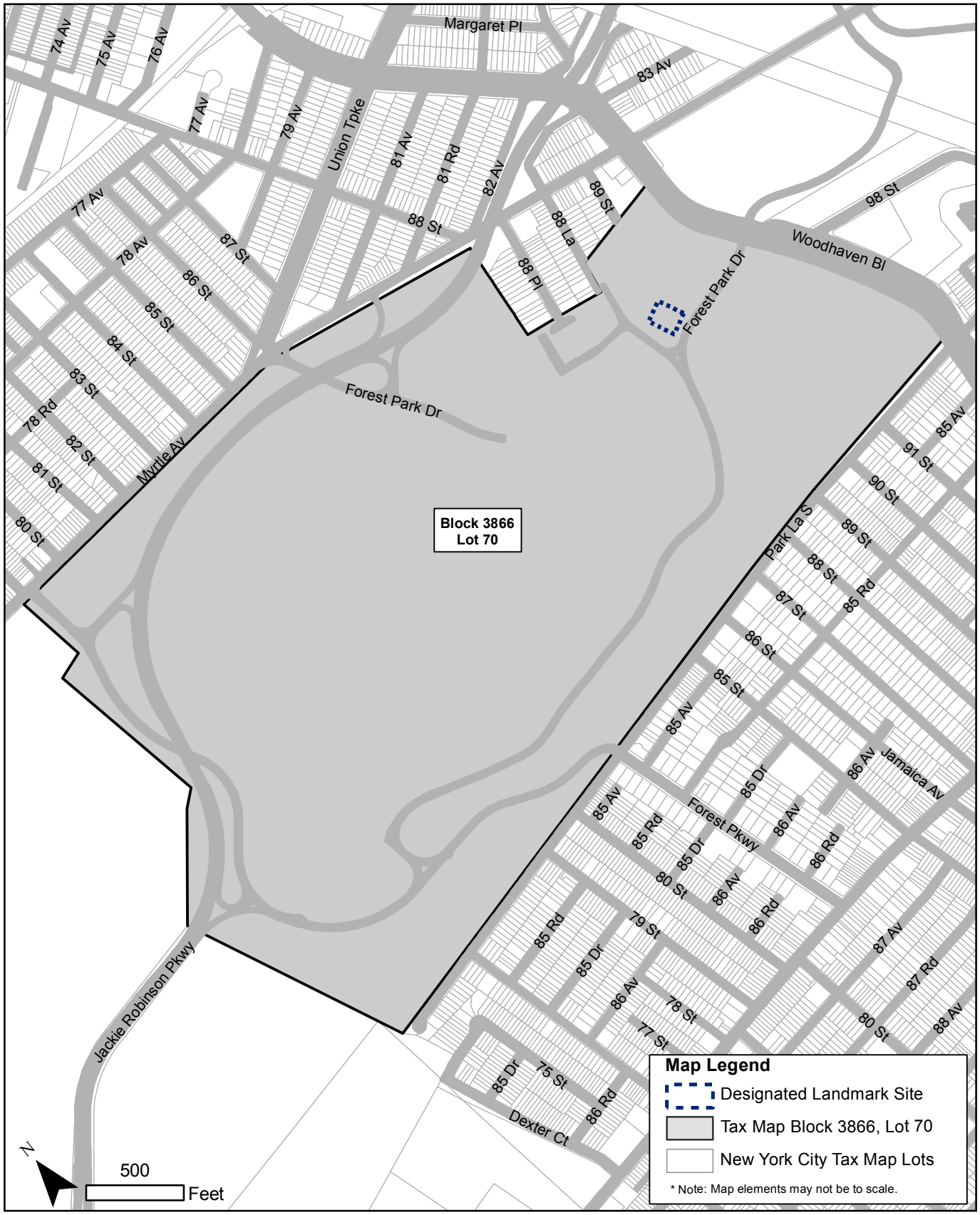
Forest Park Carousel
Ticket Booth (rear); Band Organ
Photos: Christopher D. Brazee, 2013

Forest Park Carousel
Rounding boards and wood ceiling; outside row with white horse attributed to Charles Carmel
Photos: Christopher D. Brazee, 2013

Forest Park Carousel
Photos: Christopher D. Brazee, 2013

Forest Park Carousel
Photos: Christopher D. Brazee, 2013

Forest Park Carousel
Lower image: empty pole, inside row
Photos: Christopher D. Brazee, 2013



FOREST PARK CAROUSEL (LP-2528), West of Woodhaven Boulevard, north of West Main Drive, within Forest Park. Landmark Site: Borough of Queens, Tax Map Block 3866, Lot 70, in part

Designated: June 25, 2013

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 09v1, 2009. Author: New York City Landmarks Preservation Commission, JM. Date: June 25, 2013