

JAN 08 2016

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

Nat. Register of Historic Places
National Park Service

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name 1964-1965 New York World's Fair Carousel

other names/site number Flushing Meadows Corona Park Carousel, Feltman Coney Island Park, the Feltman Carousel, Stubmann Beer Garden Carousel

2. Location

street & number 54th and 56th Avenue on 111th Street [] not for publication

city or town Queens [] vicinity

state New York code NY county Queens code 081 zip code 11368

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [X] locally. ([] see continuation sheet for additional comments.)

Kurt A. Purpout DBAHP

12/28/15

Signature of certifying official/Title

Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
[] see continuation sheet
- determined eligible for the National Register
[] see continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain) _____

[Signature]

Signature of the Keeper

date of action

2/23/16

5. Classification

Ownership of Property
(check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
1	_____	structures
1	_____	objects
2	0	TOTAL

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

_____ N/A _____

Number of contributing resources previously listed in the National Register

_____ N/A _____

6. Function or Use

Historic Functions
(enter categories from instructions)

RECREATION and CULTURE/ _____

Carousel _____

Current Functions
(Enter categories from instructions)

RECREATION and CULTURE/ _____

Carousel _____

7. Description

Architectural Classification
(Enter categories from instructions)

_____ N/A _____

Materials
(Enter categories from instructions)

foundation _____

walls _____

roof Metal

other Wood & Metal

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

1964-1965 New York World's Fair Carousel

Queens County, New York

Name of Property

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

Areas of Significance:

(Enter categories from instructions)

Entertainment/ Recreation

Period of Significance:

1964 - 1968

Significant Dates:

1964 - 1965, 1968

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

William F. Mangels, Marcus C. Illions

American Cavalcade Corporation

1964-1965 New York World's Fair Carousel
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10. Geographical Data

Acreage of Property .08 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 597151 4510898
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Jennifer Pont (Edited - Daniel McEneny – NYSHPO)

organization Columbia University date 4-14-15

street & number 1172 Amsterdam Avenue, Avery Hall telephone 212.854.1754

city or town Manhattan state NY zip code 10027

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name New York City Department of Parks and Recreation – Contact: Therese Braddick

street & number 117-02 Roosevelt Avenue telephone

city or town Flushing state NY zip code 11368

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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Narrative Description of Property

The 1964-1965 New York World's Fair Carousel is located in Flushing Meadows Corona Park on the west side of 111th Street between 54th Avenue and 56th Avenue in the New York City borough of Queens, Queens County, New York. The park was a product of the 1939-1940 World's Fair and additionally served as the site of the 1964-1965 World's Fair. Today, the former fair grounds is a public park administered by the New York City Department of Parks and Recreation and the site of the Arthur Ashe Stadium and Billie Jean King Tennis Center. At its peak the carousel was the centerpiece of a portion of the park set aside during the 1964-65 fair known as Carousel Park, of which there is no evidence of today. Following the closing of the fair, the carousel was moved to its current location in 1968, roughly an eighth of a mile to the northwest within the park. The current location is part of Fantasy Forest, "Queens' only amusement park" and the "happiest corner of Flushing Meadows-Corona Park."¹ The nominated site's boundary is defined the carousel's shelter and the carousel itself.

The entrance to the carousel's location is at the intersection of United Nations Avenue South and Avenue of Transportation within Flushing Meadows-Corona Park. It is most easily reached from the street through a parking lot along 111th Street, with entrances at 54th Avenue and 56th Avenue, along a cobbled walkway known as United Nations Avenue South to its intersection with Avenue of Transportation.

The World's Fair carousel was assembled from two early twentieth-century carousels manufactured in Coney Island: The Feltman Carousel and the Stubbmann Beer Garden Carousell, each of which was a collaboration between carver Marcus C. Illions and inventor/builder William F. Mangels. The current carousel, which retains integrity to the World's Fair period, is constructed of wood with metal components, including gears and ties. The carousel's main features are its lion, two chariots, and seventy-one horses. The band organ at the center of the carousel is a Gebrueder Bruder 80-keyless Elite Apollo Orchester, one of only two known to exist, but it is not in working condition.² Currently, the carousel animals are heavily over-painted, the original color schemes hidden under layers of paint. Missing glass jewels on bridle and saddle details have been replaced with plastic ones in several instances. Many of the horses still have their hardware where the reins and stirrups were once attached.

There are twenty sections of the carousel, each with a wood floor. Each chariot occupies its own section (Section 10, Section 20), with the lion sharing a section with three standing horses (Section 5), and seventeen rows of four jumper horses, sixteen of which move up and down and sideways in metal-lined slots in the wood floor.³ Only one row of horses remains stationary (Section 15). This stationary row is a set painted dapple grey, with large, dark jewels on the horse collar and breeching. The heavily carved, flowing mane, large dark jewels, and small statue of these horses compared to their jumper neighbors, indicate that they were originally part of the Feltman carousel and showcase Illions's earlier carving style. The horse tack is currently painted in creamy

¹ "Welcome," *Fantasy Forest at Flushing Meadows-Corona Park*. <http://fantasyforestnyc.com/>

² Tim Trager, "Gebrueder Bruder Organ at Flushing Meadows NY," September 2001. <http://64nywf65.20m.com/organ.htm>.

³ National Carousel Association, "Census for Flushing Meadows- Corona Park Carousel," Updated 2008.

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pastel colors such as pink, blue, and sea foam green. There are additional, small jewels on the bridle and saddle blanket. The carved bedroll under the saddle cantle varies on each horse, with different carved designs and different color schemes. The outer horse of the row has a carved bird, while the inner horse has a lion's head carved into the bedroll.

Each horse has a spiraled brass pole rising from its back to the sweeps in the case of the stationary horses, and to the cranking rods in the case of the jumper horses. The lower sections of these rods are smooth and white, while the upper sections are twisted bronze. There is a decorative ring where the two meet, suggesting that the lower section is an original feature.

The center of the carousel is an octagonal shaft containing the carousel's mechanics and drive shaft. The polychrome wood band organ case is fitted into three panels around the carousel center. Each side of the carousel has a carved statue of a woman blowing a horn. The two side panels of the organ contain a portion of the organ pipes. The center panel contains three carved faces at its center, in front of wood paneling that opens and reveals more of the organ, when in functioning condition. The original centerpiece of the organ was a sculpture of a woman to match the ones on the ends. She once stood on the top step of the center panel, blowing a trumpet. The organ faces the nearby zoo, rather than the current entrance of the carousel.

The carousel horses and chariots are mounted on a wood platform that is lit overhead with colored bulbs that line the support beams of the carousel, called sweeps, and the rounding board. The sweeps are painted red, the rounding board yellow, and the underside of the roof and its supports are blue. The roof of the carousel extends past the rounding board and is painted the same light blue as the interior. It also includes elements of the emergency lighting and fire suppression systems. Nested below the roof overhang is a metal structure with roll down gates. This was added during the carousel's time at its current location in Flushing Meadows-Corona Park.

The roof of the shelter is sheet metal over wood, currently painted in silver with red accents. The exterior cover of the shelter's roof was replaced twice. The first was added following the fair in 1968 when the carousel was sold to the Triborough Bridge and Tunnel Authority and moved to its current location.⁴ The current metal roof was added c.1990 when ownership of the carousel transferred to the New York City Department of Parks and Recreation. Wood posts and the wood ceiling of the shelter are intact and despite the introduction of the metal roof, the shelter contributes to the site.

⁴ New York World's Fair 1964-1965 Corporation Records. New York World's Fair 1964-1965 Corporation. C. 2234.

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Statement of Significance:

The New York World's Fair Carousel is locally significant under National Register criteria A as a rare surviving amusement park ride associated with the iconic New York World's Fair of 1964-1965. World's Fairs are known for fostering international ties, celebrating humanity's ingenuity and progressive technology. As part of the fair, the carousel transported millions of visitors back to the golden age of Coney Island amid the onset of the Space Age era. While the carousel does not reside in its original location from the fair, it is only a short distance away and still within the park. None of the landscape of the Fair's Carousel Park survives, yet at its current home, the carousel is surrounded by games and rides, as it would have been in during the fair. The period of significance for the carousel begins in 1964, when the ride was reconstructed to serve the event, to 1968, when it was moved to its current location.

The carousel designed for the World's Fair is a combination of two historic Coney Island carousels, the Feltman Carousel and the Stubbmann Beer Garden Carousell [sic]. The two carousels were both products of master carver Marcus C. Illions and carousel builder/inventor William F. Mangels.⁵ The two carousels were "hastily restored" by a local Coney Island artist and combined for the World's Fair in less than one month by the American Cavalcade Corporation.⁶ The carousel was completed and installed at the fair on July 1, 1964.⁷ Before the opening of the 1965 season, the carousel received an additional paint job to match the color scheme of the table umbrellas of Carousel Park. Typically, carousels possessing high artistic values are eligible for the National Register under criteria C; however, as a hybrid of two previous carousels, this resource is more approximately eligible under criterion under A for its association with the fair. Few resources from the fair survive within Flushing Meadows-Corona Park. These include the New York State Pavilion (NR Listed 2009), the New York City Building, the Heliport, the New York Hall of Science, the Carousel, the Unisphere (NYC Landmark), and several other sculptural elements.

1964 – 1965 New York World's Fair

The New York World's Fair was the brainchild of New York City Mayor Robert F. Wagner Jr., Robert Moses and a group of New York businessmen who looked back on the 1939 World's Fair of their childhood with fondness and sought to bring that experience to a new generation. They were also motivated by the potential economic benefits the increase in tourism would bring to the city. The fair was not an internationally sanctioned event and caused waves in the international community due to the proximity of the planned fair to the 1967 World's Fair in Montreal. As a result, countries such as Canada, Australia, and most major European countries did not participate. The fair opened April 22, 1964. International exhibitors included smaller countries that would not have otherwise participated, such as Vatican City, Spain, the Philippines, Mexico, and Japan.

⁵ Intact examples of Illions carousels in NYS can be found in Saratoga Spring's Congress Park and Hempstead State Park, West Hempstead. Mangels's frame for the B&B Carousel in Coney Island has recently been restored and is in operation.

⁶ Walter Carlson. "Gallop Ghost Revived for Fair." *The New York Times*. 3 July, 1964. Page 12.

⁷ New York World's Fair 1964-1965 Corporation Records. New York World's Fair 1964-1965 Corporation. C. 2234. & Mitch Silverstein. "The story of how the carousel made it to the World's Fair." *Then and Now*. 2010.

<http://64nywf65.20m.com/Then%20and%20Now.htm> Web.

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Last minute changes in the design and line-up of the fair included the replacement of an American Indian Village with the Carousel Park in June 1964.⁸ Located within the Amusement Area, Carousel Park was just north of the Meadow Lake Bridge, now the Amphitheater Bridge. This area was meant to “imitate the feel of the turn of the century boardwalk.”⁹

The Felman Carousel & the Stubbmann Beer Garden Carousel

The Felman Carousel and the Stubbmann Carousel, which were combined in the days leading up to the New York World's Fair in 1964, were works of master woodcarver Marcus Charles Illions and famed carousel builder William F. Mangels. Their carousels once covered the Coney Island Boardwalk, which were known for their sought after organs, elaborate carvings and high speeds.

The carousels of the Coney Island style are known for flamboyantly carved animals with jewels, gold and silver leaf. The style is distinct among other types being produced in this era and are noted for horses that are considered fiercer and more violent than other styles. This is more in line with European carousels, where early horse models were breeds also used for war such as Andalusians and Friesians. The style was developed and is attributed to the influence of carvers like Charles Loeff, who is considered the father of the Coney Island Style, and Marcus C. Illions. Other notable carvers of the style include Charles Carmel, and Solomon Stein and Harry Goldstein of Stein & Goldstein. The two other recognized styles of carousel carving are the Philadelphia style, and the Country Fair style. The Philadelphia style is noted in its more realistic depictions of both horses and menagerie animals. Carvers of this style include Gustav Dentzel, the Philadelphia Toboggan Company, and D.C. Muller & Bro. The Country Fair style is recognized mainly through its simplicity compared to the previously mentioned styles. The simplicity is attributed to companies that produced both easily movable and portable carousels. Names attributed to the Country Fair style include Allan Herschell and Herschell Spillman Company, James Armitage, and C.W. Parker.¹⁰

Marcus C. Illions, considered by some to be “the Michelangelo of carousel carvers,” owned a carousel carving shop in Brooklyn.¹¹ Before arriving in the United States, Illions was exposed to horses by his father, who was a horse trader in Russia. He began his career in woodcarving with an apprenticeship building circus wagons. In the 1890s Illions worked under fellow master carousel carver Charles Loof. In 1909 Illions founded M. C. Illions and Sons Carousel Works in Coney Island.¹² Here he was responsible for developing what is known as the “Coney Island style” carousel horse.¹³ In the early years of M. C. Illions and Sons, the company produced many horses for William F. Mangels, carousel builder and owner of W. F. Mangels Co. Carousel Works.

⁸ New York World's Fair 1964-1965 Corporation Records, New York World's Fair 1964-1965 Corporation, C. 2234.

⁹ Memo to Stuart Constable from William Kane, New York World's Fair 1964-1965 Corporation Records, New York World's Fair 1964-1965 Corporation. C. 2234.

¹⁰ Brian Morgan, “Major Carousel Builders and Carvers,” *National Carousel Association*. http://carousels.org/Carvers_Builders.html.

¹¹ Martha Schwendener. “Sacred Skills Thrive on a Merry-Go-Round.” *The New York Times*. October 5, 2007.

<http://www.nytimes.com/2007/10/05/arts/design/05folk.html?pagewanted=1>

¹² Coney Island History Project. “Marcus C. Illions.” http://www.coneyislandhistory.org/index.php?g=hall_of_fame&s=illions

¹³ Brian Morgan, “Major Carousel Builders and Carvers,” *National Carousel Association*. http://carousels.org/Carvers_Builders.html.

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William F. Mangels was an inventor and amusement ride manufacturer. He was a noted carousel builder who in 1901 patented an improved overhead jumping-horse suspension for carousels.¹⁴ His design is still used on most carousels today. The business partnership between Illions and Mangels was common with other similar entrepreneurs, but few were as successful.¹⁵ Carousels designed and carved by Mangels and Illions are “considered the best carousels ever made.”¹⁶

The Feltman Carousel was completed in 1903. It was commissioned by Charles Feltman, owner of the famed Feltman Ocean Pavilion and the credited ‘inventor of the hot dog,’ to replace a carousel carved by Charles Looff that was lost to fire in 1899 or 1901.¹⁷ The fire did not destroy all of the Looff carvings and Illion used what could be salvaged to form the nucleus of the new Feltman Carousel. The result was a carousel that combined the works of Looff and Illion with the technology invented by Mangels. While at Coney Island, the carousel was located at Surf Ave and West 8th Street under the same roof as Feltman’s restaurant.¹⁸ In its heyday, the carousel was said to be frequented by off-duty jockeys from the nearby racetracks, Ziegfeld girls, Vanderbilts, and even President Taft.¹⁹ The carousel remained on site after the Feltman’s Ocean Pavilion was acquired in 1954 and rebranded Wonderland. After the departure of a business partner in 1962, Wonderland was reinvented as Astroland and hosted the carousel for two additional years before the owner placed it in storage to make room for the Astrotower.

The Stubbmann Beer Garden Carousell, also created through a partnership between Illion and Mangels, was completed in 1908 for Coney Island’s Stubbmann Beer Garden.²⁰ It was located adjacent to the Hotel Eleanor at West 6th Street and Surf Avenue, the current location of the New York Aquarium.²¹ It was moved to Boardwalk and West 16th Street, in a corner of Steeplechase Park, in 1953 to replace another Illions/Mangels carousel destroyed by a fire.²² There the carousel became known as the Boardwalk Carousel and operated until 1964 when the park ceased operation.²³

The 1964 World’s Fair Carousel

The closing of the Feltman Carousel drew the attention of the *New York Times*, which, in its January 18, 1964 eulogy for the grand machine, quoted noted carousel historian Frederick Fried, who called the Feltman “by far the greatest American carousel.”²⁴ From here an idea arose to capitalize on this public sentiment and to bring the carousel to the World’s Fair. Businessman John Rogers, a carousel enthusiast, purchased the entirety of the

¹⁴ Brian Morgan, “Major Carousel Builders and Carvers,” *National Carousel Association*. http://carousels.org/Carvers_Builders.html.

¹⁵ Coney Island History Project. “William F. Mangels.” http://www.coneyislandhistory.org/index.php?g=hall_of_fame&s=mangels

¹⁶ Brian Morgan, “Major Carousel Builders and Carvers,” *National Carousel Association*. http://carousels.org/Carvers_Builders.html.

¹⁷ National Carousel Association, “Census for Flushing Meadows- Corona Park Carousel” and Roland Summit, Flying Horses, Catalogue Number One, October 1970.

¹⁸ Martin Arnold, “‘Greatest’ Carrousel Is Stilled At Coney Island,” *New York Times*. 18 January, 1964. Page 14.

¹⁹ Mitch Silverstein. “The story of how the carousel made it to the World’s Fair.” *Then and Now*.

²⁰ The machine included at least one carving from Charles Looff, a lion, that would make its way onto the World’s Fair Carousel.

²¹ National Carousel Association. “Census for Flushing Meadows- Corona Park Carousel.”

²² *ibid*

²³ Roland Summit. Interview with author. Phone interview. March 10, 2014.

²⁴ *New York Times*, “‘Greatest’ Carousel Stilled at Coney Island”, January 18, 1964

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Stubbmann Carousell for \$25,000 following the closing of Steeplechase Park and most of the Feltman Carousel, including its horses, chariots, animals, and band organ, for \$12,500.²⁵ Rogers was motivated to purchase the carousel to “preserve it from becoming just 76 bar stools.”²⁶ The remaining pieces, which included all but one of the Loeff carvings, were sold to a private investor.²⁷ The decision not to include the Loeff carvings appeared to have been an effort to create an all Illion carousel.

To formalize the move to the fair, Rogers formed The American Cavalcade Corporation with his friend, patent lawyer Greer Marechal. The company is responsible for combining the frame, organ, two chariots, and forty-seven horses from the Stubbmann Carousell with twenty-four horses from the Feltman Carousel for the use of patrons at the New York World's Fair.²⁸ An assessment of the many pieces from the carousels determined that the Stubbman carousel retained its organ, included an all-weather roof, which was well suited for the outdoor location at the World's Fair, and was in better mechanical condition than the Feltman Carousel.²⁹ With the fair's opening day quickly approaching, the company completed the task of combining the carousels within a month for the fair by April opening day. American Cavalcade Corporation would be the sole owner and operator of the carousel throughout the World's Fair.³⁰

As combined the nominated carousel features chariots and horses credited to Marcus C. Illions. There's an additional menagerie animal, a lion, that is credited Charles Loeff, which was part of the Stubbmann machine when it was acquired.³¹ Whether or not the makers of the carousel were aware of the inclusion of the Loeff lion is unknown. The carousel's band organ is a Gebrueder Bruder 80-keyless Elite Apollo Orchester, one of only two known to exist.³² The organ is not a typical carousel organ; it was originally from Stubbmann's Beer Garden but not from the carousel.³³ When it was installed, possibly when the carousel was moved to Boardwalk and West 16th Street in Coney Island, the façade was curved to fit the curve of the carousel.³⁴ Although all carved by Illions, the inside and jumping horses of the New York World's Fair Carousel are likely to be from the Stubbmann Carousell, and the standing horses are more likely to be from the Feltman Carousel. This is noted through the differences in size and carving of the horses, and that the Stubbmann Carousell had significantly more jumping horses than the older carousel.

²⁵ John Rogers. Interview with Mitch Silverstein. Personal Interview. New York, 2003. & Walter Carlson. “Gallop Ghost Revived for Fair.” *New York Times*. 3 July, 1964. Page 12.

²⁶ John Rogers. Interview with Dr. Roland Summit. Email Interview. February 2004.

²⁷ The lot was later auctioned after 1970.

²⁸ National Carousel Association. “Census for Flushing Meadows- Corona Park Carousel.” & New York World's Fair 1964-1965 Corporation Records. New York World's Fair 1964-1965 Corporation. C. 2234. Manuscripts and Archives, New York Public Library.

²⁹ Mitch Silverstein, “The story of how the carousel made it to the World's Fair,” *Then and Now*.

³⁰ New York World's Fair 1964-1965 Corporation Records, New York World's Fair 1964-1965 Corporation, C. 2234.

³¹ National Carousel Association, “Census for Flushing Meadows- Corona Park Carousel.”

³² Ibid.

³³ Frederick Fried, *Pictorial History of the Carouse.*, New York: A.S. Barnes and Company, 1964.

³⁴ Todd Goings, Interview by author, New York City, March 4, 2014.

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The Carousel post – 1966

Following the closing of the New York World's Fair, the fate of the carousel was undecided. The American Cavalcade Corporation, the owners of the carousel, wanted to sell it but were not willing to separate the carousel and were considering only in-state buyers. Because the fair had been a financial disaster, The American Cavalcade Corporation's preferred buyer, Robert Moses, chairman of the Triborough Bridge and Tunnel Authority, and president of the New York World's Fair, was unable to purchase the carousel for the asking price of \$70,000. This changed in June 1966, when Moses accepted a sizable donation for the construction of the Heckscher Children's Farm on behalf of the Triborough Bridge and Tunnel Authority (TBTA). The Heckscher Foundation for Children is a private foundation that serves underserved New York City youth; it donated \$120,000 toward the project, to which TBTA had already pledged \$400,000.³⁵ With the donation, Moses and the TBTA were able to purchase the New York World's Fair Carousel, which they planned to add to the farm.³⁶ The farm opened on February 28, 1968. The official dedication was one of Moses's final acts as the chairman of the TBTA, which, on February 29th, became part of the Metropolitan Transit Authority (MTA). The farm operated separately from the Queens Zoo until the zoo opened on October 26, 1968.³⁷

In 1982, plans were drawn up to redesign the Central Park Zoo, the Queens Zoo, and the Prospect Park Zoo. The Queens Zoo was the second zoo to receive such treatment, after a successful redesign of the Central Park Zoo.³⁸ The Queens Zoo closed in 1988 and reopened on June 25, 1992. During this period of redesign and construction, the area consisting of the Heckscher Children's Farm was transferred into the hands of New York City's Department of Parks and Recreation. This transfer included the carousel, which gained a new roof. The carousel has continued operation in its corner of Flushing Meadows-Corona Park, at the corner of United Nations Avenue South and Avenue of Transportation.

³⁵ Edith Evans Asbury, "Another Opening, Another Closing for Moses," *New York Times*, 29 February 1968, 39.

³⁶ New York World's Fair 1964-1965 Corporation Records, New York World's Fair 1964-1965 Corporation, C. 2234.

³⁷ "Queens Zoo," *NYC Parks*. <http://www.nycgovparks.org/about/history/zoos/queens-zoo>

³⁸ Wildlife Conservation Society City Zoos collection, 1933-2005. Wildlife Conservation Society Archives, Col. 3003.

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Queens County, New York

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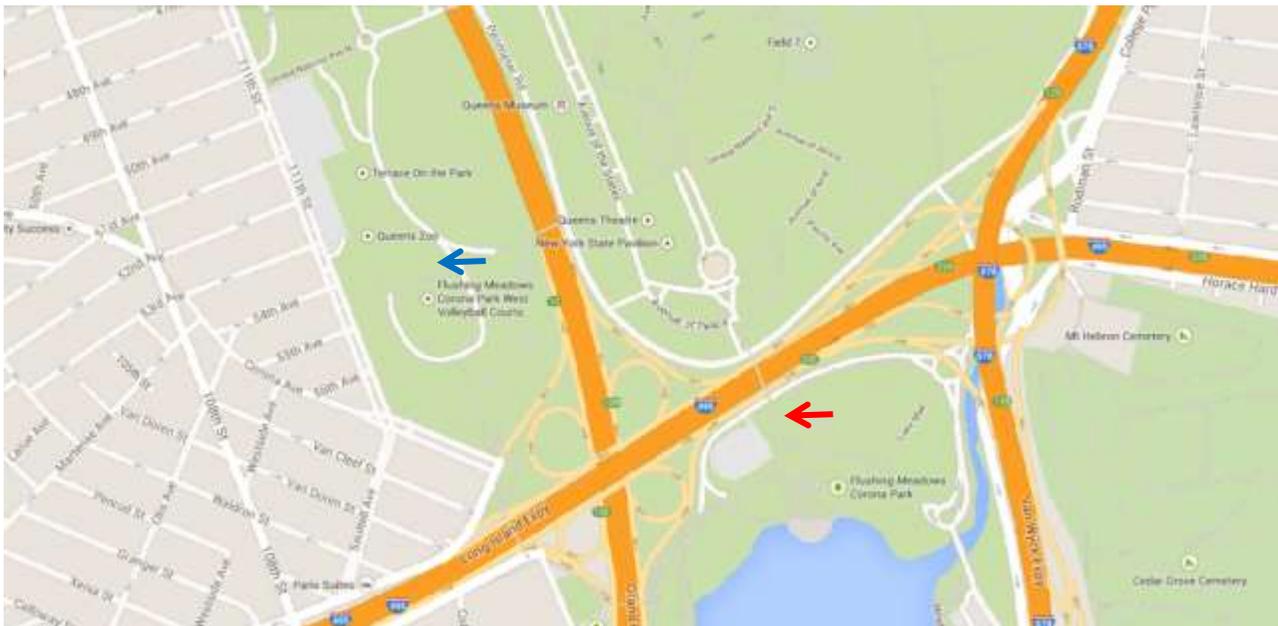
Section 10 Page 1

Verbal Boundary Description

The New York World's Fair Carousel is located off the intersection of United Nations Avenue South and Avenue of Transportation in Flushing Meadows-Corona Park. It resides within the Fantasy Forest amusement park. The carousel sits within a steel structure with roll-down gates, which sits beneath the roofline of the carousel. The boundary encircles the footprint of the object itself.

Boundary Justification

The red arrow indicates the location of the carousel during the New York World's Fair 1964-65, and the blue arrow indicates the current location of the carousel.



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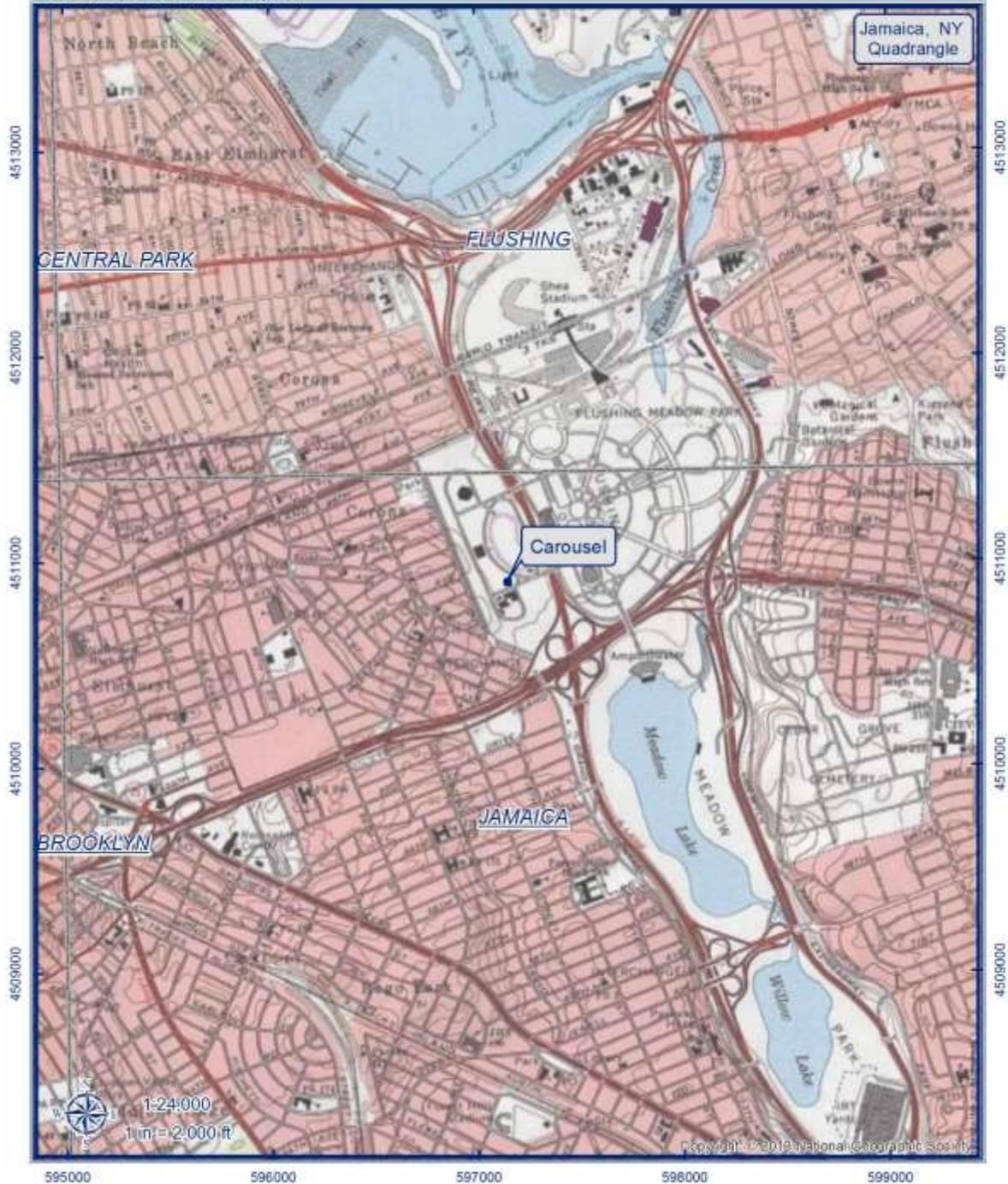
Queens County, New York

County and State

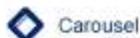
Section 10 Page 2

1964-1965 NY World's Fair Carousel
Queens, Queens Co., NY

United Nations Ave. South &
Avenue of Transportation, 11368



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Parks, Recreation
and Historic Preservation

United States Department of the Interior
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1964-1965 New York World's Fair Carousel

Name of Property

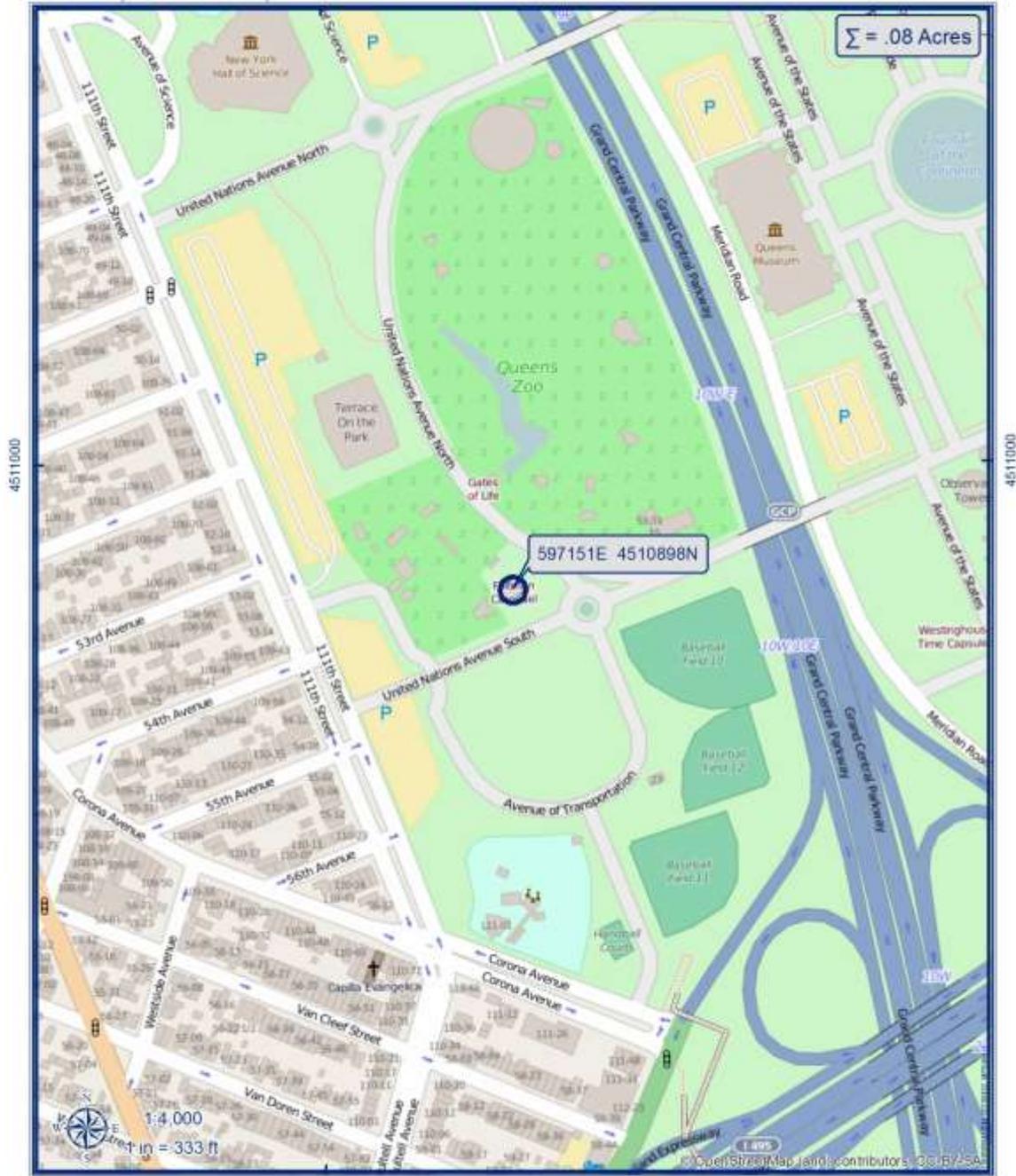
Queens County, New York

County and State

Section 10 Page 3

1964-1965 NY World's Fair Carousel
Queens, Queens Co., NY

United Nations Ave. South &
Avenue of Transportation, 11368



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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Additional Information

View from the Monorail, 1964. Photo courtesy of Bill Cotter and Mitch Silberstein.



View with the Monorail, 1965, Photo Courtesy of Mitch Silverstein



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1964-1965 New York World's Fair Carousel

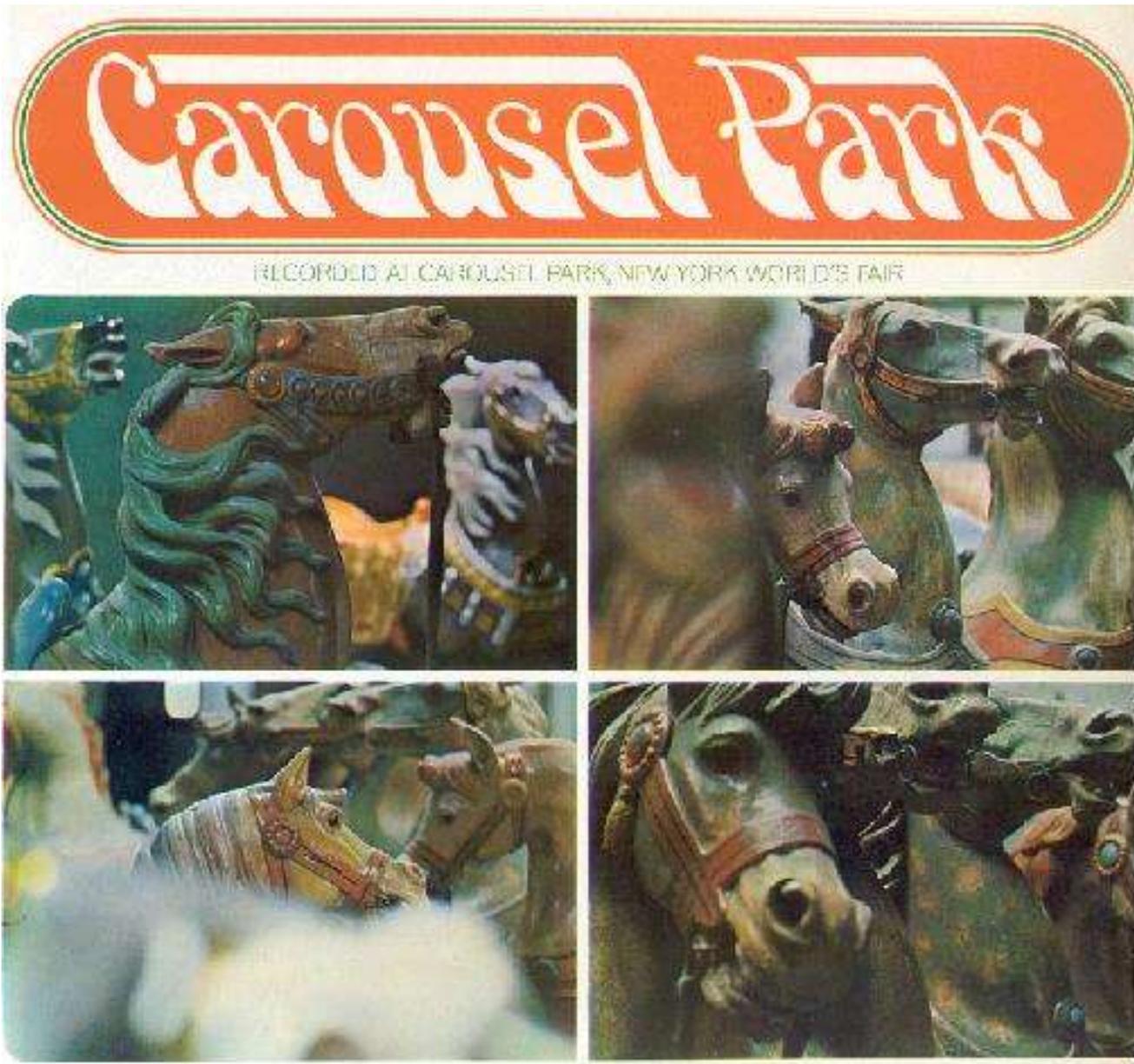
Name of Property

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1 of 3. Record cover taken of the horses left over from the World's Fair restoration. The top two images are typical of the Feltman style, with their thick, heavily carved manes. The lower frames are images of the horses from the Feltman machine that were likely survivors of the Loeff machine that was burned and replaced with the Illions machine that was later used in the New York World's Fair Carousel.



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1964-1965 New York World's Fair Carousel

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2 of 3. The Feltman Carousel, pictured in the Mangels Catalog No. 4, circa 1905-1907. Note the pole slots in the carousel base, which are also found on the Stubbmann base and in the New York World's Fair Carousel.



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1964-1965 New York World's Fair Carousel

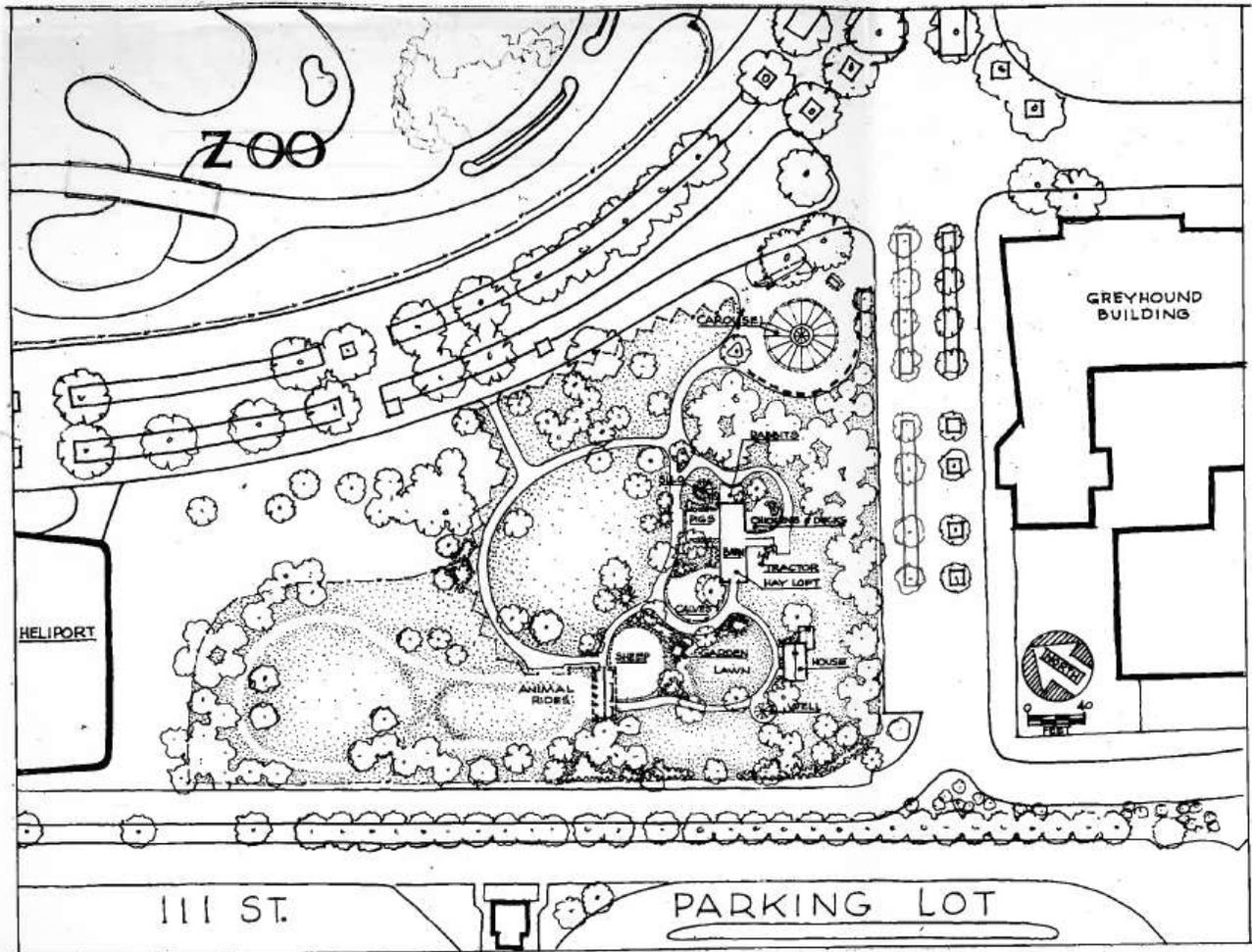
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Later undated plan of the Heckscher Farm. Image from New York World's Fair Corporation Records, NYPL.



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1964-1965 New York World's Fair Carousel

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View from United Nations Avenue South, looking north. (2011)



Main entrance, looking south (2011)



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National Park Service**

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1964-1965 New York World's Fair Carousel

Name of Property

Queens County, New York

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Photo List

Photographer: Jen Pont. Winter 2015

- 1.) Section 6-9
- 2.) Section 4-7
- 3.) Section 12-16
- 4.) Section 13-3
- 5.) Section 19
- 6.) Section 15
- 7.) Section 10 & 11
- 8.) Stubman
- 9.) Stubman Blacks
- 10.) Two Rows Stubman
- 11.) Stubman and lion, outer. Section 5 & 6
- 12.) Looking North













EXIT
SALIDA
→











EXIT
←

EXIT ONLY



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY 1964-1965 New York World's Fair Carousel
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Queens

DATE RECEIVED: 1/08/16 DATE OF PENDING LIST: 2/09/16
DATE OF 16TH DAY: 2/23/16 DATE OF 45TH DAY: 2/23/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000038

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: Y

COMMENT WAIVER: N

ACCEPT RETURN REJECT 2/23/16 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____

REVIEWER Cebrenary DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

STATEMENT OF OWNER SUPPORT

Before an individual nomination proposal will be reviewed or nominated, the owner(s) of record must sign and date the following statement:

I, Therese Braddick, am the owner of the property at
(print or type owner name)

Name: Flushing Meadows Corona Park Carousel,
AKA: New York World's Fair Carousel

Flushing Meadows Corona Park, Queens btwn 54th and 56th Avenues on 111th Street
(street number and name, city, village or town, state of nominated property)

I support its consideration and inclusion in the State and National Registers of Historic Places.

Therese Braddick 10/10/14
(signature and date)

Therese Braddick, Dep. Commissioner for Capital Projects
NYC Parks, Capital Division
Olmsted Center
117-02 Roosevelt Avenue
Flushing, NY 11368

(mailing address)



JEFFRION L. AUBRY
 Speaker Pro Tempore
 Assemblyman 35th District
 Queens County

NEW YORK STATE ASSEMBLY

DISTRICT OFFICE:
 98-09 Northern Blvd. Corona, New York 11368
 (718) 457-3615 • FAX: (718) 457-3640

ALBANY OFFICE:
 Room 646, Legislative Office Building, Albany, New York 12248
 (518) 455-4561 • FAX: (518) 455-4565

Email: aubryj@assembly.state.ny.us

COMMITTEES
 Governmental Employees
 Rules
 Social Services
 Ways and Means

MEMBER
 New York State Black,
 Puerto Rican, Hispanic and
 Asian Legislative Caucus

New York State
 Assembly/Senate
 Puerto Rican/Hispanic
 Task Force

June 17, 2015

Deputy Commissioner Ruth Pierpont
 NYS Division of Historic Preservation
 Peebles Island, P.O. Box 189
 Waterford, New York 12188-0189

Dear Ms. Pierpont:

I am writing in support of listing The New York World's Fair Carousel on the National and State Registers of Historic Places. As the people's representative of the 35th Assembly District in New York, I see the historical as well as the current cultural and recreational value of this timeless resource.

The Carousel is a singular amusement park ride associated with The New York World's Fair of 1964-1965, held in Flushing Meadows-Corona Park in Queens, New York. It is one of the few structures that have survived the fair.

The Carousel is a combination of two historic Coney Island carousels, the Feltman Carousel and the Stubbmann Beer Garden Carousell. Both were made by carver Marcus C. Illions and carousel builder/inventor William F. Mangels. The Carousel's band organ, a Gebrueder Bruder 80-keyless Elite Apollo Orchester, is extremely rare; only two are known to exist.

Decades after its construction, the Carousel continues to entertain countless visitors to the area. With its listing to the National and State Registers of Historic Places, the Carousel will be eligible to receive additional restoration funds which will help to ensure many more years of recreational use in my district.

I strongly recommend that The New York World's Fair Carousel be listed on both the National and State Registers of Historic Places.

Thank you for your consideration in this matter.

Sincerely,

Assemblyman Jeffrion L. Aubry
 Speaker Pro Tempore
 New York State Assembly





**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

RECEIVED 2280

JAN 08 2016

Nat. Register of Historic Places
National Park Service

30 December 2015

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to submit the following six nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Master Building, New York County
B&B Carousel, Kings County
1964-1965 New York World's Fair Carousel, Queens County
Johannes Lawyer Jr. House, Schoharie County
Whiffen-Ribyat Building, Oneida County
Norton-Burnham House, Jefferson County

Please feel free to call me at 518.268.2165 if you have any questions.

Happy New Year from the New York SHPO!

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office