



United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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 any 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).

1. Name of Property

historic name Traveling carousel
other names/site number All Hallows Guild Carousel

2. Location

street & number Massachusetts & Wisconsin Avenues, N.W. not for publication N/A
Washington National Cathedral vicinity X
state District of Columbia code DC zip code 20013 county N/A code N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this 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 set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
Shingleton Cross 8/9/97
Signature of certifying official Date
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 commenting or other official Date
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register (See continuation sheet). Edson H Beall 9/11/97
 determined eligible for National Register (See continuation sheet).
 determined not eligible for the National Register
 removed from the National Register
 other (explain):

5. Classification

Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing
<input type="checkbox"/>	<input type="checkbox"/> buildings
<input type="checkbox"/>	<input type="checkbox"/> sites
<input type="checkbox"/>	<input type="checkbox"/> structures
<input checked="" type="checkbox"/> 1	<input type="checkbox"/> objects
<input checked="" type="checkbox"/> 1	<input type="checkbox"/> 0 Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property N/A

6. Function or Use

Historic Functions

Cat: Recreation and Culture Sub: Carousel

Current Functions

Cat: Recreation and Culture Sub: Carousel

7. Description

Architectural Classification

OTHER: Carousel

Materials

foundation Wood
roof Wood beams with metal tie rods
walls _____
other Hand carved wood figures

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

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 is 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 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 the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a 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.

Areas of Significance

ENTERTAINMENT/RECREATION

Period of Significance c. 1890 - 1937

Significant Dates 1937

Significant Person _____

Cultural Affiliation _____

Architect/Builder Builder: The Merry-Go-Round Company of Cincinnati, Ohio

Narrative Statement of Significance (Explain the significance of the property on continuation sheets.)

9. Major Bibliographical References

(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 Buildings 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

Name of repository: _____

10. Geographical Data

Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing Zone Easting Northing

1 18 320500 4310700 3 _____

2 _____ 4 _____

____ See continuation sheet.

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 Stephen Callcott / Architectural Historian
organization D.C. Historic Preservation Division date April 1997
street & number 614 H Street, NW, Room 305 telephone (202) 727-7360
city or town Washington state D.C. zip code 20001

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 the SHPO or FPO for any additional items)

Property Owner

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

name All Hallows Guild
street & number National Cathedral at Massachusetts & Wisconsin Avenues, NW telephone _____
city or town Washington state DC zip code 20008

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 the 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, DC 20013 -7127; and the Office of Management and Budget, Paperwork Reductions Project (1024 -0018), Washington, DC 20503.

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Section 7 Page 1 All Hallows Guild Carousel
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The All Hallows Guild Carousel is a demountable, traveling carousel, constructed by the U.S. Merry-Go-Round Company of Cincinnati, Ohio in the 1890s. The object consists of 22 animal figures and two sleighs, paired two abreast, forming 12 pairs. The figures, which include a giraffe, lion, zebra, elephant, goat, camels, deer, and several horses in varying positions, are hand-carved and brightly painted. As of 1997, approximately half of the 24 figures have been restored, with damaged elements repaired or replaced, missing features replicated, and paint finishes reapplied. The unrestored figures are in good but slightly worn condition.

The structure of the carousel is made up of 12 wedge-shaped boards forming a platform which sits atop a structural base of cross ties. At the center of the platform, tied into the base, is a 16' high center post. Suspended from the post is a ring of wood beams anchored to the top of the post by metal tie rods. Each animal figure is mounted on a metal pole which is connected to the platform below and the wood beam ring above. The carousel's rotation is driven by a gasoline-powered motor located at the center pole. A yellow and white canvas canopy, capped by a decorative flag, covers the upper structure of the carousel. Removable drop canvas weather shields can be attached to the lower edge of the canopy.

The carousel also includes a portable calliola -- an automatic band organ -- with brass pipes that simulate the sounds of a steam-powered calliopo. Like the carousel figures, the fanciful calliola box is painted with decorative landscape scenes and figures in bright colors. The calliola was constructed by the Rudolph Wurlitzer Company of North Tonawanda, New York in 1937, and added to the carousel at that time. It is unknown but likely that the calliola replaced an earlier band organ.

The National Cathedral Close, including the Cathedral, St. Alban's Church, School and related buildings were listed on the National Register in 1974. The carousel, while housed at the National Cathedral since 1963, is not historically associated with this National Register property.

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Although the carousel reached its greatest popularity and artistic refinement in America, it was a European invention. Revolving platforms carrying various kinds of seats first became popular in France in the 1700s. In the 1800s, German wood carvers introduced the idea of wooden animals as seats, while the English were the first to employ a steam engine to rotate the circular platform. Early 19th century carousels in America were powered by mule or manpower. The familiar up-and-down motion of carousel figures only became possible with the use of steam driven gear systems. The first patent for a carousel in the U.S. was registered in 1850; the industry emerged in full force after the Civil War and reached its zenith between 1890-1920. The Great Depression brought the era to a close, as it forced most of the major companies to shut down.

Large, elaborate carousels became fixtures of the new urban parks and seaside resorts built at the turn of the century for a general public with increasing amounts of leisure time and disposable income. Today, the once ubiquitous carousel has almost completely disappeared; the National Carousel Association estimates that there are only about 170 carousels surviving in the United States. Most of those remaining were erected and maintained on a single site, such as an amusement park. Local examples of this type can be found on the Mall (at the Smithsonian Castle) and at Glen Echo Amusement Park in Maryland.

However, far more common in their heyday were portable, demountable "county fair" style carousels which were regularly disassembled and used for traveling carnivals, circuses and fairs. Traveling amusement shows provided an important source of entertainment to the millions of Americans who lived in small towns or rural areas far away from permanent amusement parks or resorts. The carousels which traveled with these shows were typically smaller and less elaborate than their stationary cousins, and are not associated with a particular site. Nevertheless, the traveling carousel often displays a high level of craftsmanship and artistry in the carving and painting of its figures. As traveling objects, they were experienced and enjoyed by unknown thousands of people as part of a traveling amusement culture which has been almost completely lost in America.

Like architecture, a carousel is both a functional object and an artistic expression. Carousels are an important representation of American folk art; their figures have been collected by numerous museums and featured in exhibits, catalogues, and permanent collections. The earliest carousel figures were probably made by wheelwrights and shipcarvers. By the mid-19th century, a more professional industry had emerged, dominated by large companies. The major carousel companies employed a number of professional craftsmen, including carpenters, carvers, painters, metal workers and mechanics, who created

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figures using assembly-line production techniques. Patterns for the animals were usually designed by a master carver. Carpenters assembled basic block forms of the animal body, head and legs by pegging and gluing the pieces together. Carvers then shaped the figures according to their own skill, taste and style. Detailing of the saddlery, tack, musculature and mane are areas where individual styles and craftsmanship are most distinguishable. The few companies which continued to operate after the Depression replaced this method of production with molded figures, typically of plastic or fiberglass.

Except for its initial construction, attributed to the U.S. Merry-Go-Round Company in the 1890s, the history of the All Hallows Build Carousel is unknown. Unfortunately, the records of the company no longer survive, making a precise date of construction impossible to know. Prior to its purchase by the All Hallows Guild, the carousel is known to have traveled between 1960-1963. The carousel was purchased by the Guild in 1963 and brought to the National Cathedral to be used as an attraction for fundraisers and fairs. The Guild is a membership organization, founded in 1916, whose mission is the care and beautification of the National Cathedral Close. The Guild has achieved the restoration of the carousel figures paid for by donations from its members.

Barbara Fahs Charles, co-founder of the National Carousel Association, identifies the All Hallows Guild carousel as “one of only two known examples of the work of the United States Merry-Go-Round Company of Cincinnati” and “among the dozen oldest [carousels] in the country.” She believes its caliola is equally rare, and is one of only six ever manufactured with brass pipes. Brian Morgan, President of the National Carousel Association, has conducted extensive research into the carousel industry and has concluded that most traveling carousels were destroyed many years prior to the founding of his association in 1973. He has written that this carousel is “a rare remaining example of an important part of carousel history, with simple, almost primitive [figures], but with a wealth of imagination and style as evidenced by [the] unique elephant.” William Manns, author of *Painted Ponies: American Carousel Art*, an important reference work on carousels, has written that “the National Cathedral carousel is one of the most unique in the nation and the only one of its kind to exist...I consider [this] wonderful carousel to be one of my 10 favorite of the 160 surviving wooden merry-go-rounds.”

While the carousel can be taken apart, and such carousels often have had replacement pieces substituted for original elements over time, this does not appear to have happened with the All Hallows Guild carousel. The figures on the All Hallows Guild carousel, while representing a variety of animals in

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various poses, have an unmistakable similarity in their carving style, size, level of detail, paint finish, and overall appearance.

The significance of the All Hallows Guild Carousel is twofold: it is a rare surviving example of a demountable "county fair" style carousel, and it is a valuable piece of American folk art. While currently located in the District of Columbia, housed at the National Cathedral since 1963, this association is relatively recent and does not contribute to the significance of the object. Neither the Cathedral nor the carousel achieve significance from its location on this site. Unlike a building or archeological site, the carousel's significance is not related to a specific site; an essential aspect of its character is that it was intended to travel. Consistent with that history, the carousel is unassembled much of the time, its elements housed in a storage building on the Cathedral grounds. The carousel is reassembled several times a year for fairs and fundraisers held by the Guild on the Cathedral close.

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BOOKS

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Dinger, Charlotte. Art of the Carousel. New York: Carousel Art, Inc., 1986.

Fraley, Tobin. The Great American Carousel. Boston: Chronicle Books, 1994.

Manns, William; Peggy Shank and Marianne Stevens. Painted Ponies: American Carousel Art. New York: Zon International Publishing Co., 1986.

Wilberding, John. An American Sampler: Folk Art From the Shelburne Museum. Exhibit catalogue. Washington, DC: National Gallery of Art, 1987.

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Carousel News & Trader. Various articles:

Mar 1989: "All Hallows Guild and Their Merry-Go-Round" [vol 5, no 3, pp. 22-25]; Aug 1990: "Flower Mart Festivities" [pp. 42-43]; Oct 1991: "Restoration Artists" [pp 30-32]; Apr 1993: "Cathedral Carousel" [pp 12-13]; Nov 1993: "Washington National Cathedral Carousel Comes to Life" [vol 9, no 11, pp 15-16]; Sept 1994: "Cathedral Carousel" [vol 10, no 9, pp 30-31]; Jan 1996: "Two More Figures Restored on Flower Mart Carousel" [vol 12, no 1, pp 12-13]; Feb 1996: "Wurlitzer Music Roll Equipment".

Merry-Go-Roundup. Various articles:

Fall 1990: "Washington Cathedral's Carousel's 100th Birthday"; Winter 1991-92: "No Carousel is Safe Without a Guardian Angel"; Summer 1995: "Washington National Cathedral Spring Flower Mart."

NEWSPAPERS

Washington Post. Quattlebaum, Mary: "Get on Your Pony and Ride" Apr 26, 1996.

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OTHER SOURCES

Center, Durwood R.; Historical Instrument Restorations. Letter and Statement on Caliola, Apr 23, 1986. Copy on file with DC Historic Preservation Division.

Charles, Barbara Fahs; co-founder, National Carousel Association. Letter to Joyce Hanks; Chair, All Hallows Guild Carousel Committee, Aug 18, 1996. Copy on file with DC Historic Preservation Division.

Charles, Barbara Fahs; co-founder, National Carousel Association. Statement on All Hallows Guild Carousel, Aug 1996. Copy on file with DC Historic Preservation Division.

Manns, William. Letter to Joyce Hanks; Chair, All Hallows Guild Carousel Committee, Jan 25, 1989. Copy on file with DC Historic Preservation Division.

Morgan, Brian; President, National Carousel Association. Letter to Joyce Hanks; Chair, All Hallows Guild Carousel Committee, Jul 6, 1996. Copy on file with DC Historic Preservation Division.

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Section 10 Page 1 **All Hallows Guild Carousel**
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The All Hallows Guild Carousel is a demountable object, designed to be regularly taken apart and reassembled on different sites as part of a traveling amusement show. It is currently housed on the grounds of the National Cathedral at Wisconsin and Massachusetts avenues, N.W. in Washington, D.C. When disassembled, the carousel is housed in a storage building; when assembled, it is located on the lawn immediately south of the Cathedral.