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Creating Lively Waterfronts

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An Urban Recreation Workshop

Alexandria, Va. June 1-2, 1984

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Resource Book

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Virginia Sea Grant Program, Marine Advisory Services
Virginia Institute of Marine Science
Gloucester Point, Virginia

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Supporting Organizations

American Rivers Conservation Council, Washington, D.C.

National Capital Chapter, American Planning Assn., Washington, D.C.

National Maritime Historical Society, Croton-on-Hudson, N.Y.

National Park Service, Mid-Atlantic Region, Philadelphia, Pa.

National Parks and Conservation Assn., Washington, D.C.

National Trust for Historic Preservation, Maritime Preservation Program, Washington, D.C.

The Wildlife Society, Washington, D.C.

CREATING LIVELY WATERFRONTS

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RESOURCE BOOK

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Gloucester Point, Virginia

The Waterfront Center
Washington, D. C.

PREFACE

Recreation in the broad sense of people enjoying the urban waterfront — that's what this workshop is all about.

Communities around the country are examining their waterfronts for new and different uses. Demand for recreation is one of the factors causing this new appreciation for waterfronts. Many cities have already succeeded in turning underused waterfront areas into major assets. San Francisco, Boston, Charleston, S.C., Baltimore, Denver and Bellingham, Wash. are a few examples of a growing "waterfront phenomenon."

It is to heighten appreciation for the role recreation in the broad sense can, and should, play in tomorrow's urban waterfronts that *Creating Lively Waterfronts* is planned. It is for city leaders, developers, park planners, design firms, boating interests, citizen's groups — those who care that recreational values play a part in future waterfront development. And who want to learn from the experience of others — in organizing successful waterfront festivals, in creating boating opportunities as well as for other water sports, to hear about the practicalities of tour boat operations, and to see how maritime history can be brought to life to add to the appeal of a waterfront. And we'll look at the current excitement of festival markets matched with parks, and what implications this combination has for cities.

Sponsorship of *Creating Lively Waterfronts* is broad, from among industry, government and academic organizations. Likewise the program will be broad-based to reflect the varied interests in waterfront recreation topics.

It promises to be a lively session, packed with practical information as well as looking at some of the policy issues and ramifications that stem from current interest in new uses of urban waterfronts.

Attendees, and only those attending, will receive a workbook of reference materials. Assembled with the aid of the panelists and speakers, these workbooks will contain background reports, articles, planning studies, analysis, and similar material that will both provide supplemental information to presentations at the workshop, and serve as a continuing source of leads to additional data in coming years. There will be no proceedings as such from the workshop, although the Waterfront Center is hoping to be able to prepare a booklet on waterfront festivals that will draw from the workshop discussions.

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Sea History: Journal of the National Maritime Historical Society (sample selection)

"Waterfront Renaissance Continues in City" - *Soundings*

"Is South Street Seaport on the Right Track?" - *Historic Preservation*

"The Ship Is Now Real and Beautiful" - *Sea History*

"Elissa: What's It All About? The Ship and her People" - *Sea History*

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Section One - WORKSHOP ELEMENTS

Workshop Program

**CREATING LIVELY WATERFRONTS:
AN URBAN RECREATION WORKSHOP**

FRIDAY, JUNE 1

- 8:00 Registration**
- 8:45 Introduction:** *Engin Artemel*, Director, Department of Planning and Community Development, City of Alexandria
- Welcome:** *Mayor Charles Beatley, Jr.*, City of Alexandria
- 9:00 Opening Speech:** *David Wallace*, Partner, Roberts Wallace & Todd, Philadelphia
- 9:30 Coffee Break**
- 10:00 Concurrent Panel Sessions**
- Track A - Maritime Heritage: Bringing It to Life**
Panel Leader: *Peter Stanford*, President, National Maritime Historical Society, Croton-on-Hudson, New York
- Ralph L. Snow*, Former Director, Marine Maritime Museum, Bath, Maine
- Lynn Hickerson*, Acting Director, Office of Maritime Preservation, National Trust for Historic Preservation, Washington, D.C.
- Mystic Seaport Museum Representative, Mystic, Connecticut
- Track B - Boating and Marinas: Will There Be Room?** *George Rounds*, Director of Association Services, National Marine Manufacturers Assn., Chicago, Illinois
- Gale Brimhall*, President, Marinas Internationale Ltd., McLean, Virginia
- Tom Bourke*, Vice President, American City Corp., Columbia, Maryland
- Oscar Fournier*, Product Manager, Harnischfeger Corp., Milwaukee, Wisconsin
- Track C - Waterfront Festivals as Community Magnets.** Panel Leader: *Jon Lucy*, Virginia Institute of Marine Science, Gloucester Point, Virginia
- Cathy Coleman*, Executive Director, Norfolk Downtown Development Corp., Norfolk, Virginia
- Jill Diskan*, Riverfront Recapture Inc., Hartford, Connecticut
- Jane Brooks Mays*, Staff Director, Alexandria's Red Cross
- 12:30 Luncheon Speech:** *Sandy Hillman*, Director, Office of Promotion and Tourism, City of Baltimore, Maryland
- 2:30 Concurrent Sessions (Continued)**
- Track A - Maritime Interpretation.** *Peter Stanford*
- Lalie Keeshan*, Educator Director, South Street Seaport Museum, New York, N.Y.
- Peter Neill*, Director, Connecticut Marine Science Consortium, New Haven, Conn.
- Track B - Alexandria Waterfront Tour**
- Tour Leaders: *Engin Artemel* and *George Colyer*, Director of Comprehensive Planning, Planning and Community Development Department, City of Alexandria
- Track C - Parks and Markets: A Winning Combination.** Panel Leader: *William Wallace*, Post, Buckley, Schuh & Jernigan and former Planning Director, City of Charleston, South Carolina
- Mort Hoppenfeld*, Vice President for Planning and Design, Enterprise Development Co., Columbia, Maryland
- Paul Pritchard*, Executive Director, National Parks and Conservation Assn., Washington, D.C.
- 5:30 Reception**

SATURDAY, JUNE 2

8:00 Registration

9:00 Coffee

10:00 Concurrent Sessions

Track A - Tour Boats: Their Role on the Waterfront. Panel Leader: *David Carroll*, Department of Planning, City of Baltimore, Maryland

Capt. James Wharton, Wharton's Harbor Cruise Inc., Newport News, Virginia

Willem Polak, Potomac Riverboat Co., Alexandria, Virginia

Track B - Urban Water Sports: Variety Works. Panel Leader: *Tom Franklin*, Field Director, The Wildlife Society, Bethesda, Maryland

Nancy Richardson, American Sail Training Assn., Newport, Rhode Island

Dave Kendall, Canoeist, Greenwich, Conn.

Track C - Waterfront Celebrations. Panel Leader: *Jon Lucy*

Erwin Lischke, Urbanna Oyster Festival, Urbanna, Virginia

William Roberts, Pittsburgh History and Landmarks Foundation, Sponsor, Three Rivers Regatta, Pittsburgh, Pennsylvania

Section Two - MARITIME HERITAGE

FY '80 & '79 Maritime Preservation Grants Program, National Trust for Historic Preservation

"WAVERTREE: The Restoration of a Great Sailing Ship," - *The Christian Science Monitor*

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"Elissa: What's It All About? The Ship and her People" - *Sea History*

FY '80 MARITIME PRESERVATION GRANTS PROGRAM

List of Matching Grants

CALIFORNIA:

Name: Battery Point Lighthouse Amount: \$1,510
Sponsor: Del Norte County Historical Society
Mr. Judith A. Knitter, President
577 "H" Street
Crescent City, CA 95531

This light station was built from funds appropriated by Congress in 1856 and was designed in the Lighthouse Service's preferred 1850's style, a short tower surrounded by a Cape Cod cottage. As one of the oldest such installations on the California Coast, it has been maintained as a museum since it was replaced by more modern facilities in 1953. Funds were awarded to assist with the restoration of the station.

CONNECTICUT:

Name: AMERICAN TURTLE - Interpretive Project Amount: \$2,620
Sponsor: Connecticut River Foundation of Steamboat Dock
Ms. Brenda Milkofsky, Director
P.O. Box 261
Essex, CT 06426

Centering around a working reproduction of David Bushnell's submarine, AMERICAN TURTLE, invented in Saybrook, CT in 1776, the Foundation will create a three panel permanent exhibition. The exhibit would include a slide-tape presentation which would also be available to interested historic and civic groups. A study guide will be developed and published to encourage visitation to the exhibit and the rest of the Museum by school groups.

ILLINOIS:

Name: Grosse Point Light Station Amount: \$11,500
Sponsor: Evanston Environmental Association
Ms. Sheila Bellman, President
2024 McCormick Blvd.
Evanston, IL 60201

Built in 1873 and listed in the National Register of Historic Places, this light station was one of the largest and most important on the Great Lakes. A few years ago, however, the plans were destroyed in a fire. This project will provide a restoration architect to develop architectural renderings and bid and construction specifications for the foghouses, passageway and keepers' quarters. Thus, the project will not only help to guide and spur development of the station, but the plans will be important in their own right as reconstructed documentation of the Grosse Point Light Station.

Name: Air-Sea Rescue Boat Training Program Amount: \$5,000
Sponsor: P.T. Boat Foundation of Chicago, Inc.
Mr. Constantine N. Giovan, Chairman
714 Junior Terrace
Chicago, IL 60613

AVR661, the last remaining example of its class built during World War II, will be preserved and operated as a training vessel for Sea Cadets and other youth. The boat is being restored by the young people who will be using her.

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IOWA:

Name: WILLIAM M. BLACK - Interpretive Project Amount: \$3,500
Sponsor: Dubuque County Historical Society
Mr. Wayne A. Norman, Project Director
P.O. Box 305
Dubuque, IA 52001

WILLIAM M. BLACK is one of the last of the steam powered river vessels. Built in 1934, this dredge is a living artifact of life and labor on America's river system during the 20th century. This project involves the conversion of the paddlewheel area of the vessel into a theater for interpretive purposes. A multimedia presentation, based on interviews with the officers and crew of the BLACK and her sister vessels (the LEWIS and the MITCHELL) and other research, will explain the operations of a dredge and why these vessels were significant in the history of America.

MAINE:

Name: Conservation of Marine Paintings Amount: \$4,400
Sponsor: Penobscot Marine Museum
Mr. John A. H. Carver, President
Church Street
Searsport, ME 04974

Project is to conserve 19 paintings by the 19th century marine artists Thomas Buttersworth and his son, James Buttersworth. The works of the two Buttersworths have long been recognized as maritime masterpieces. Upon completion of conservation work, the paintings will be on permanent display at the Museum and a special educational program on maine art will be developed.

MARYLAND:

Name: Chesapeake Single Log Canoe Project Amount: \$2,125
Sponsor: Calvert Marine Museum
Dr. Ralph E. Eshelman, Director
P.O. Box 97
Solomons, MD 20688

Project is to build, employing traditional skills as far as possible, two single log canoes; one an Indian dugout and the other a punt. Complete written and photographic documentation will be maintained and a booklet describing the project and containing an overview of Chesapeake Bay log canoe construction will be published.

Name: Cataloguing and Interpretation of Maritime Collection Amount: \$8,370
Sponsor: Maryland Historical Society
Mr. Romaine S. Somerville, Director
201 Monument Street
Baltimore, MD 21201

The Society has undertaken a one-year planning effort which will result in a major reinterpretation of their Radcliffe Maritime Museum Collection. This project will provide a professional curatorial assistant to catalogue and interpret the Collection, consulting services from an experienced curator of maritime history and support for a one-day symposium for maritime museum professionals on collections management, conservation analysis and interpretive planning. The Collection reflects the Chesapeake Bay's importance throughout history on a local, national and international level.

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MASSACHUSETTS:

Name: Preservation of the Gordon Thomas Photograph Collection Amount: \$8,500

Sponsor: Cape Ann Historical Association
Mr. Harold Bell, President, Board of Managers
27 Pleasant Street
Gloucester, MA 01930

The Gordon Thomas Collection is one of the largest and most important of its kind. The combination of Mr. Thomas' photographs and his knowledge of the history of the Gloucester fishing schooner, a vanished species, are invaluable and irreplaceable resources for future students of American maritime history. This project's objective is to index and restore the newly-acquired collection with consultant assistance from Mr. Thomas.

Name: GREAT REPUBLIC Museum Amount: \$3,545

Sponsor: City of Gloucester, Massachusetts
The Mayor of the City of Gloucester
The Honorable Leo I. Alper
City Hall, Dale Ave.
Gloucester, MA 01930

The proposal is to develop the design for an imaginative exhibition building of wood and glass to display the historic, 25-foot sloop GREAT REPUBLIC on the Gloucester waterfront. The GREAT REPUBLIC was sailed by Captain Howard Blackburn of Gloucester throughout the Atlantic and the American waterways, and remains one of the most singular small boats in the world today.

Name: Preservation of Whaling Panorama Amount: \$7,750

Sponsor: Old Dartmouth Historical Society
Mr. Richard C. Kugler, Director
18 Johnny Cake Hill
New Bedford, MA 02740

A 60-foot section of the 1375-foot "Panorama of a Whaling Voyage Round the World", depicting the harbor of Lahaina on the Hawaiian island of Maui, documents the dependence of the mid-19th century American whalers and their fleets on distant outposts in the Pacific. This project proposes to have this section of the 1848 painting conserved by a competent professional in order to assure its preservation and stability for viewing. Once restored, it will be featured in a major exhibition, scheduled to open late in 1981, on the role of the whaling industry in the opening of the North Pacific Ocean.

Name: Preservation of the Nautical Chart Collection Amount: \$6,490

Sponsor: Peabody Museum of Salem
Mr. Peter Fetchko, Acting Director
East India Square
Salem, MA 01970

The charts in the Peabody Museum's nautical collection chronicle the early voyages of the Salem sea captains to Java, Sumatra, China, India and the West Coast of Africa. They document the voyages of American ships throughout the world in the important period of our history when America gained supremacy over the sea. The project is to assess and improve the cataloguing and preservation of this collection. The goal is to achieve a secure consolidated storage space for the collection and a detailed catalogue system that would make the collection more available to the public.

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Name: MAYFLOWER II - Interpretive Project Amount: \$4,100
Sponsor: Plimoth Plantation, Inc.
Mr. David K. Case, Director
Box 1620
Plymouth, MA 02360

MAYFLOWER II is an historically accurate reproduction of the type of ship that carried the Pilgrims to the New World in 1620. This proposal is to acquire a wider assortment and greater quantity of the materials, equipment and supplies necessary to outfit MAYFLOWER II as she might have been in 1620. The project is designed to allow the interpretive staff of the ship to more effectively address the maritime aspects of the "Pilgrim Story". The material acquired will help interpreters assure that a visit to the ship will be a multisensory experience involving the sights, sounds and smells of the ship and its cargo.

MINNESOTA:

Name: Steamboat JULIUS C. WILKIE Restoration Amount: \$10,000
Sponsor: Winona County Historical Society
Mr. Donn Young, Executive Director
160 Johnson Street
Winona, MN 55987

JULIUS C. WILKIE is one of the last wood-hulled sternwheel steamboats in existence. The project proposes to do restoration work on the hull as a start towards returning the WILKIE to her original configuration. Built in 1934 in Illinois.

NEW HAMPSHIRE:

Name: Boat Shop and Follet Warehouse Archaeology Project Amount: \$5,000
Sponsor: Strawberry Banke, Inc.
Ms. Patricia O. Sanderson, President
P.O. Box 300
Portsmouth, NH 13801

This project proposal is for an archaeological exploration of an 80' by 40' site on the edge of the now filled Puddle Dock tidal waterways which once contained a 17th century wharf and an 18th century warehouse and boatshop. This exploration will provide information necessary to accurately reconstruct the wharf and warehouse and boatshop which, upon completion, will house a traditional boatbuilding exhibit.

NEW YORK:

Name: Erie Canal Boat Project Amount: \$8,750
Sponsor: Canal Museum
Ms. Lynette Jentoft-Nilsen, Director
315 Water Street
Syracuse, NY 13202

This project will provide a reproduction of the bow of an Erie Canal Boat to be built in the lock basin as if it were entering the weighlock. It will interpret the design, size and use of canal boats and illustrate the function of the Weighlock Building on the Erie Canal.

Name: Restoration of the Catboat SYLPH Amount: \$2,500
Sponsor: East Hampton Town Marine Museum
Mr. Ralph Carpentier, Director
P.O. Box 858
Amagansett, NY 11930

This project involves the restoration of the catboat SLYPH built in 1897 and designed by Gil Smith, one America's foremost designers of small craft. SLYPH's

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lines will be taken and made available to the public.

Name: Whaleboat Restoration Amount: \$1,340
Sponsor: Whaling Museum Society
Mr. Robert D. Farwell, Director
Box 25
Cold Spring Harbor, NY 11724

Last used aboard the whaling brig DAISY (1912-1913), this whaleboat is one of the few extant whaleboats in the United States. Most of her equipment appears to be original. Project includes an overall survey of the boat's condition and the repair and restoration of the boat and its appointments.

TEXAS:

Name: USS PROVIDENCE Pilothouse Reproduction Amount: \$1,000
Sponsor: Admiral Nimitz Center
Mr. Douglass Hubbard, Executive Director
P.O. Box 777
Fredericksburg, TX 78624

Project is to build a full scale mock-up exhibit of the USS PROVIDENCE pilothouse from existing plans, photos and sketches, which visitors may enter and experience. All original equipment from the PROVIDENCE will be used in the exhibit. The Admiral Nimitz Center preserves, exhibits and interprets some of the rarest artifacts existing from World War II in the Pacific.

WASHINGTON:

Name: Maritime Archival Management Study Amount: \$2,000
Sponsor: Northwest Seaport
Ms. Mary Kline, Executive Director
P.O. Box 2865
Seattle, WA 98111

This study will examine the procedures and alternatives for initiating a cooperative archival program between the Northwest Seaport and the Coast Guard Museum/NW. Objective of joint program is to reduce administrative overhead and more effectively focus on professional conservation, preservation and cataloguing of the collection and to improve dissemination of the data available.

FY '79 MARITIME HERITAGE PRESERVATION GRANTS PROGRAM

List of Matching Grants

CALIFORNIA

Name: The China Cabin Amount: \$62,500.00
Sponsor: Belvedere-Tiburon Landmarks Society
Ms. Beverly Bastian Meyers, Executive Director
P.O. Box 134, Belvedere-Tiburon, CA 94920

The S.S. CHINA, built in New York in 1866, was a large wooden, side-wheel steamer and considered a model ship of her class. Burned for her metal in 1883, the ship's social hall and two staterooms were saved and removed to Belvedere to become a weekend residence set on pilings. The project proposal is for the restoration of the China Cabin (Social Hall) as it would have been used in 1867.

Name: Capitola Wharf Acquisition Amount: 75,000.00
Sponsor: City of Capitola
Ms. Michelle Boyd, Assistant Planner
420 Capitola Avenue, Capitola, CA 95010

Built in 1857, the wharf was utilized as a loading area for lumber by coastal schooners. The Capitola Wharf is the oldest working wharf in California. Project will involve the acquisition of leaseholder rights to the wharf, and the reestablishment of its function as a fishing pier.

Name: East Brothers Light Station Amount: \$66,579.00
Sponsor: East Brothers Light Station
117 Park Place, Point Richmond, CA 94801

The East Brothers Light Station is the oldest of the three remaining wood frame lighthouses on the Pacific Coast. The project proposes to restore and rehabilitate the currently abandoned facility. When completed, the light station will be used by Contra Costa as a maritime museum.

Name: The S.S. JEREMIAH O'BRIEN Amount: \$436,532.00
Sponsor: National Liberty Ship Memorial, Inc.
Thomas B. Crowley, President
215 Market Street, Suite 532-533, San Francisco, CA 94105

The S.S. JEREMIAH O'BRIEN is the last surviving unaltered Liberty Ship within the United States. The project proposes to restore the O'BRIEN to its original operating condition and to operate the vessel as a museum and the headquarters of the National Liberty Ship Memorial, Inc. When the restoration is completed, the ship will be moored at and become a component of the Golden Gate National Recreation Area.

Name: Interpretive Study of the NIANTIC Collection Amount: \$5,467.00
San Francisco Maritime Museum Assn., Inc.
Thomas B. Crowley, President
680 Beach Street, Room 330, San Francisco, CA 94109

Project will provide an in-depth analysis of the last remaining unburied example of the "store-ship" vessels of the Gold Rush period. The objectives of the project is to assist in future public exhibits of the remains of the vessel.

CONNECTICUT

Name: Assistance in Restoration of Steamboat Dock Building Amount: \$14,308.00
Sponsor: Connecticut River Foundation at Steamboat Dock
Ms. Brenda Milkofsky, Director
P.O. Box 261, Main Street, Essex, CT 06426

The steamboat dock building is the only remaining example of utilitarian maritime architecture on the Connecticut River. The project will fund its partial restoration. When completed, the building will house exhibits related to shipbuilding and fishing activities on the Connecticut River.

Name: Research and Acquisition of Materials for Replacement of the Weather Decks of the Ship JOSEPH CONRAD Amount: \$39,100.00
Sponsor: Mystic Seaport Museum
Mr. J. Revell Carr, Director
Greenmanville Ave., Mystic, CT 06355

The JOSEPH CONRAD serves as a facility for youth training programs which focus on seagoing skills for seamen. The project involves research and acquisition of special traditional materials for the replacement of the ship's weather decks. Funds will be used to acquire teakwood, caulking materials and miscellaneous construction items.

Name: CHARLES W. MORGAN Amount: \$99,932.00
Sponsor: Mystic Seaport Museum
Mr. J. Revell Carr, Director
Greenmanville Ave., Mystic, CT 06355

Built in 1841, the CHARLES W. MORGAN is the last surviving wooden American ship out of a fleet which once numbered more than 500 ships. The project proposes to complete the restoration of the exterior deck and hull above the waterline which was begun in the late 1960's. The CHARLES W. MORGAN is a National Historic Landmark.

Name: Thames River Shipyard Feasibility Study Amount: \$10,000.00
Sponsor: New London Landmarks-Union RR Station Trust, Inc.
Mr. Dale Plummer, President
P.O. Box 1134, New London, CT 06320

The Thames River Shipyard is an intact example of a late 19th Century facility which was used for repairs of tugs and tugboats. The project involves an economic feasibility study to determine capital expenditures for restoration of the yard and to define potential uses for it.

DELAWARE

Name: Project R.O.W. (Reclaim Our Waterfront) Amount: \$9,260.00
Sponsor: Cityside, Inc.
Ms. Priscilla Thompson, Board Member
P.O. Box 1775, Wilmington, DE 19899

The project calls for an inventory of cultural, historic and physical maritime resources along the urban waterfront of Wilmington, Delaware. An interpretive exhibit on Wilmington's maritime history, an education program for public schools and promotional material will be produced to serve as catalysts for waterfront development.

Name: Feasibility/Engineering Study for Port Mahon Lighthouse and Marine Historic Area Amount: \$25,000.00
Sponsor: Delaware Technical & Community College
Mr. G. Daniel Blagg, Dean of Development
832 N. duPont Parkway, Dover, DE 19901

The Port Mahon Lighthouse and former Coast Guard cutter MOHAWK serve as the physical nucleus of a center for marine technology in Dover, Delaware. The project involves completing a feasibility study and gathering all relevant engineering data on proposed preservation and restoration of the lighthouse.

Name: The Restoration of 1890 Life Saving Station Boathouse Amount: \$6,000.00
Sponsor: The Lewes Historical Society
Dr. James E. Marvil, President
119 W. Third Street, Lewes, DE 19958

The Life Saving Station Boathouse is the last remaining building of its type in this region. The project involves restoration for use as a maritime museum to house small craft of the area, including two small menhaden striker boats and the last Pilot skiff along the Delaware coast.

FLORIDA

Name: The Maritime Heritage of Florida: A Method to Assess Its Current Status and Future Requirements Amount: \$9,945.00
Sponsor: University of Florida
Ms. Barbara A. Purdy, Associate Professor
Department of Anthropology, Florida State Museum, Gainesville, FL 32611

The proposed project will plan and hold a conference with invited speakers from diverse disciplines to discuss the preservation of Florida's maritime heritage. The proceedings of the conference will be published nationally.

Name: Investigation and Stabilization of Prehistoric and Historic Dugouts and Other Artifacts of Wood from the Waterways of Florida Amount: \$13,280.00
Sponsor: University of Florida
Ms. Barbara A. Purdy, Associate Professor
Department of Anthropology, Florida State Museum, Gainesville, FL 32611

The project involves a systematic statewide investigation of wet sites and identification, preservation and restoration of existing prehistoric canoes and artifacts. When preservation is completed, objects will be displayed in a museum.

GEORGIA

Name: Native American Canoe - 900 AD Amount: \$2,000.00
Sponsor: Board of County Commissioners, Camden County
Mr. George L. Hannaford, Chairman
P.O. Box 99, Woodbine, GA 31569

The Camden County Native American Canoe is the oldest canoe in coastal Georgia (carbon dated to 900 AD) and one of the few canoes preserved in museums on the East Coast. Project funds will be used to purchase materials, preservatives and professional expertise to preserve the 1000+ year old canoe.

Name: Altamaha Canal Restoration Project Amount: \$25,000.00
Sponsor: Brunswick-Glynn County Joint Planning Commission
Mr. Edward Stelle, Director, JPC
P.O. Box 1495, Brunswick, GA 31520

The Altamaha Canal, connecting the Altamaha River and Turtle River, opened Brunswick Harbor to upland markets, which became a principal outlet for inland commerce. Project involves completing planning, feasibility and engineering studies for restoration of the 12.8 mile long Altamaha Canal which was constructed in 1830.

Name: Georgia Watercraft Research, Summary Amount: \$11,000.00
Sponsor: Coastal Heritage Society
Mr. William C. Fleetwood, Jr., Co-founder and Trustee
P.O. Box 782, Savannah, GA 31402

At present, no comprehensive documentation of Georgia's rich maritime heritage exists. The project will research the origins, design, construction and use of small craft along the Georgia and lower South Carolina coasts.

Name: CSS JACKSON (MUSCOGEE) and CSS CHATTAHOOCHEE Amount: \$10,000.00
Sponsor: Confederate Naval Museum/US Bicentennial Trust Fund
James W. Woodruff, Jr., Columbus, GA

This project involves the stabilization and preservation of the remains of two Civil War vessels, the CSS JACKSON (MUSCOGEE) and the CSS CHATTAHOOCHEE.

HAWAII

Name: Restoration and Preservation of the Ship FALLS OF CLYDE Amount: \$59,000.00
Sponsor: Dr. Edward C. Creutz, Director
P.O. Box 6037, 1355 Kalihi St., Honolulu, HI 96818

Built in 1898, the FALLS OF CLYDE served Hawaii from 1898-1920, first carrying sugar, general cargo and passengers, then as an oil tanker. It is the world's only surviving four-masted full-rigged ship, the only remaining sailing oil tanker, and one of the few historic sailing ships constructed of wrought iron. As a major historical entity within Honolulu Civic Center and a feature of the proposed State waterfront improvement plan, the project involves exterior and interior hull restoration work.

Name: Look to The Secret of The Sea Amount: \$104,000.00
Sponsor: Waianae Hawaiian Civic Club
Mr. Jay Landis, President
P.O. Box 587, Waianae, HI 96792

Project will preserve and project ocean-related historic sites, artifacts, knowledge and traditional maritime skills of ancient Hawaii. An ocean center will be established to provide displays and interpretive materials and conduct educational programs and research. Funds will be used for personnel, equipment, publications and transportation.

ILLINOIS

Name: Illinois and Michigan Canal (Lock and Towpath) Amount: \$113,555.00
Sponsor: Illinois Department of Conservation
405 East Washington St., Springfield, IL 62706

The Illinois and Michigan Canal, which connects Lake Michigan and the Illinois River, contributed greatly to the early economic development of the Chicago area. After 1900, the canal was abandoned. The project involves reconstruction, restoration and rehabilitation of Lock 14 in La Salle County. The Illinois and Michigan Canal is a National Historic Landmark.

IOWA

Name: Upper Mississippi Riverboat Museum Amount: \$135,000.00
Sponsor: Dubuque County Historical Society
Mr. Wayne A. Norman, Project Director
P.O. Box 305, 2241 Lincoln, Dubuque, IA 52001

Project will create a museum to be located in the historic Burlington Freight House to preserve original and local artifacts related to 300 years of activity on the Upper Mississippi River. Interpretive exhibits will provide a visual link between the harbor, the paddlewheel boats, the rowboats, etc.

MAINE

Name: Acquisition of Haabs Property Amount: \$30,000.00
Sponsor: Maine Maritime Museum
Mr. Ralph L. Snow, Executive Director
963 Washington St., Bath, ME 04530

A major program of the Maine Maritime Museum at Bath is restoration of the Percy and Small Shipyard to its original configuration. This is the only surviving shipyard to have built large wooden sailing vessels. This project will acquire the land and buildings at the south end of the original shipyard (now privately owned and known as the Haabs property) and will permit full restoration.

Name: Restoration and Interpretation of the Mould Loft Amount: \$8,140.00
Sponsor: Maine Maritime Museum
Mr. Ralph L. Snow, Executive Director
963 Washington St., Bath, ME 04530

As a part of the Maine Maritime Museum's program to completely restore the Percy and Small Shipyard to its original configuration, the project will restore and interpret the Mould Loft to show its original use and for additional use as a centralized visitor and student visitation center.

Name: Mill and Joiner Shop Amount: \$17,135.00
Sponsor: Maine Maritime Museum
Mr. Ralph L. Snow, Executive Director
963 Washington St., Bath, ME 04530

The Bath Marine Museum is in the process of restoring the Percy and Small Shipyard (established in 1896) to its original configuration. This project will acquire and complete the restoration of the yard's mill and joiner shop to its original condition with interpretive displays explaining operations conducted in the building and evolution of machinery. When completed, it will also be used as a facility to process wood and to teach apprentices involved in the skills preservation programs of the museum's apprentice shop and restoration workshop.

Name: The Tancook Whaler/Quoddy Boat Sail Training Project Amount: \$5,500.00
Sponsor: Maine Maritime Museum
Mr. Ralph L. Snow, Executive Director
963 Washington St., Bath, ME 04530

As part of future museum programs, this one-year pilot program will reactivate traditional practice of apprenticing at sea on board two small bottom-line freight vessels, Tancook Schooner and Quoddy Boat.

Name: Lake Steamer KATAHDIN Restoration Amount: \$37,176.00
Sponsor: Moosehead Marine Museum, Inc.
Mr. Louis O. Hilton, President
P.O. Box 1151, Greenville, ME 04441

As the only remaining Maine lake steamboat and the oldest Bath Iron Works-built vessel in existence (built in 1914), the KATAHDIN will be preserved as part of the Moosehead Marine Museum. Although the vessel is operable, it needs considerable repairs.

Name: Restoration of Former U.S. Navy Liberty Launch Amount: \$10,000.00
Sponsor: Portland West Neighborhood Planning Council, Inc.
Ms. Suzanne Hunt, Chairperson
155 Brackett Street, Portland, ME 04102

This project will undertake restoration of a soon-to-be last-of-type World War II Liberty launch to full working condition. Disadvantaged youths will be involved in the restoration in a woodworking skills preservation program and will operate the restored boat in a sea experience program of adaptive use for harbor cleanup.

Name: Restoration of Schooner BOWDOIN Amount: \$95,000.00
Sponsor: Schooner BOWDOIN Inter Island Expeditions
Dr. Edward K. Morse, M.D., President
P.O. Box 652, Camden, ME 04843

Launched in 1921, the schooner is the only remaining vessel designed for Arctic exploration still operating under the U.S. flag. A number of significant scientific and technological studies conducted on the trips contributed to the field of navigation. Project funds will be used to initiate the total restoration of the schooner to full operating condition.

MARYLAND

Name: Historic Preservation of Patuxent River Commercial Fisheries Industry Amount: \$94,826.00
Sponsor: Calvert Marine Museum
Dr. Ralph E. Eshelman, Director
Solomons, MD 20688

Project involves acquiring the J. C. Lore Packing House--the only seafood packing house remaining in the area--and acquiring the W. B. Tennison--the only oyster buy-boat and oldest surviving "chunk" bugeye hull extant in any museum collection. The packing house will be restored as a 20th Century oyster house, an exhibit area and an underwater archaeology conservation lab while the Tennison will be a floating exhibit and training vessel.

Name: The Skipjack MINNIE V Amount: \$20,000.00
Sponsor: Charles Center-Inner Harbor Management, Inc.
Mr. John Davis, Vice President
1444 World Trade Center, Baltimore, MD 21202

The project proposes to restore the Skipjack MINNIE V currently owned by the City of Baltimore, Maryland. The restoration work will be completed in the inner harbor to allow public observation of historic boatbuilding and repair techniques.

Name: Small Boat Shed Restoration Amount: \$56,000.00
Sponsor: Chesapeake Bay Maritime Museum
Mr. R. J. Holt, Director
Navy Point, P.O. Box 636, St. Michael, MD 21663

The project proposes to stabilize and preserve through adaptive reuse a small boat shed owned by the Chesapeake Bay Maritime Museum to house the museum's collection of small watercraft. The building is typical of wharf structures which have been used extensively throughout the Chesapeake Bay seafood industry.

Name: Chesapeake Bay Sailing Craft Log Canoe
Sponsor: Crisfield Historical Museum, Inc. Amount: \$725.00
Mrs. Jacqueline M. Qualls, Director
P.O. Box 371, Crisfield, MD 21817

The Chesapeake Bay log canoe is the oldest form of water transportation on the Chesapeake Bay. This significant specimen will be restored and displayed in a permanent exhibit as an important component of the Crisfield Historical Museum.

Name: Practical Arts of the Sailor
Sponsor: Maryland Historical Society Amount: \$5,000.00
Mr. Randolph W. Chalfant, Curator, Radcliffe Maritime Museum
201 West Monument Street, Baltimore, MD 21201

The Maryland Historical Society will develop an exhibit of tools, artifacts and methods of shipbuilding, sailmaking and rigging in the Chesapeake Bay to introduce school age children to historic marine practical arts.

Name: The CONSTELLATION
Sponsor: Star Spangled Banner Flag House Assoc., Inc. Amount: \$600,000.00
844 E. Pratt St., Baltimore, MD 21202

The CONSTELLATION was built as a "frigate" in 1797 and converted to a "sloop-of-war" in 1854. The vessel was the first warship built for the U.S. Navy to put to sea and is the oldest ship in the world continuously afloat. The CONSTELLATION is a National Historic Landmark. The project proposes to restore the hull to guarantee continued preservation of this important national resource.

MASSACHUSETTS

Name: Battleship Cove Development Project
Sponsor: Battleship Cove, Fall River, MA 02721 Amount: \$125,000.00

The project objective is to restore the Battleship USS MASSACHUSETTS which is one of three naval vessels in the Battleship Cove Heritage Park area. Specifically, the project involves the restoration of the World War II vintage teakwood decking.

Name: Downtown Boston Waterfront Survey and Planning Project
Sponsor: Boston Educational Marine Exchange Amount: \$50,000.00
Mr. Carl Koch, President
54 Lewis Wharf, Boston, MA 02110

The Boston Educational Marine Exchange (a coalition of public and private interests) proposes to develop citizen backed plans and programs to provide public access, public historical and recreational uses, and maritime-related facilities for the Boston Harbor Downtown Waterfront.

Name: Shipbuilding Skills Program Amount: \$5,145.00
Sponsor: Essex Shipbuilding Museum
Ms. Betsy Ridge Madsen
Main Street, Essex, MA 01929

A lecture series and documented materials on topics such as modelmaking, cabinet-making, rigging, spar and sail making, and sailing will be produced by local artisans and the Essex Shipbuilding Museum. First hand knowledge of traditional shipbuilding skills will be provided to a regional audience.

Name: Boston Boatbuilding Skills Shop Amount: \$36,300.00
Sponsor: Museum of Transportation/New England Historic Seaport, Inc./Boston Educational Marine Exchange
Mr. Duncan Smith, Director
Museum Wharf, 300 Congress St., Boston, MA 02210

The project proposes to create a traditional watercraft conservation and construction laboratory in the Boston Harbor. The objective of the project, cosponsored by the Museum of Transportation, New England Seaport Inc. and the Boston Educational Marine Exchange, is to provide research and restoration programs in boatbuilding skills using museum collection materials.

Name: Maritime Museums--In-School Programs Amount: \$31,000.00
Sponsor: Nantucket Historical Association
Mr. Leroy True, President
Old Town Building, Nantucket, MA 02554

The project will complete the restoration of the lightship NANTUCKET to a condition where it will be a museum attraction and will provide historic "classroom" space for Nantucket Public School students. Project also includes development of curriculum for maritime history subjects which will be taught on board as an integral part of the Nantucket Public Schools program and will be available to visiting classes from other off-island schools.

Name: Logbook Preservation Amount: \$70,000.00
Sponsor: Old Dartmouth Historical Society
Mr. Richard C. Kugler, Director
18 Johnny Cake Hill, New Bedford, MA 02740

The Old Dartmouth Historical Society proposes to install climate control and establish a conservation laboratory in its new Whaling Museum library to preserve the largest collection of American whaling logbooks in existence. The project will arrest deterioration of the historic records and undertake manuscript cleaning and repair.

Name: Preservation and Exhibition of Two Whaleboats Amount: \$4,645.00
Sponsor: Old Dartmouth Historical Society
Mr. Richard C. Kugler, Director
18 Johnny Cake Hill, New Bedford, MA 02740

In 1974, two whaleboats discovered on St. Lawrence Island were determined to have survived from the last days of commercial bowhead whaling in the early 20th Century. One boat, built in New Bedford not later than 1900, came from the whaler Balena and the other from the whaler Herman. The Old Dartmouth Historic Society has acquired the boats and in this project will restore them for use as focal points in a North Pacific Whaling exhibit. Project will include preparation and publication of a complete set of working drawings of the boats.

Name: Conservation of the Peabody Museum's Maritime Photographic Archives Amount: \$124,740.00
Sponsor: Peabody Museum of Salem
Mr. Ernest Dodge, Director
East India Square, Salem, MA 01970

The photographic archives of the Peabody Museum, consisting of approximately 500,000 photographs and negatives, will be preserved, catalogued and made available to the public for use as a research tool. The museum's collection comprises one of the largest illustrating ship design, construction and operation.

Name: Sea Semester Amount: \$70,000.00
Sponsor: Sea Education Association, Inc.
Mr. Corwith Cramer, Director
P.O. Box 6, Church Street, Woods Hole, MA 02543

This is a pilot project to develop and test through actual use by 150 students maritime heritage curriculum components of the Sea Education Association's "Sea Semester," Woods Hole, Massachusetts. Purpose is to integrate maritime heritage education components into this particular course and to provide a convincing model which can be used by other sea education organizations.

Name: Building "Old Ironsides" and Rigging Exhibits Amount: \$24,000.00
Sponsor: USS Constitution Museum Foundation
Mr. Peter V. Sterling, Director
P.O. Box 1812, Boston, MA 02129

The USS Constitution Museum Foundation will assemble a scaled version of the hull and mast of the USS CONSTITUTION for active visitor participation in museum exhibits. The production of these exhibits will involve extensive research in marine building techniques, maritime trades, shipwrights and ship rigging and design.

Name: U.S. Navy Landing Boat Exhibit Amount: \$9,323.00
Sponsor: USS Massachusetts Memorial Committee, Inc.
Mr. Paul S. Vaitses, Jr., Executive Vice President
Battleship Cove, Fall River, MA 02721

World War II established the value and importance of landing craft used on a previously unimagined scale. The 80,000 landing craft built during the war were versatile and adaptable to many duties and proved to be an important part of the American Fleet. This project involves restoring a landing craft and creating an exhibit to simulate the craft landing on a beach.

MINNESOTA

Name: Split Rock Lighthouse Amount: \$90,000.00
Sponsor: Commissioner of Administration
Administration Building, St. Paul, MN 55101

Constructed as a navigational aid for giant iron ore bulk carriers near Duluth on Lake Superior in 1910, the Split Rock Lighthouse is reputed to be the highest lighthouse in the United States. The project, which is part of a comprehensive plan to create a working museum, involves restoration and preservation of the lighthouse and one of the adjacent dwelling units.

NEBRASKA

Name: The CAPTAIN MERIWETHER LEWIS Amount: \$20,000.00
Sponsor: Nebraska State Historical Society
1500 R St., Lincoln, NE 68508

The CAPTAIN MERIWETHER LEWIS is one of the largest dredges of its type which made possible the opening of the Missouri River to major barge navigation. The project proposes to restore and preserve the dredge and to develop a Museum of Missouri River History on-board. Funds will be used to reshape the mooring basins and to install facilities necessary for permanent mooring.

NEW HAMPSHIRE

Name: Piscataqua Gundalow Project/Construction Amount: \$25,000
Sponsor: Piscataqua Gundalow Project
Dr. Albert E. Hickey
P.O. Box 1303, Portsmouth, NH 03801

The University of New Hampshire, Strawberry Banke, Inc. and the Piscataqua Gundalow Project in a joint effort will complete the reproduction of the Piscataqua Gundalow, FANNIE M. This project will focus public attention on the unique history of marine transportation in the gundalow type craft used extensively in the Piscataqua River basin.

NEW JERSEY

Name: Twin Lights at Navesink Amount: \$132,500.00
Sponsor: State of New Jersey Department of Environmental Protection
Division of Parks & Recreation, P.O. Box 1420, Trenton, NJ 08625

Built in 1826-27, these brownstone structures housed the first Fresnel optical lense used in the United States and the first electric arc lamp used in a U.S. lighthouse. It was the principal light for New York harbor and the most powerful light in the country for many years. Project funds will be used to restore the brownstone structure.

NEW YORK

Name: Survey of 19th Century Canal Boat Remains--Their Research and Educational Potential Amount: \$30,000.00
Sponsor: The Canal Museum
Ms. Lynette Jentoft-Nilsen, Director
315 East Water St., Syracuse, NY 13202

The project will result in a historic survey, an underwater archaeological study and a marine feasibility study of known Erie Canal boat remains. Historical information will be correlated into a study documenting building techniques and essential design characteristics of 19th Century canal boats.

Name: CLEARWATER--Special Winter Maintenance Program Amount: \$20,000.00
Sponsor: Hudson River Sloop CLEARWATER, Inc.
Mr. John Mylod, Executive Director
112 Market St., Poughkeepsie, NY 12601

The sloop CLEARWATER is the only full-size Hudson River sloop in the world. It was built in 1967 as a modern reproduction of the river sloops which were the basic means of transportation between river settlements in the area prior to the introduction of steam boats. The project will conduct a special preservation program of the wooden sloop to enable its continued participation in local and regional cultural educational programs which include skills preservation and sea experience.

Name: Learning Side by Side: In Praise of Sailors Young and Old Amount: \$53,600.00
Sponsor: Snug Harbor Cultural Center, Inc.
Mr. Michael T. Sheehan, Executive Director
914 Richmond Terrace, Staten Island, NY 10301

This project will develop a model high school curriculum of ten radio programs, a television documentary and a museum exhibit concentrating on the maritime history of the New York Harbor area. The program will be carried out as a cooperative venture between the Snug Harbor Cultural Center, the New York City Board of Education and Local Senior Citizen Centers. Within an intergenerational learning environment, maritime history will be disseminated, collected and preserved through a combined effort of young students and senior citizens.

Name: The WAVERTREE Amount: \$180,000.00
Sponsor: South Street Seaport Museum
Mr. John B. Hightower, President
203 Front Street, New York, NY 10038

As a focal point of the South Street Seaport Museum in New York City, the WAVERTREE, built in 1885, is one of the largest remaining three-masted square-rigged sailing ships. WAVERTREE and others of its type made major contributions to the development of the country in calls to San Francisco, New York and other major U.S. ports. The project will complete the ongoing restoration of the vessel which has received major support from the private sector.

Name: Oyster Sloop MODESTY Restoration Project Amount: \$26,174.00
Sponsor: Suffolk Marine Museum
Mr. Roger B. Dunkerley, Director
Montauk Highway, West Sayville, NY 11796

The MODESTY, one of two remaining vessels of its kind, represents the important industry of commercial oystering and scalloping off Long Island. The project will complete the restoration of the sloop began in 1972 for interpretation, display and operation. When completed, the vessel will be part of the Suffolk Marine Museum's permanent exhibit on the history of shellfishing.

Name: Frank F. Penney Boatshop Restoration Amount: \$45,000.00
Sponsor: Suffolk Marine Museum
Mr. Roger B. Dunkerley, Director
Montauk Highway, West Sayville, NY 11796

Of the many boatshops which were once prevalent on the shores and estuaries of Long Island, the Frank F. Penney boatshop is the only one in existence which is structurally unaltered. The project involves restoration of the boatshop's first floor for curatorial activities and exhibition of future small craft collections; and the second floor for housing exhibits of artifacts including tools relevant to small craft design and construction.

NORTH CAROLINA

Name: Roanoke Voyages Project (Feasibility and Planning Study) Amount: \$2,500.00
Sponsor: American Quadricentennial Corporation
Dr. H. G. Jones, President
c/o North Carolina Collection, UNC Library, Chapel Hill, NC 27514

This proposal examines the possibility of building a full-size reconstruction of the type of vessel which brought English colonists to Roanoke Island between 1584 and 1587. The one-year study which will be conducted by the American Quadricentennial Corporation (a local nonprofit support group) will determine if sufficient data and traditional skills are available for the reconstruction. If undertaken, the seaworthy ship will be berthed at Roanoke Island for operation by the State of North Carolina as a focal point of the upcoming quadricentennial celebration and for ongoing maritime heritage activities.

Name: Sea Chest: Sprit-Sail Skiff Project Amount: \$1,500.00
Sponsor: Cape Hatteras School
Mr. Dennett Ransom, Principal
Buxton, NC 27920

Only one flat-bottom, sprit-sail skiff of the type commonly used for fishing, trade and transportation in the area remains on Hatteras Island. Sea Chest is a high school class offered for elective credit which will give students the opportunity to research the history of sailing craft on North Carolina's Pimlico Sound, to document the construction of a traditional sprit-sail skiff by a local boatbuilder, and to learn to sail the skiff. The project will involve the reproduction of a traditional flat bottom sprit-sail based on the only local existing original.

Name: Magnetometer Survey of Edenton Harbor Amount: \$9,110.00
Sponsor: Edenton Historical Society
c/o Mrs. Frances Inglis, Summerset Farm, Edenton, NC 27932

The project proposes to create an ongoing survey of underwater archaeology and contribute to the identification and preservation of resources in one of North Carolina's most important early port towns. A magnetometer survey of the Edenton harbor will result in a report detailing the survey and sites located, recommendations for further investigation and nomination to the National Register of Historic Places.

Name: Preservation of Traditional Boatbuilding Skills and Technology Programs
Sponsor: Hampton Mariners Museum Amount: \$13,728.00
Mr. Charles R. McNeill, Director
120 Turner Street, Beaufort, NC 28516

The Hampton Mariners Museum of Beaufort will establish an educational program designed to preserve the skills involved in the construction of classic wooden watercraft. A grant for this two course training program in the museum's boat-building shop will also provide start-up funding assistance for the museum's overall educational program.

Name: MONITOR Project Lab and Artifact Preservation Amount: \$34,576.00
Sponsor: NOAA -- CZM
3306 Whitehaven Ave. NW, Washington, DC 20235

The project will provide for permanent storage and preservation of artifacts recovered from the MONITOR Marine Sanctuary. Funds will be used to construct temporary lab facilities aboard ship, conservation of artifacts through hydrogen reduction and rehabilitation of a building for permanent housing of artifacts.

OHIO

Name: Restoration of Historic Surfboat Amount: \$4,331.00
Sponsor: Great Lakes Historical Society
Dr. Alexander C. Meakin, President
480 Main Street, Vermilion, OH 44089

The project proposes to restore a corrugated iron surfboat built in 1854 to its original form. To all indications, this boat is probably the oldest metal surfboat in the United States.

Name: The W. P. SNYDER, JR. Amount: \$20,685.00
Sponsor: Ohio Historical Society
Mr. Thomas H. Smith, Director
1982 Velma Ave., Columbus, OH 43211

One of the last surviving steam, sternwheel towboats, the W. P. SNYDER, JR. was used to move coal barges on the Monongahela River. After restoration, the ship will function as a towboat museum.

Name: Miami/Erie Canal - Lock 38
Sponsor: Richard and Helen Stewart
5251 Rialto Road, West Chester, OH 45069
Amount: \$2,000.00

Lock 38 is a key component of the Miami/Erie Canal which made significant contributions to the development of industries in Ohio. The project involves the preservation and restoration of Lock 38 and the surrounding tow-path area.

OREGON

Name: Restoration of Columbia River Salmon Boats and Coast Surfboats for
Museum Exhibit
Sponsor: Columbia River Maritime Museum
Mr. Rolf Klep, Director
1618 Exchange St., Astoria, OR 97103
Amount: \$20,400.00

The project proposes to restore to ready-for-sea condition five traditional wooden small craft closely associated with the maritime heritage of the Columbia River and the Northwest Coast. These restored water craft will constitute permanent physical documentation of small boat types and construction methods which are rapidly disappearing from the Northwest.

Name: MARY D. HUME Project
Sponsor: Curry County Historical Society
Mr. H. J. Newhouse, Curry County Surveyor
Wederburn, OR 97491
Amount: \$22,500.00

This project proposes to repair and build a dry dock and cradle for the MARY D. HUME in Wedderburn, Oregon. As the last remaining steam whaler that traveled the Arctic whaling routes in the last decade of the 19th Century, the MARY D. HUME represents a significant component of this nation's maritime heritage. Preservation will reflect the vessel's last function; a tug.

PUERTO RICO

Name: Puerto Rico's Maritime History/La Historia Marítima de Puerto Rico
Sponsor: Foundation of Archaeology, Anthropology & History of Puerto Rico
Mr. Agamemnon Gus Pantel, Director of Research
Apartado S-3787, Viejo San Juan, PR 00904
Amount: \$10,000.00

The proposal outlines three project goals: 1) to initiate research into Puerto Rico's maritime history; 2) to sponsor two conferences on the above topic; and 3) to provide a two-volume document of the proceedings which will be presented to the SHPO for incorporation into the State's Historic Preservation Plan.

RHODE ISLAND

Name: Restoration of Three Herreshoff Sailboats
Sponsor: Herreshoff Marine Museum
Mr. Halsey C. Herreshoff, President, 18 Burnside St., Bristol, RI 02809
Amount: \$10,000.00

This project proposes to restore three Herreshoff sailboats to be a part of the permanent collection at the Herreshoff Marine Museum. When restored these boats

will become important elements of the museum's display. Through the process of restoring these boats it is also the intention of the project sponsor to preserve rapidly disappearing boat building skills.

SOUTH CAROLINA

Name: Brown's Ferry Vessel Conservation Project Amount: \$150,000.00
Sponsor: State Archives Department
Mr. Charles Lee, Director
1430 Senate St., Columbia, SC 29211

The Brown's Ferry Vessel was a small colonial sailing cargo ship dating from 1735 and is considered unique in its construction. The Georgetown Historical Commission will house the vessel in its conservation laboratory. Funds would be used for construction of the lab and conservation of the vessel.

TEXAS

Name: Admiral Nimitz Center, History Walk of the Pacific War Amount: \$7,000.00
Sponsor: Admiral Nimitz Foundation
Mr. Douglass H. Hubbard, Director
P.O. Box 777, Fredericksburg, TX 78624

The project proposes to restore two important World War II craft: an officers motor boat, U.S. Navy; and an amphibious landing vehicle, tracked, U.S. Marine Corps. These watercraft played an important role in the war and both are close to being last of their type.

Name: ELISSA Operational Plan Amount: \$27,350.00
Sponsor: Galveston Historical Foundation
Mr. Peter H. Brink, Executive Director
P.O. Drawer 539, Galveston, TX 77553

As one of the last remaining 19th Century square-rigged sailing vessels, the ELISSA will serve as the major focus of the Strand redevelopment in Galveston, Texas (A National Historic District). This project proposes to develop an operations and education plan for the use of the ship at sea fater restoration is complete.

Name: The ELISSA Amount: \$500,000.00
Sponsor: Galveston Historical Foundation
Mr. Peter H. Brink, Executive Director
P.O. Drawer 539, Galveston, TX 77553

The three-masted barque ELISSA, built in 1877, is one of the last remaining 19th Century square-rigged sailing vessels. The ELISSA made significant contributions to American deepwater commerce in Galveston, Texas, in the late 1800's. The project objective is to completely restore the ELISSA. The ship will serve as a museum in the Galveston Strand area, and when at sea, will be used for sea experience and educational programs.

Name: The Nao San Esteban Amount: \$2,728.00
Sponsor: Texas Antiquities Committee
P.O. Box 12276, Austin, TX 78711

The Nao San Esteban is the oldest thoroughly investigated shipwreck in the Western Hemisphere. The project objective is the conservation and completion of analysis of the surviving Section of the keel and sternpost of the vessel.

Name: A Marine Magnetometer Survey of Galveston Amount: \$29,233.00
Sponsor: Texas State Historical Commission
P.O. Box 12276, Capitol Station, Austin, TX 78711

The project objective is to identify the precise location of 165 known shipwrecks in a 20 square mile section of the ocean bottom off Galveston Island. Underwater sites in the area are now endangered by rapidly increasing underwater construction activity related to oil and gas development.

VERMONT

Name: The S.S. TICONDEROGA Amount: \$117,500.00
Sponsor: Shelburne Museum, Inc.
Mr. Samuel B. Webb, Jr., President
Shelburne, VT 95482

The TICONDEROGA is the last surviving vertical beam paddlewheel packet in the United States. It is an important artifact of industrial and technological maritime history. Funds for restoring this National Historic Landmark will be utilized for stabilization and adaptive reuse as a museum.

VIRGINIA

Name: The Berkeley Archeological Project Amount: \$50,832.00
Sponsor: Berkeley Plantation
Charles City, VA 23030

This proposal involves an archeological investigation of a colonial shipyard and landing near Berkeley Plantation, Virginia. The project will be part of a public interpretation effort to present a clear picture of colonial maritime history in Virginia.

Name: Skipjack NORFOLK Amount: \$15,000.00
Sponsor: City of Norfolk
Mr. Julian F. Hirst, City Manager
City Hall, Norfolk, VA 23501

This project proposes to assist in restoration of the skipjack NORFOLK to full operating condition. The NORFOLK restoration will stimulate public focus on the city's maritime heritage at a time when the city is planning the revitalization of its downtown waterfront. The NORFOLK is one of the few authentic Chesapeake skipjacks left in existence.

Name: Boatbuilding Skills Demonstration (Billy Moore) Amount: \$20,000.00
Sponsor: The Mariners Museum
Mr. William D. Wilkinson, Director
Newport News, VA 23606

This project will demonstrate and document on film the disappearing skills used in building a traditional deadrise oyster boat by a local waterman/boatbuilder at the Mariner's Museum in Newport News, Virginia. This type of workboat evolved over the years as the most efficient and versatile means of transportation in the Chesapeake Bay. The project will be coordinated with local secondary school administrations and will include participation by local high school students specially selected for the project. Upon completion, the deadrise oyster boat will become part of a permanent display on Chesapeake Bay life at the museum. The film will also be used in the museum exhibit.

Name: Log Canoe Restoration and Operation Amount: \$6,975.00
Sponsor: Nautical Adventures, Inc.
Col. David A. Brewster, Acting Director
P.O. Box 371, Norfolk, VA 23510

The project proposes to restore what is believed to be a rare Poquoson, three-log, 32-foot canoe; a type first build c. 1850. This watercraft is a refinement of a historic type of Indian one-log craft first found in the Tidewater area by the first European Colonists. The resource is one of the few such watercraft indigenous to that area.

Name: The Yorktown Shipwreck Archeology Project Amount: \$239,315.00
Sponsor: Virginia Historic Landmarks Commission
Mr. Tucker H. Hill, Executive Director, 221 Governor St., Richmond, VA 23219

The project involves excavating the most intact of eight known underwater shipwrecks sunk during the Battle of Yorktown, in 1781. Excavation will be preceded by the construction of a cofferdam around the site and a pier to the project area to allow visitors to view the ongoing work.

WASHINGTON

Name: Working Model of Edmonds Waterfront Amount: \$1,000.00
Sponsor: Edmonds-South Snohomish County Historical Society
Mr. Douglas Egan, Marine Curator
P.O. Box 52, Edmonds, WA 98020

The project proposes to construct a model of the Edmonds waterfront as it appeared in 1910 when this area was significant in the development of the American Northwest. The exhibit will be displayed in the Marine Room of the Edmonds Museum. This model will include the harbor, ships in the Puget Sound and a scaled mechanized sawmill.

Name: The Schooner WAWONA Amount: \$176,750.00
Sponsor: Northwest Seaport
P.O. Box 395, Kirkland, WA 98033

The commercial schooner WAWONA, built in 1897, is the largest three-masted lumber schooner in North America. The restoration of the ship is considered the lead project for Washington's Northwest Seaport comprehensive development of an Historic Seaport on Lake Union in Seattle, Washington.

Name: Elliot Bay Shoreline Exhibit: Waterfront Heritage Inventory Amount: \$15,000.00
Sponsor: University of Washington/Institute for Marine Studies
Mr. Marc J. Hershman, Associate Professor of Marine Studies & Manager, Coastal Resources Program
3731 University Way N.E., HA-35, Seattle, WA 98195

The Elliot Bay Exhibit Waterfront Heritage Inventory project proposes to prepare, publish and distribute an inventory of items that illustrate the history of Seattle's major historic waterfront. The inventory will focus on local shoreline and harbor activities and resources: shipyards, docks, vessel activities, sail making/canvas work, shore industries (canneries), ship chandlery, etc. Of special focus will be immigrant and native peoples historic maritime resources.

WISCONSIN

Name: Memorial Marine Exhibit Amount: \$5,000.00
Sponsor: Bayfield County Historical Society, Inc.
Mr. James V. Miller, Vice President
P.O. Box 137, Bayfield, WI 54814

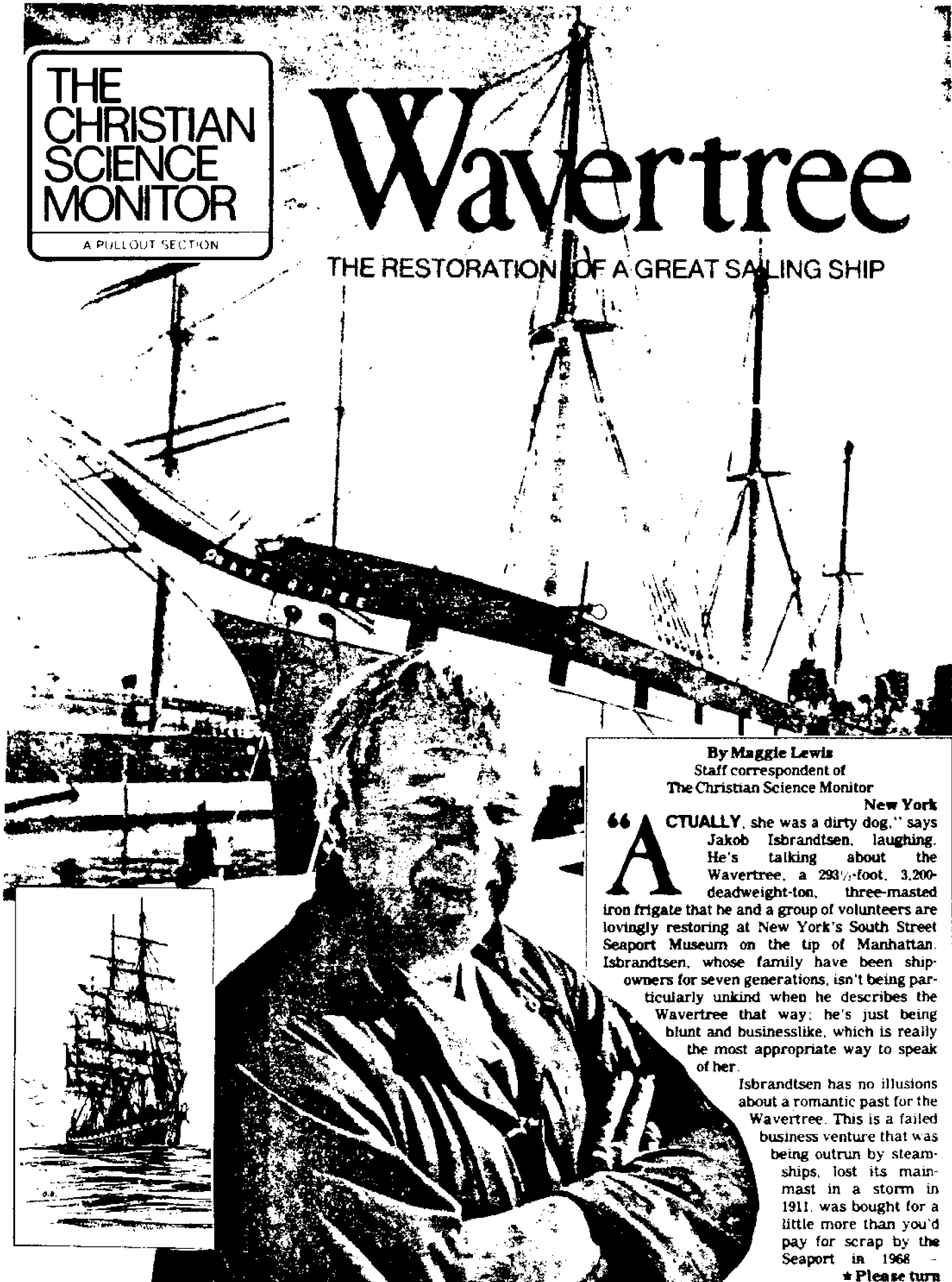
The project proposes to construct, house and develop a marine model exhibit depicting the development of marine transportation evolution in the Bayfield Apostle Islands Region. The proposed exhibit will be housed in the Old Bayfield County Courthouse (1883-84) which is currently being rehabilitated into the Headquarters and Visitor Center for National Apostle Island, Wisconsin.

THE
CHRISTIAN
SCIENCE
MONITOR

A PULLOUT SECTION

Wavertree

THE RESTORATION OF A GREAT SAILING SHIP

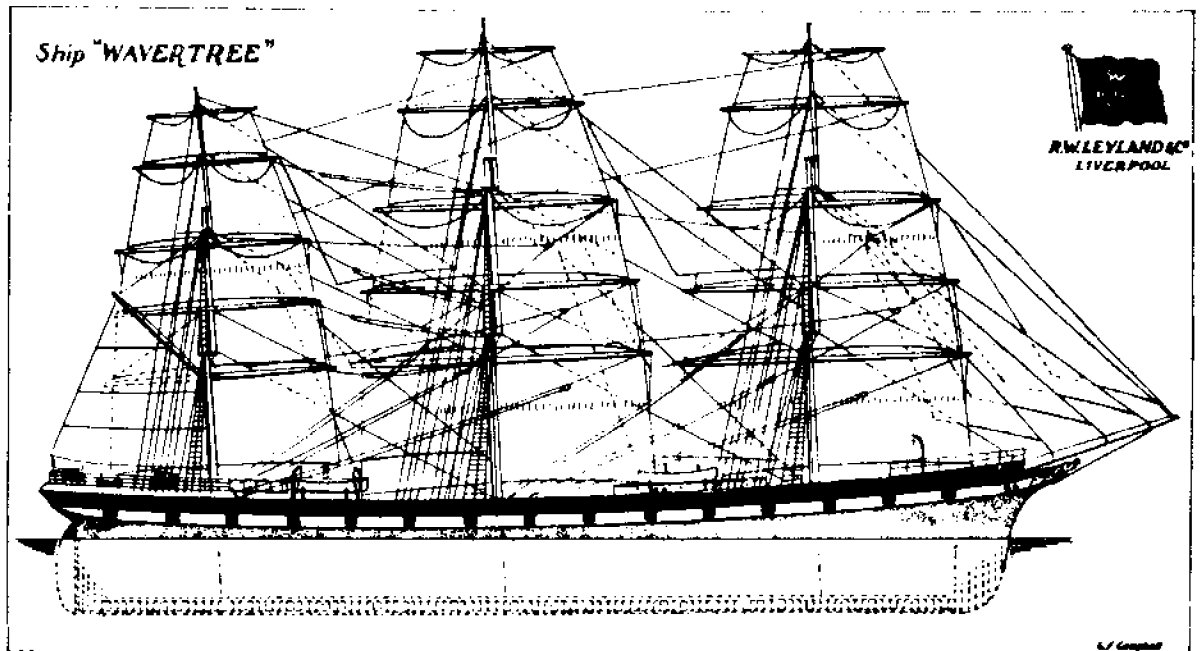


By Maggie Lewis
Staff correspondent of
The Christian Science Monitor

ACTUALLY, she was a dirty dog," says Jakob Isbrandtsen, laughing. He's talking about the Wavertree, a 293 1/2-foot, 3,200-deadweight-ton, three-masted iron frigate that he and a group of volunteers are lovingly restoring at New York's South Street Seaport Museum on the tip of Manhattan. Isbrandtsen, whose family have been ship-owners for seven generations, isn't being particularly unkind when he describes the Wavertree that way; he's just being blunt and businesslike, which is really the most appropriate way to speak of her.

Isbrandtsen has no illusions about a romantic past for the Wavertree. This is a failed business venture that was being outrun by steamships, lost its mainmast in a storm in 1911, was bought for a little more than you'd pay for scrap by the Seaport in 1968 -

★ Please turn



By G. F. Campbell, used by permission of The South Street Seaport Museum

Designed to haul the coal that fueled the ships that replaced her

and left a hulk for 13 more years. But it is Isbrandtsen's non-sense attitude that has finally gotten the restoration of the Wavertree under way. And his finesse as both a trader and manager is keeping volunteers hard at work and donations of everything from nuts and bolts to cash flowing into her battered hold.

Her very grubbiness is part of the reason he has devoted every Saturday morning to working on the Wavertree for the last 2½ years. He has been known to spend his evenings sewing canvas hatch covers. Isbrandtsen's gruff exterior doesn't go very deep. In the preface to "Wavertree: An Ocean Wanderer" by A. G. Spiers, he writes, gallantly, that even when she was a sand barge in Argentina, people still referred to her as *el gran velero* — "the great sailing ship." That she was a great sailing ship, and that she somehow survived, means a lot to Isbrandtsen. His great-grandfather Criles was sailing in those times, and, in fact, was "cut down" — run over — by a steamship on his way into New York Harbor. Criles went down with the ship.

"Their ships were nothing like this," he says. "They were just old wooden ships, hardly able to get out of their own way. They had all those that nobody else could sail."

That old-fashioned, free-market capitalist pride in starting with whatever you can lay your hands on and taking on the world — to literally sink or swim by your own wit, daring, and skill — is, fittingly, the spirit that motivates the restoration of this ship.

Fitting, because the Wavertree was also "cut down" by steamships, in a way. A link between two eras, she was made of iron in imitation of the modern boats of her time, but with wood-boat technology. To compete with the steamships she had huge, square-rigged sails, "the most awkward, workmaking, man-killing rig a big Cape Horner could have," says marine historian Alan Villiers. She wasn't winning the competition. When she lost her mainmast, there wasn't enough money to repair her, so she ended up as a sand barge.

Isbrandtsen's sympathy for Wavertree is contagious. The 1983 crew of the ship is, of course, a different assortment from the 21 seamen who used to sail her around Cape Horn in

howling storms, climb the masts in roiling seas, wrestle with frozen canvas sails in high winds, and live on sea biscuits full of weevils. But there is a certain die-hard similarity between them and the 20 or so volunteers who pitch in faithfully Saturdays or Wednesday nights now that she's sitting at a pier off South Street.

They showed up at 8 a.m. the Saturday after the worst blizzard since 1947 hit New York. The streets hadn't been plowed yet, but the volunteers were shoveling pathways along the deck to get down to the real work: sanding the bulkheads, rebuilding wooden hatches, and painting a mast. Furthermore, they didn't act as if they were making a heroic effort. It was definitely business as usual in the aft cabins.

As the electric heater and the heat gun that melts old paint off woodwork hummed away and kept them cozy, this enthusiastic band worked efficiently, quietly, and for the most part independently. They stopped for a brief, stand-up lunch, and knocked off after a nine-hour day. This is grueling, nail-splitting, elbow-reddening work, not the quiet envelope-licking that is the usual lot of many volunteers, but they throw themselves into it. Though they all call the ship "her," many of them aren't even particularly nautical. But they will do anything, it seems, to make the Wavertree again become the proud and dirty dog she once was.

Neal Flaherty, an insurance claims adjuster, has been on the Wavertree twice weekly since this venture began. "There was no deck here at that time," he recalls. "We spent the first Saturday taking all the bricks [used as ballast] from one side, throwing them to the other. We'd scrape down sand bins and paint them with fish oil; the next week we came back, took 'em all, put 'em on that side, scraped it down and painted that."

"This is the interesting question about Neal," says another Niel, Niel Isbrandtsen, Jakob's daughter. She's a vice-president at Chase Manhattan Bank and also works on the Wavertree. "Ask him why he came back the second Saturday."

"I really don't know why," he admits. "I liked the people. . . . Once we finished the sand bins we started scraping down the hull of the ship and, really, the work was lousy. . . . There's a motto here, 'Long hours, dirty work, no pay.' That basically sums it up here. You put in the time and the progress is very slow. Slowly you put a lot into it. It becomes



Jeff Megerdichian works below decks.

By Beth Falkenberg, staff photographer

Not the quiet envelope-flicking that is the lot of many volunteers

your ship. The friends that you develop here also are more than that; they're your shipmates."

If the volunteers are shipmates, Jakob Isbrandtsen is their captain. Bill Shepard, a microwave engineer at Grumman Aerospace Corporation on Long Island, volunteered with his son in the early days of the restoration. When he took a look at the hulk that was the Wavertree, he said he knew exactly what kind of workers they needed: "bilge rats." "I didn't think we could do it," he recalls. "But Jakob Isbrandtsen is the kind of man who doesn't see anything that can't be done. He says 'do it,' and you do it. He kept things moving."

Susan Flaherty, Neal's wife, says: "Jakob gives you what you're physically able to do. I was surprised at what I physically did." Even more surprising is the fact that the volunteers don't think of Isbrandtsen as a slave driver, though she suspects he'd like them to. Her husband, she noticed, has started using Isbrandtsenisms around the house: "Vacation's over," and "Well, it ain't gonna get done just lookin' at it."

Isbrandtsen goes about the restoration with the same wheeling, dealing shrewdness, the same delight in good work, bargains, and things of the sea that he had as president of Isbrandtsen Company, the family shipping business, which has since been sold. (He is now consultant of H. & J. Isbrandtsen Ltd., a smaller shipping business.)

Having once ordered six freighters at a time, he is now shopping for 19th-century marine parts, commanding a crew of blue-jeaned young people with full-time jobs elsewhere, and conferring with old-time confederates like John Bowles, once chief engineer for Isbrandtsen Company, now chief inspector at Bath Iron Works shipyard in Maine and volunteer engineer of the Wavertree. Isbrandtsen says: "There's the same detail in this as on the big boats. The detail is either going into it or it isn't."

While Isbrandtsen is in charge, it is

"He's really the glue that binds the whole crew together," says Neal Flaherty. "No matter what, you've gotta show up on time, because you know he's there." He also credits Isbrandtsen's enthusiasm, "and what he teaches you about the ship and working on it. . . . I've learned to do things that I

'An old ship like this has its own meaning, and an individual meaning to individual people. Each has his own, and takes out of it something that he wants.'

never knew how to do -- and I won't say the first couple of efforts were that great. But you're given an opportunity to learn something, and you're given the kind of direction that helps. . . . Once he knows you can handle the job, you're off on your own, so you're given a kind of responsibility to get a job done."

We are standing in the area known as "tweendecks," on a platform in the vast dim hold of the ship that could take 3,200 tons of coal to fuel the steamships that were making her extinct. We can hear Isbrandtsen, down in the stern, yelling at someone. "See?" says Neal. "Effective management. Delegation, but there's still control. It's fun."

Mr. Isbrandtsen, asked what his secret is, says simply: "Push 'em just far enough. I try, here, to put them to a job and then take them off when I can see it starts to become a drag. Then I take them away to do something else. A couple of times I think I blew it. They haven't been back." A stocky figure clad in overalls bearing the name "Wavertree Pete" -- a joke gift from his son -- Isbrandtsen has a thick thatch of blondish hair and twinkling eyes. He is standing in the former captain's cabin, pausing for just a few minutes while sandpaper and hammers clamor around him and occasionally yelling instructions at his volunteers.

He gets there early Saturday mornings. "I open it up in the morning, I open up the shop and then see how many come. Some days 20 come, some days few come. Mostly the hard core comes pretty regularly and faithfully. I think they're developing some great skills. You have some people here who never had a hammer in their hand. There's one lad here who's a warehouseman. He's become one of our better carpenters. And he goes at his own speed. . . .

"An old ship like this has its own meaning, and an individual meaning to individual people. Each has his own, and takes out of it something that he wants."

Isbrandtsen has a gift for matching individuals to meanings. More specifically, to contributions they can make. He turns all kinds of people into volunteers. "We have located, for instance, a man in Stamford, Connecticut, who runs a surplus yard," he says, "and we get all our bolts and fastenings from him by the pound rather than by the piece. So that a bronze bolt or a brass bolt that might cost originally \$5 apiece, we get for 50 cents. By now we've talked him into taking an interest, so he gives us everything we want. It's taken a little bit of time, and now he's also sent his son down here to be a welder. . . ."

They need a new deckhouse, or crew's quarters. Isbrandtsen has gathered contributors for that project with panache. The actual house will be built at cost, thanks to the father of two volunteers who happens to be president of Scottsdale Machine, Foundry, & Construction Company. The crew will then rivet it together, having been taught by another Isbrandtsen acquaintance who has agreed to give them a lesson.

"The challenge here is to see how cheap we can do it," Isbrandtsen says. So far, their costs are running 50 percent below what they figured they'd have to pay. "If you're not under a time pressure, it's amazing what you can find." The combination of the Wavertree's appeal and Isbrandtsen's shrewd trading is hard to beat.

Ship inspector John Bowles worked for Hans Isbrandtsen, Jakob's father, starting in 1938. In a telephone interview Mr. Bowles said of Jakob: "He is quite an astute individual from the practical aspects of it. When he sent me out to do work, he gave me the freedom to do the work, he didn't make a messenger out of me." It paid off. Bowles wrote a 50-page specification of work to be done on the Wavertree, complete with drawings. He says he enjoys the work so much he doesn't count it as work.

Then there's money.

"We can't just live on the volunteers, we've gotta have some cash in here," says Isbrandtsen. "That cash has gotta come from people who can afford the cash and who can find here a similar fascination or attachment. Personal interest. That is one of the tricks, here, try to find the right thing for the right person." He's offering, for personal attachment, the fact that in 1897 a cabin boy fell off the yards and drowned. An advertisement in *Sea History*, the Seaport's magazine, asks for contributions for a memorial for him and other cabin boys who spent time up in the bow. "We're hoping someone'll get a little emotional about it and spring for the cost of the figurehead," he says.

There's a dinner dance on board May 24 to watch the Brooklyn Bridge centennial light show and fireworks and to raise more money. The ship is practically in the shadow of the Brooklyn Bridge, so it's an attractive vantage point. "They don't come on board unless they drop a fair amount of money in the barrel, eh?" says Isbrandtsen. "So we should raise at least \$5,000 from that evening. That will buy us a lot of the hardware, particularly for these [captain's] quarters. It will buy us other pieces that we can't just bum elsewhere."

There have been grants from the National Trust for Historic Preservation, as well as private donations raised by the Ship Trust of the National Maritime Historical Society. When a local museum has trouble paying for the restoration of a ship, the Ship Trust makes it its business to "make stone soup," as NMHS president Peter Stanford puts it, by raising money from foundations and individuals. The Ship Trust has

raised around \$500,000 for the Wavertree. Stanford started the South Street Seaport Museum in 1966 with his wife, Norma. It was he who recruited Isbrandtsen to be chairman of the museum, and in 1981, recruited him to take on the Wavertree. "Jakob never gives up on things," he says. "He enjoys doing that thing with his bare hands. If it weren't for Jakob, I couldn't raise money."

Isbrandtsen says donors, like him, enjoy a bargain. "I think we can make a case, here, where the dollar that is given away isn't all going into administration, and consequently, they're getting more for it." He has a low opinion of administrations that, as he puts it, "set up big offices and they hire fund collectors and all of that, and that costs money. You rake in a dollar, and you find 30 or 40 cents paying a bunch of salaries, and by the time it drifts down to you, there's very little here to buy nuts and bolts."

Isbrandtsen sticks to nuts and bolts. He says his biggest satisfaction is "that people are interested in doing a good job." Which is not to say he doesn't have a great deal of sentiment invested, too.

"Right now, we're moored at one of our old piers. All of these piers, from 13 up to 16 or 17 were used by our firm [Isbrandtsen Company] in 1948," he says. "Actually, I have some idea that the Flying Enterprise on its last voyage sailed from these piers." The Flying Enterprise was a ship that caught the public eye in December of 1961 when it settled in the water at a 60-degree angle after being hit by a huge wave in a hurricane. The captain got everyone off. He stuck with her for 12 days, hoping she could be towed in, but had to abandon her after she was hit by six more storms. The ship sank. Jakob Isbrandtsen, too, has endured shipwrecks in his career. But the Wavertree, the little ship that couldn't, won't be one of them. ■

"Dirty work, long hours, no pay."

The volunteer Wavertree Gang is working to restore the iron Cape Horner of 1885 at the South Street Seaport Museum

Here's what you can do: Make a contribution to restore Captain Masson's cabin or the piano on which he hammered out "The Blue Bells of Scotland" while the helmsman listened through the skylight; or the swords in a rack around the rudderpost which the Mate laid out to do a sword-dance while the Captain was ashore—or the figurehead which 15-year-old James Roberts rode in 1897 on his first voyage offshore. Or what about a memorial to James's chum George Robinson, lost from the upper topsail yard that same year while the ship ran her easting down in the Roaring Forties? Perhaps a scholarship to send one of our young volunteers to sea in a sailing ship this summer?

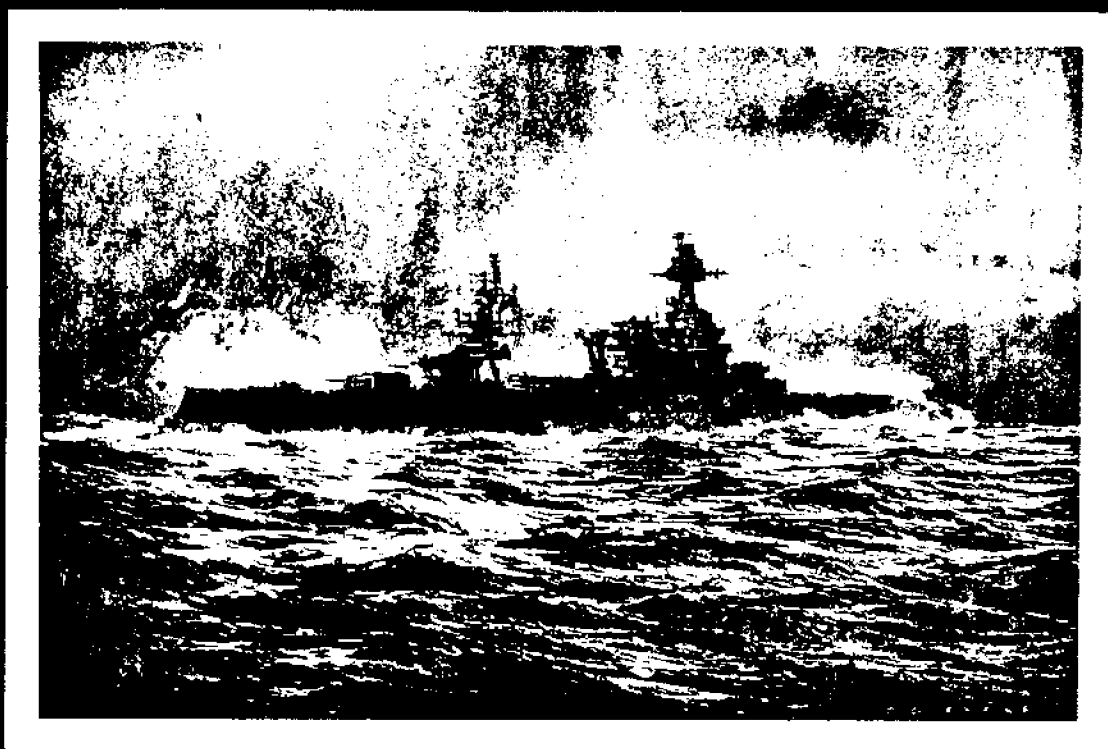
If none of these strike your fancy, there are plenty of other things that need doing where the ship can use your help.

If you can help the ship in any of these areas, please contact:

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SEA HISTORY



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SHIPS, SEAPORT & MUSEUM NEWS

MELVIN H. JACKSON

Melvin H. Jackson, PhD, master mariner and successor to the late Howard I. Chapelle as Curator of Marine Transportation at the Smithsonian Institution, died at age 69 at Fenwick Free, his home at St. Inigoes, Maryland, on October 16. Born in New York City April 14, 1914, he attended Yale before World War II, became an officer in the merchant marine, and entered the Coast Guard early in the war, serving in the North Atlantic and later in command of a tank landing ship at Iwo Jima and Okinawa.

After the war he earned his doctoral degree at Harvard, studying oceanic history under Professor Robert G. Albion. He went on to teach at Miami University, and then joined the Smithsonian in 1961, where he set up the Hall of American Maritime Enterprise and provided expert scholarly counsel to all comers. Following his retirement in 1978 he served as consultant to South Street Seaport Museum and to the US Merchant Marine Academy in Kings Point, New York. He did not find either position very satisfactory—the writer recalls some pithy comments delivered, appropriately, on the fantail of a small boat plowing through New York Harbor, on the pretensions of people who ask “What is Truth?” and like jesting Pilate do not stay for an answer—and he returned to more congenial pursuits teaching at St. Mary's College and offering his unstinting help to those who came to him on seafaring questions.

Mel had a gruff, often somewhat quizzical manner, smacking more of the quarterdeck than the halls of academia. He did not always suffer fools gladly—he had a quick mind and always wanted to move the question forward—but was endlessly generous to those who were in sincere pursuit of answers. His practical experience at sea gave unique insight and authority to all his work in the field of maritime history. For a brief, romantic interlude after World War II, he sailed the *Effie M. Morrissey* (which later became the Brava packet *Ernestina*), and he pursued his nautical interests in lively fashion, keeping his master's license current and sailing his own small boat in the Chesapeake. He served as volunteer sailing master aboard the *St. Mary's Dove*, where he enjoyed instructing young people in the mysteries of that vessel's seventeenth century rigging. He will be missed aboard the *Dove* and among the many people in the maritime community whose lives touched his. PS

The trimaran *Beefeater*, which was to try to beat the *Flying Cloud's* 89-day run from New York to San Francisco, was sunk in high winds on her way to New York from England. Another tri, the *Cystic Fibrosis Crusader*, had set sail earlier from New York bound on the same mission. When she rounded Cape Horn on December 10, she was 6 hours 55 minutes ahead of the *Flying Cloud's* time in 1851. But having weathered one savage blow off the Horn, she was hit hard by another and the vessel was dismasted on Dec. 12, 16 miles off the Coast of Chile, her crew of three rescued by the Chilean Navy. We may be thankful that no lives were lost. The real contest, it turned out, was not with the *Flying Cloud*, but with the unforgiving sea. PS



Press Association Photo

WORLD SHIP TRUST

On October 28 HM Queen Elizabeth II presented the **Third World Ship Award** to HRH Prince Charles, shown above holding the award with the Queen and Frank Carr, Chairman of the World Ship Trust. The award was given in recognition of Charles's leadership in the salvage of the Tudor warship *Mary Rose* (SH23). The award, a bronze medal, is contained in a deadeye-shaped box made of 16th century oak with a slate lid carved with a Tudor rose and the cipher of the Prince of Wales. It is the contribution of Alan Burrough, MBE, distiller of Beefeater Gin and patron of other international historic ship efforts including the saving of the last Gold Rush ship *Vicar of Bray*, now in the Falkland Islands.

Another in the series of expeditions to the Falklands to work on the historic ships there is now planned for May, when Dr. Fred Yalouris of Harvard University will lead a team sponsored by the Peabody Museum and others to undertake further measurements and conservation work on the remains of the clipper *Snow Squall* of 1851. While there, the team will also make further studies of the British iron bark *Lady Elizabeth* of 1879, which the World Ship Trust is working to restore as a museum ship in Port Stanley. George Campbell, AMRINA, architect of the *Cutty Sark* and *Waverree* restorations, is drawing up plans for this undertaking.

Later this year, the World Ship Trust plans to announce publication of Norman Brouwer's *Historic Ships Register*, with the co-sponsorship of the Maritime Trust of Great Britain and the American Ship Trust of the National Society. The lists that make up the *Register* have been partially published in *SEA HISTORY* over the past 13 years, and further additions and updating are welcome as this long-term effort comes to fruition.

GREAT BRITAIN

Opening in 1984 for its first full season is the **Ramsgate Maritime Museum** of the Kent Maritime Trust. By spring, four galleries should be established in the 1817 Harbor Clock House. Ramsgate, a channel harbor & resort has a maritime history which, with its Hover terminal, stretches from today back to the time when it itself was a part of the Isle of Thanet. Its importance grew from Smeaton's fine harbor constructed in the years following 1780.

In Scotland, on the Firth of Clyde, a combination of Irvine New Town Development Corporation, commercial, academic and enthusiast interests, have established the **Scottish Mari-**

time Museum Trust. The aim is to collect both vessels and artifacts, to make up a major museum.

The Maritime Trust seeks funds to renovate Scott's famous **Antarctic research ship *Discovery***. To date £238,000 has been spent and about a fifth of the work done. Donations would be gratefully received at 16 Ebury St., London SW1W 0LH. Meanwhile the ship can be viewed as part of the Historic Ship Collection at St. Katherine's Dock, Tower Bridge, London.

An amazing survival of **classic steam coasting** finally ended in October. With the withdrawal of the *Sir William Walker* and *James Rowan*, preceded earlier in the year by the *Cliff Quay*, steam power departed from the collier fleet of the Central Electricity Generating Board. These three ships of 1950s vintage, with triple expansion reciprocating steam power, had generally run from Northeastern coalfield ports to power stations on the South Coast. Earlier in 1983, your correspondent was able to organize a visit to the engine room of the *Cliff Quay* on the Tyne. Although oil fired, the atmosphere in the engine room was more that of the 30s than of the 80s.

The first British ironclad *HMS Warrior*, built 1860, is being restored at Hartlepool. The Maritime Trust report that, due to the exceptional generosity of the Manifold Trust in funding the restoration, ownership of the *Warrior* has passed from the Maritime Trust to the Ship Preservation Trust—the restorers. Such is the pace of restoration that the ship, which arrived at Hartlepool from Milford Haven in 1979, will, it is hoped, move to Portsmouth in 1986/7. The restoration also provides welcome employment in an area hard hit by recession.

By contrast, the display of the WW II **destroyer *HMS Cavalier*** at Southampton has not proved able to generate a large enough number of visitors. It is hoped that a move to the Brighton Marina will have occurred by the time this is in print.

To celebrate the **150th Anniversary of the Norwich & Lowestoft navigation project**, a gathering of wherries took place on August 23. The pleasure wherry *Solace*, wherry yachts *Lady Edith* and *Olive* and trader *Albion* set out in convoy, to sail together. The *Albion*, the only trading wherry still sailing, may soon lose this distinction, since the Wherry Trust's other wherry, the *Lord Roberts* also of 1898, is now up for restoration. After many years in a mud berth, she has been raised and taken to Wroxham. Unlike the *Albion's* unique carvel construction, the *Lord Roberts* is of characteristic clinker build.

A further trading wherry is also being restored privately. This is the *Maud* of 1899, built by Halls of Reedham. Able to carry 40 tons, she lay for many years sunk on Ranworth Broad. Raised in 1981 and moved to Lipton Dyke, her restoration is progressing steadily. Your correspondent visited the vessel in the autumn of 1983. The owner, himself a millwright, is doing the work himself with the aid of a Broads Authority Grant. Donations though are welcome to Mr. Pargeter, 46 Heybridge Rd., Ingatstone, Essex. CM4 9AQ.

SHIPS, SEAPORT

Interest is being generated in the idea of preserving a Norfolk keel. These vessels, the forerunners of wherries, whose ancestors were the Saxon ceolas, were square-rigged. The last keel has recently been discovered buried beneath the river bank at Postwick near Norwich.

ROBERT FORSYTHE
Information—and photos—should be sent to Mr. Forsythe at 39a North Street, Burwell, Cambridge CB5 0BB, UK.

UNITED STATES & CANADA

Three tons of the bow section of the American clipper *Snow Squall* of 1851, brought back from the Falkland Islands last spring by a team headed by Dr. Fred Yalouris of Harvard, are now being cleaned, catalogued and subject to conservation treatment at the Southern Maine Vocational Technical Institute. This represents about a quarter of the material surviving in the first 38 feet of the hull, which has formed the foundation of a pier in Port Stanley. Ultimately it is planned to return all this material to the ship's birthplace in South Portland, Maine, where a committee is looking into the possibilities of setting up a maritime museum to honor the port's heritage and house this unique survivor of the American clipper era. The same team is doing survey work on the iron bark *Lady Elizabeth* of 1879 in the Falklands. Funds are sought for an expedition to the islands in May 1984. Contributions may be sent to Ship Trust-NMHS, or direct to Snow Squall Project, 20 Garden St., Cambridge MA 02138.

Reagan Administration officials have called for support of legislation to protect historic shipwrecks from plundering. George Bass, president emeritus of the Institute of Nautical Archaeology, has pointed out that the legislation "would remove historical shipwrecks from Admiralty law, where they are prey for treasure hunting and looting, and would place them under state preservation laws like other archaeological sites." He adds: "I have always found it regrettable that underwater sites are not protected in the same manner as land sites." By contrast, the well known commercial diver on wrecks, Mel Fisher, charges that the bill "would wipe out the little guy once and for all." The National Society does not believe that our heritage in historic ships exists to support the little guy or anyone else in commerce and recommends that all who share this view write Hon. Lloyd Benson, US Senator, and Hon. Walter G. Jones, US Representative, both at Washington DC 20515, to support their bills, which now also enjoy Administration support.

The National Underwater & Marine Agency, Inc. (NUMA) has done pioneering work in locating and marking preliminary surveys of historic ships on the seabed. Led by the best-selling novelist Clive Cussler, who is a dedicated nautical archaeologist, the foundation has no staff and pays expedition members nothing but their expenses. It encourages others to move in with the necessary technology and funding to raise and conserve ship remains or artifacts when a find is made. Incorporated initially to search for the remains of John Paul Jones's Revolutionary War



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& MUSEUM NEWS

flagship *Bonhomme Richard* in 1978, the foundation did not succeed in that mission, but has since located and investigated a number of significant wrecks, most recently the steamer *Lexington*, lost in Long Island Sound in 1840 (SH30:40). NUMA, PO Box 42016, Washington DC 20015.

The gang at the Waterfront Center in Washington DC plan two major gatherings in June: "Creating Lively Waterfronts—An Urban Waterfront Recreation Workshop," June 1-2 at Alexandria, Virginia, and "The Midwest Urban Waterfront Conference" (co-sponsored with the Quad Cities Junior League), set for June 15-16 in Davenport, Iowa. "Urban Waterfronts '84," a national gathering modeled on the successful effort of 1983, is set for September in Washington DC and will probably be preceded by a day or intensive workshop sessions. Center, 1536 44th St. NW, Washington DC 20007.

Norfolk, Virginia's annual Harborfest will be observed May 25-27, the weekend before the Donald McKay Festival takes place in Boston. Many of the ships involved in this gala event, which last year attracted over a million people, are expected to go on to Boston. From there some are expected to rendezvous in Halifax, Nova Scotia, and proceed up the St. Lawrence to Quebec for Quebec 1534-1984, that city's 560th birthday celebration (see "Sail Training").

Simultaneously, the most extensive waterborne parades of all time are scheduled for May 26-28, to launch the 1984 World's Fair at New Orleans. The Fair's theme is how the rivers of the world serve man. Frank Braynard, creator and general manager of Operation Sail '76 in New York, is directing this event, which opens with a "Flags of All Nations" parade for smaller vessels coming down the Mississippi, May 26, a northbound parade led by the *Delta Queen* and the *Mississippi Queen* proceeding upriver from the Gulf of Mexico, May 27, and a home-going parade May 28. OP SHIP, 919 Third Ave., New York NY 10022; 212 752-7150.

The Port of Long Beach will be host to an Olympic Tall Ship Parade on July 4, three weeks before the opening of the XXIII Summer Olympiad. Called TOPSail '84, the event may include some vessels from New Orleans, which will come round to the West Coast via the Panama Canal. TOPSail '84, PO Box 570, Long Beach CA 90801.

The *Titanic* has captured the public's imagination ever since that cold night of April 14, 1911, when the 46,000-ton liner hit an iceberg and sank. Each year the Oceanic Navigation Research Society, dedicated to the research and preservation of ocean liner history, salutes the memory of the liner, those lost and survivors at an annual dinner called "Titanic Tonight," often attended by several survivors of the disaster. This year the event will be held in San Francisco at the Sheraton Palace on April 13. On the next night, the 73rd anniversary of the sinking, a second dinner will be held on board the liner *Queen Mary* in Long Beach, California in the Queen's Saloon. ONRS, PO Box 8005, Universal City CA 91608.



Photo: Jim Linderman
Captain Irving M. Johnson and his wife Electa (Exy) revisited the schooner *Wunder Bird* in San Francisco last autumn. They had met aboard her in 1931, and two years later they set out around the world in the first of their three *kankees*, to write unforgettable chapters in sailing adventure with young people in crew. With them was Sterling Hayden, who had sailed as mate in the first *kankee*. San Francisco obliged all hands with a breeze that kicked up whitecaps in the Bay and sent the old schooner, now beautifully restored, charging along in fine style. "Not bad," says Exy, "sailing an 85-foot schooner in a fresh breeze at age 78!" She adds that she and Irving lately visited the Hudson River Maritime Center at Kingston, New York, which they found enchanting.

The National Society's James Monroe Award for distinguished contribution to maritime history was presented to Captain Robert J. Lowen in ceremonies at the New York Yacht Club on November 17. Congressman Mario Biaggi, Chairman of the House Subcommittee on Merchant Marine, said: "A primary advantage of our maritime industry is the outstanding quality of our officers and seamen. Captain Lowen through his tireless efforts has been instrumental in maintaining the high standard of maritime personnel." A Navy veteran of World War II, Captain Lowen graduated from the US Merchant Marine Academy in 1952. He has had a wide and varied career in the maritime industry—working both ashore and afloat on both management and labor sides. Much of his seagoing career has been as Master sailing with States Marine Lines. Below:



Photo: Bob Arman
 he is shown holding the James Monroe mug with National Society President Peter Stanford and Vice Chairman Barbara Johnson. Previous recipients of the award include the late Robert Greenhalgh Albion, the seaman-author Alan Villiers, the artist John Noble and the naval architect George Campbell.

Schooner aficionados should make it their business to catch up (if they haven't already), with the American Schooner Association, whose very full newsletter *Wing & Wing* tracks the doings of these archaically rigged craft, their crews and owners. It is of interest to note the range of events reported in the Fall 1983 issue, beginning with the oldest, the Mayor's Cup Schooner Race in New York Harbor, whose 17th running was celebrated in October. While up to now an East Coast (spreading to the Med, the Caribbean, and where the wind bloweth) organization—a West Coast branch is now impending. Association, PO Box 484, Mystic CT 06355.

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EAST COAST

Neil Cossons, Director of the National Maritime Museum in Greenwich, England, will be among the speakers at the **Maine Maritime Museum's annual symposium**, May 4-6. Museum, 963 Washington St., Bath ME 04530.

The **Newburyport Maritime Society** announces a major schedule of lectures: NMHS Vice Chairman Thomas Hale will give his slide show on the *Wasa* at the Annual Meeting, March 12, 7:30PM. A report on the *Spirit of Massachusetts* will be heard April 26, and on May 17 there will be a panel discussion of American and European marine painting, with Lynn Kortenhouse of Haley & Steele Gallery and Bill Vose of Vose Galleries. Sanford Low's film *The Navigators* (SH29: 14-15) will be shown June 7. On September 2 Giles Tod will show films of seafaring under sail 50 years ago, and on November 8 Philip C. F. Smith will speak on local privateering in Federalist Newburyport. Society, Custom House Maritime Museum, 25 Water St., Newburyport MA 01950.



Photo: Mary Anne Stets

National Society Advisor **Captain Francis E. "Biff" Bowker**, at the helm of **Mystic Seaport Museum's** sail training schooner *Brilliant* for 25 years, first as mate, and since 1962 as skipper, is turning over command to George Moffett, who is shown at right, above with Biff aboard the *Brilliant*. Moffett has served as mate for the past two years (some of his thoughts on maritime education appeared in SH30, pages 34-5).

Born in 1917 in Waltham, Massachusetts, Biff first went to sea at 16, shipping out as a "work-away" aboard the three-masted Canadian schooner *Peaceland*, which sailed from Boston to the Bay of Fundy and back with a load of lumber. In following years he sailed on nine of the last coasting schooners—vessels of from three to five masts—in waters from South America to Canada. During World War II he served aboard two tankers, a freighter, a troopship, and an ammunition ship in the North Atlantic. He attended the US Maritime Services Officer's Training School at Fort Trumbull and was Third Officer of the *Alcoa Cutter*. Illness forced him to quit the sea in 1944 and by then World War II had put an end to the era of the coasting schooners. His first contact with **Mystic Seaport** came in the summers of 1957 and 1958 when he brought a group of Vermont Sea Explorers to participate in the seagoing Mariner Training Program—a cruise on the *Brilliant*. The following year he was hired by the Seaport as mate of the sail training vessel. An authority on the New England coaster, Biff

has written two books on the subject: *Hull Down* and *Blue Water*. He is currently working on a third and frequently lectures on maritime subjects throughout New England. Following his retirement as master of the schooner, he will remain on the staff of **Mystic Seaport Museum** as a research associate.

The American Ship Trust of the National Society held a champagne reception aboard the **square rigger Wavertree** at South Street Seaport Museum in New York on December 9, in honor of the ship's 98th birthday. The actual birthday was December 10, a Saturday—when the *Wavertree* gang turned to as usual to ironwork, woodwork and rigging work, heartened by a grant of \$100,000 by the Vincent Astor Foundation, and other gifts from Beebeater Gin, Bowne & Co., *Yachting* magazine and others. The work undertaken has come in under budget, and with funds saved, Jakob Isbrandtsen, chairman of the Ship Trust Friends of *Wavertree* Committee, has announced an endowment fund. A first contribution of \$10,000 has been received from Jens Thorsen of Denmark. Friends of *Wavertree*, 2 Lafayette Court, Greenwich CT 06830.

Wilmington Steamboat Foundation reports 67% membership growth in past year, still seeks a home port for proposed Maritime Museum of Delaware, and preservation of steamboat *State of Pennsylvania*. They publish a lively newsletter and offer an important book, *Last of the Steamboats, Saga of the Wilson Line*, available for \$10 from the Foundation at PO 903, Wilmington DE 19899.

The **Chesapeake Bay Maritime Museum's** Mid-Atlantic Small Craft Festival, held the first weekend in October, attracted 117 participants from as far away as British Columbia. The Museum, which has greatly expanded its plant and programs in recent years without losing its strong volunteer roots and "old shoe" style, is well under way with constructing a waterman's village, starting with the restoration of two examples of historic Eastern Shore architecture which have been brought to the site. The new foundations are lapped and pegged; no nails! An informative newsletter, *The Weather Gauge*, keeps a large and growing membership in touch. Museum, St. Michaels MD 21663.

The Calvert Marine Museum, in addition to its extensive exhibits on Bay life and the oystering industry, has been building up serious pictorial collections, and a recent issue of their newsletter *Bugeye Times* reports on their holdings in the steamboat master Joseph Saunders Bohannon's paintings (see "Marine Art News") and in motion picture footage showing "such commercial activities as pound net fishing, oystering in the Patuxent, local oyster buy-boats at work, seining for crabs, soft shell clamming, and the daily round of work at the J.C. Lore and Sons Seafood Company in Solomons." Good work if you can get it, and thank heavens they have got it! Museum, PO 97, Solomons MD 20688.

Alexandria Seaport Foundation, which held its first membership meeting November 13, is now established with a four point program: to

& MUSEUM NEWS

restore historic vessels, collect maritime artifacts, conduct educational activities in sail training, lectures and boatbuilding, and to publish "Alexandria's history as a seaport city and the boat building that flourished here in the 18th and 19th centuries." Currently they maintain the three-masted topsail schooner *Lindo*, a Baltic trader and veteran Atlantic cruiser which is open to the public when not out sailing. Foundation, PO 3318, Alexandria VA 22302.

GULF COAST

The *Elissa*, the iron bark of 1877 returned as a hulk from Greece and restored as sailing ship by the remarkable energies of the Galveston Historical Foundation, did a round of day-sails after her reception in Houston as reported in our last, and in fact celebrated her 106th birthday that way—under sail. Her people intend to keep her moving, and it is hoped she will play a leading role in the Louisiana World Exposition in New Orleans this spring. Foundation, PO Drawer 539, Galveston TX 77553.

WEST COAST

Friends of Alma and Historic Ships, the volunteer organization that has in the past steamed the paddle tug *Eppleton Hull* and sailed the scow schooner *Alma* to points around San Francisco and San Pablo bays, is reorganizing for a major effort not just to get these two ships back in shape and under way again, but to redeem the whole fleet of historic ships now in threatened condition at the National Maritime Museum, San Francisco. Cyrus Lee, commodore of FofA for the past

fifteen years, has stepped down to be relieved by Captain Raymond Aker, well known naval architect and historian, who has done dedicated work for the historic ships of San Francisco since signing on in 1955 to assist in re-rigging the Cape Horn square rigger *Balclutha*. Captain Aker has proposed a new location for the Maritime Museum and its ships in China Basin. This and other long-range plans are under study while a campaign is being undertaken to fund the ships and see them properly provided for in the future. We urge all interested parties to be in touch with FofA, 680 Beach Street #330, San Francisco CA 94109.

Lieutenant Henry Forsythe, USN, (ret.), reports as follows on the National Maritime Museum's Liberty ship *Jeremiah O'Brien*, open to the public at Fort Mason, San Francisco: "On the last Sunday of the month, usually, steam is gotten up and the main engine is operated at dead-slow ahead, all auxiliaries work, and even the galley and mess hall is in operation with light snacks available to the public. A boarding fee of \$3 is charged, \$1 for retirees and students. Volunteer crew members provide the labor. I found them very generous and helpful in answering questions and, in my visit, the Chief Engineer obliged me by 'rocking the main engine' so I could see what takes place in such an evolution.... Don't miss it!"

The Northwest School of Wooden Boatbuilding announces an extensive schedule of workshops and seminars this year. Fee is \$18 per day. School, 251 Otto Street, Port Townsend WA 98368.

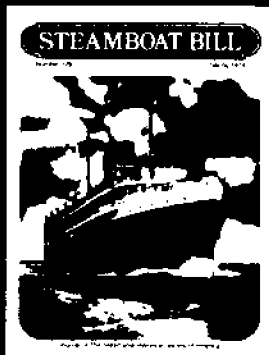
LAKES & RIVERS

Inga Thortenson, Ship's Husband of the topsail ketch *Nonsuch*, a replica of the vessel whose voyage of 1668 led to the founding of the Hudson's Bay Company now at the Manitoba Museum, writes an interesting report in a recent issue of the admirable *Lines & Offsets* (Journal of the Traditional Wooden Boat Society, 1801 Wing point Way, Bainbridge Island, WA 98110): "She was built using 17th century tools and methods and is fully rigged as ketch with bemp lines and flax canvas sails. She is lovingly decorated in the 17th century style with wood carvings by Mr. Jack Whitehead of the Isle of Wight...."

So here she sits, a lonely ship way out on the prairie. *Nonsuch* is here for anyone who wishes to see first-hand how a 17th century ship is put together." The museum also has a 22' English shallop and a "small, rotund" jollyboat. Manitoba Museum of Man & Nature, 190 Rupert Ave., Winnipeg, Manitoba, Canada R3B 0N2.

The SS *Meteor* Maritime Museum is maintained by Head of the Lakes Maritime Society aboard the what is believed to be the last whale back ship extant. Launched in Superior in the spring of 1896 for the iron ore trade, the *Meteor* was one of 43 whalebacks built on the Lakes in the decade 1888-98. In 1972 she was opened as a museum, since when 300,000 visitors have been welcomed aboard. A recent acquisition is a mass of artifacts from the tug *Scotch Cap*, launched locally during World War II. Museum, Box 775, Superior WI 54880; 715 392-5742.

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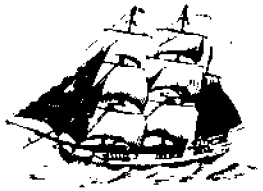


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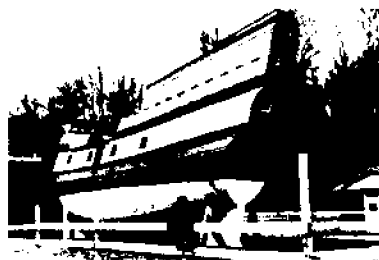
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At the Hudson River Maritime Center, at Kingston's Rondout Creek, Nick Benton's Rigging Gang is laying up 10,131 ft of hemp rigging for the *Sea Lion*, an operation that may be observed at the rigging loft/museum. They expect to journey westward to step masts and complete the *Sea Lion's* rig in March 1985, and will then shake down the rig and sail-train the craft's operators. Gang, 1 Rondout Landing, Kingston NY 12401.

Since 1972, a dedicated bunch on Western New York State's Lake Chataqua have been working on *Sea Lion*, a 60ft replica of a 60ft English



merchantman of 1586. Designed using the three-arc system of the later 16th century, she is built of 16th century oak, all of which came from four great trees cut locally, and is fastened with iron cut nails above the wales, trunnels below. *Sea Lion* Project is a nonprofit educational outfit which has adopted the 94ft steamboat *Chataqua Belle*, built in 1976 to revive the once-extensive steamer traffics on the lake, and operates other lake craft. Contributions are tax deductible. *Sea Lion*, RD 1, *Sea Lion* Drive, Mayville NY 14757.

The International Great River Road Association has announced plans for a \$1 million exhibit, which is being constructed on the grounds of the Louisiana World Exposition in New Orleans. Designed as a replica of a **Mississippi River steamboat**, the exhibit will provide visitors to the fair with the sights and sounds of early days aboard a paddlewheeler. To be installed in the water course inside the Louisiana Exhibition Hall, it will house displays from the ten states and two Canadian provinces that comprise the Great River Road and will be open throughout the fair, May 12-November 11, 1984. Association, PO 1984, New Orleans LA 70158. 504-1984.

WEST INDIES

Nelson's Dockyard at English Harbor, Antigua, West Indies, has long been a gathering place for yachtsmen bent on purposes more peaceful than those which saw major European battlefleets contest control of the island trades in the 17th and 18th centuries. Desmond Nicholson, who came to the island to operate a boatyard after World War II, has led a remarkable historical renaissance based on the buildings that served the Royal Navy so long and so well, and offers a splendid historical guide to the Dockyard. A next step in is to survey the myriad wrecks scattered around the island, a task Nicholson is well embarked on with National Society Trustee Norman Brouwer at South Street Seaport Museum, Antigua Archaeological Society, PO Box 103, St. Johns John's, Antigua, WI.

AUSTRALIA

HMS Sirius Restoration has been formed to rebuild the full-rigged 18th century frigate replica *HMS Rose* as a replica of the frigate that accompanied the First Fleet to Australia in 1787-88. The ship will be moving to Norfolk, Virginia in July, for a thoroughgoing rebuilding aimed to have her in shape for 1986 Tall Ships events (including Operation Sail in New York Harbor, honoring the Statue of Liberty centennial), and then across to England to lead the First Fleet re-enactment of the 1787 voyage of the first settlers to Sydney, Australia—where she expects to arrive on Australia Day, January 26, 1988. Restoration, 710 South Harry St., Williamsbury VA 23185; c/o R.J. Tanner, Roach Tilley Grace & Co., 37 Bligh St., Sydney 2000, Australia.

PS

Queries

Reminiscences, photographs, comments on the work of the late **Howard I. Chapelle** are sought by JoAnn King, 127 C St. SE, Washington DC 20003; 202 546-0065.

Information on **Edward Collins**, founder of the 19th century Collins Line, is sought by Ann Jensen, 407 Merryman Rd., Annapolis MD 21401

A set of the sailing ship medals issued by **Franklin Mint** two years ago is sought by Peter Paul Martinek, PO Box 176, Young AZ 85554.

I am working on an anthology of stories concerning **German U-boat operations off the American coast** and in the Caribbean during World War II, and would like to hear from any merchantmen who could relate their experiences involving U-boat contacts during that period—or from people who served in the U-boats. Capt. James E. Wise, Jr., USN (ret.), 6118 Redwood Lane VA 22310.

Information on **scrimshaw canes**—photos, descriptions of their manufacture, stories about them—is wanted by Caroline Dike, of Cane Curiosa, c/o Mrs. de Coppet, 45 E. 9th St., New York NY 10003.

For a biography of the pioneer aviator **Admiral John H. Tower** (1885-1955), I would appreciate hearing from anyone with documents, letters or reminiscences. Clark G. Reynolds, Box 986, Mt. Pleasant SC 29464.

LOG CHIPS: Supplement No. 9 to this journal of recent maritime history has now been issued, including a list, "Iron Sailing Ships Launched in the UK, 1864," a full update on the *Rickmer Rickmers* of 1896, which returned to Hamburg, Germany, last year, and a continuation of the description of Falkland Islands ships, covering *Jhelum*, *Lady Elizabeth*, *Margaret*, *Snow Squall*, *William Shand*. This and prior supplements are available for \$2, or one may receive them regularly for \$5 payable National Maritime Historical Society, 132 Maple St., Croton-on-Hudson NY 10520 ☐

Waterfront renaissance continues in city

By JIM FLANNERY

Last summer, New York City restaurateur Michael O'Keefe loaded a barge with 200 tons of sand and opened a beach on the East River, next to his Water Club Restaurant.

O'Keefe landscaped the beach with black pines. Scantly clad patrons sunned under colorful beach umbrellas and drank daiquiris and pina colodas at a bamboo-and-thatched-roof bar.

Pina colodas and open beach in downtown Manhattan. It was an exciting experiment. O'Keefe said the beach was packed for the two weeks it was open. The Department of Ports and Terminals closed it down for want of a permit.

The undertaking says something about a new pizzazz along the New York City waterfront. O'Keefe is confident he'll have that permit and bronzed bodies sunning on his beach by summer.

"Snowballing," is the way Dara Asken, of the Department of Ports and Terminals, described developers' rush to get a piece of the new Gold Coast.

"A waterfront renaissance," said Peter Stanford, guru of New York's maritime revival. Stanford can remember a time in the mid-60s, when South Street was still a scruffy urban renewal project and New York Harbor was "disused and misused."

Stanford, the guiding hand behind South Street and now president of the National Maritime Historical Society, said without a doubt the city's waterfront renewal began as a cultural phenomenon in the 1960s to revive New York's maritime heritage.

The maritime museum and ship restorations at South Street drew people. People drew entrepreneurs, and eventually the House Company saw South Street's commercial potential as a \$360 million office-retail-museum complex.

South Street chic, the return of corporate businesses to the big city, and the flight of a large professional class of dwellers from the suburbs to downtown put pressure on real estate and made the Manhattan waterfront glamorous.

Developers headed toward the rivers, many of them building over the water on old piers that hadn't been used for years.

Stanford said the wise planners in city hall know a building boom can go bust, and are encouraging a mix of commercial, office and residential building to sustain the waterfront economy in years ahead.

Asken said the first priority is still job-creating development: Shipping as an industry is moribund and remains a poor prospect for job creation.

The Port Authority of New York and New Jersey in December took a rather bold step in announcing plans for a \$27 million fishport at the Erie Basin Terminal in Brooklyn, 2.5 miles south of the Brooklyn Bridge.

The fishport will process and distribute underutilized fish species (equis, hake and mackerel) caught by fleets working out of eastern Long Island. Those species now are sold mostly offshore to foreign processing ships. The fishport would create a new market for the catch and some 460 new

jobs in New York City.

The Port Authority also is moving ahead with plans for a two-state project in New York Harbor that includes a 370-ship marina, hotel, condominiums, conference center and office buildings at Hoboken, N.J., and a similar project with a much smaller marina on a 70-acre tract at Hunters Point in Queens, N.Y.

Mayor Edward I. Koch is still firmly behind a plan to base the battleship Iowa and a half dozen support ships off Stapleton on the north shore of Staten Island. The Navy is expected to build a \$100 million surface force base there to accommodate 3,600 Navy personnel and 300 to 400 civilians. Their ships are expected to be in port by 1987; the Navy presence would provide a considerable boost to the local economy.

Other major projects planned or now under way in New York Harbor include:

- On Staten Island, Bay Landing, a \$40-million project to turn three warehouses into cooperative apartments. Plans include a 600-slip marina (75 slips are now open) and public promenade. Key Land Development Corp. is the developer.

- At Sheepshead Bay in Brooklyn, plans have been drawn up to rebuild the 10 city-owned piers where Brooklyn's 25-boat party fishing fleet is docked. The project includes building some platforms over the bay for shops and restaurants. Developer is the city's Department of Transportation; the city plans to issue a request for proposals this spring.
- In Manhattan on the East

River between 16th and 23rd streets, a \$170-million project to build 700 residential units, a 200-slip marina and 160,000 square feet of commercial space on steel or concrete piles over the river. The project will eventually have 1,800 residential units. Developer is David Brody.

- At Manhattan's Pier 76, opposite the new Convention Center, the city wants a private developer to put in hotels and restaurants and possibly a marina or boat basin. The pier is now used by the city to store towed cars. The city expects to put out a request for proposals soon.

- Along the Hudson River, between 60th and 72nd streets, Lincoln West, a \$1-billion project that envisions 10,000 tenants, 19 buildings, 4,300 units (220 of them low-income), a public promenade and restored piers (including public park) on 76 acres that were formerly Penn Central Rail Yards.

- In Brooklyn at the Fulton Ferry Landing near O'Keefe's River Cafe, a 36-acre, \$350 million private development of a hotel, stores, residential units, restaurants, parking garage, theater-in-the-round and 100-slip marina.

Stanford envisions a revival of the Fulton Ferry between the landing and maybe South Street in Manhattan.

- South Street Seaport, a \$380 million development on the East River that includes a new market building with 60,000 square feet; Schermerhorn Row, a block of rehabilitated 19th-century warehouses with commercial, museum and residen-

tial space. Still planned is a three-story glass and steel commercial pavilion on a pier on the East River and a 34-story office building. The seaport officially opened in July.

The port's past major occupation, unloading ships from around the world, has not been entirely forgotten. The Port Authority is embarking on a \$20 million expansion of the Red Hook Marine Terminal in south Brooklyn.

The terminal is the last one in the city that continues to handle bulk cargo; it is being redesigned to handle containerized cargo.

Stanford said use of the harbor as a waterway has declined because of "a lot of social and technological reasons." Parts of the harbor are "still so good," Stanford said. "They've never been so deserted since Indian days."

He foresees new communities along the harbor's edges will create demand for water buses — pedestrian ferries that would connect the city by river again.

For the New Yorker, he said, traveling once more through the harbor will be balm for the spirit.

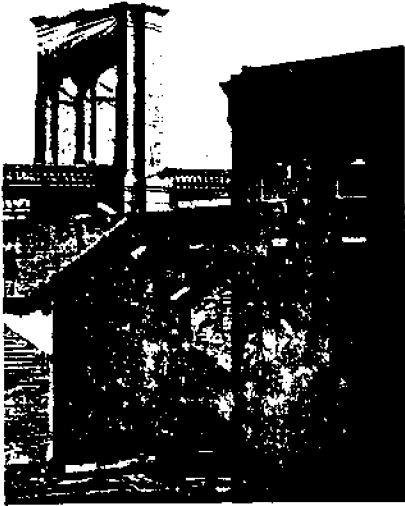
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Is South Street Seaport on the Right Tack?

BY PATRICIA LEIGH BROWN

PHOTOGRAPHS BY JEFF PERKELL





"It is time to admit that while this type of development may be good business, it should not be called good preservation. It is a mistake to represent a sophisticated twentieth-century commercial complex as compatible with the area's historic nineteenth century market, as the Seaport Museum had done. The present concept is more dependent on the spirit of modern retailing than on any older spirit of time or place."

(New York Times editorial, Jan. 1, 1981.)

"To suggest that food and specialty shops, restaurants, pedestrian spaces, canopies, and large numbers of people are incompatible with the preservation of the South Street Seaport is to misinterpret origins. All of these are elements of the old Seaport. South Street during its heyday was the most intensely commercial corner of New York City. It would surely be less appropriate to embalm the historic district in esthetic and economic formaldehyde, with period costumes and impeccably restored, untouched rooms."

(John Hightower, president, South Street Seaport Museum, letter to the New York Times, Jan. 30, 1981.)

New York City's historic waterfront faces dramatic change under a sweeping \$240-million development proposal

Beneath the Gothic haunches of the Brooklyn Bridge, the 150-year-old Fulton Fish Market comes to life in the blackness of early morning. Fish wholesalers, some of them fourth-generation market men, line their long display tables with the day's catch, these days hauled in by truck from ports up and down the East Coast. There are crates of mackerel, smelt and scrod and 500-pound hunks of swordfish looking as tough, gray and chunky as the men who sell them. This is the heart of Manhattan's South Street Seaport, the fabled "street of ships."

At dawn the restaurateurs and chefs begin arriving, searching for the clear eyes, pink gills and solid bodies that can make or break their reputations. Bale hooks flail high as the fishmongers swing selections up to waiting scales, slinging wisecracks as they go. "Whaddaya mean, 'take his head off?' I'm not a doctor."

At the New York City Landmarks Preservation Commission, they like to joke that when the South Street Sea-

In the heart of the South Street Seaport Historic District, crowd-pleasing Tall Ships and historic buildings nestle beneath Lower Manhattan's skyscrapers (left) and the majestic Brooklyn Bridge (top). Nearby, at the legendary Fulton Fish Market, a shipment is readied (above right).

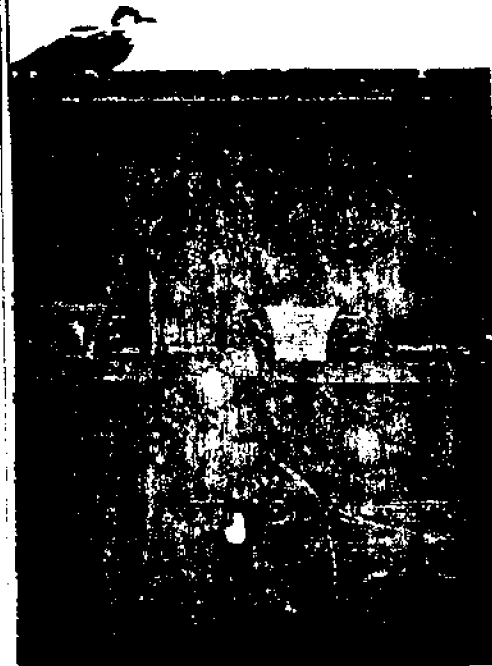


port Historic District was drawn, the boundaries were determined by the smell of fresh fish. But by the time that nine o'clock rolls around, and the well-heeled Wall Street crowd arrives in search of parking, all that remains of the old-world bustle is the scent

Tucked beneath the towers of the Financial District the seaport is the last remaining vestige of the old port

Nautical motif enlivens the 1885 Post House (below), an early fish store, on the corner of Beekman and Front streets in the historic district.

Museum President John Hightower (right in center) stands beside *Odin's Raven*, a replica of a thousand-year-old Viking ship, that was part of a recent museum exhibition.



of New York. After the fish market, the seaport is perhaps best known today as the home of the South Street Seaport Museum, with its collection of historic ships docked along the seaport's piers: the full-rigged ship *Waver-tree* (1885), the fishing schooner *Lettie G. Howard* (1893), the iron-hulled coastal cargo schooner *Pioneer* (1885), the lightship *Ambrose* (1908), which guarded the entrance to New York Harbor for half a century, and the giant four-masted bark *Peking* (1911).

It was on *Peking's* mammoth deck that men were washed overboard in the fury of North Sea gales. The seaport's connection to the water extends to the legendary Fulton Fish Market, where the tone of an entire week can be set by an event at sea. Recently, a

pall settled over the market with news that three Maine fishermen, one a 19-year-old boy, had drowned. It extends to the collection of old salts, schooner-men, Wall Street executives, artists, students, fish dealers—romantics all—who have come to both love and define the area over the years.

Since its founding in 1967 by some of those romantics, the museum has had a unique mission: to tell the story of New York City's famous port by preserving not only its old ships but also its historic buildings—buildings that the museum declared inviolable more than a dozen years ago.

As unofficial guardian of the 11-block area, the museum has invited the Rouse Company of Columbia, Md., to participate in a sweeping \$240-million seaport-area development effort that seems destined to be the most important waterfront revitalization project in the country.

Rouse's Seaport Marketplace Plan, as it is known, is part of a larger, long-range development plan that seeks to marry controversial new construction and Rouse's retailing know-how with expansion of the museum and the ongoing efforts to restore the seaport's vessels and 18th and 19th-century buildings.

The plan is the offspring of an unusual coalition consisting of the city, the state, the museum and Rouse, which worked such highly acclaimed wonders at Boston's Faneuil Hall Marketplace and Baltimore's Harborplace.

The goal is to blend commerce and culture without destroying the seaport's gritty charm. The fish market itself would be modernized, the historic countinghouses on Schermerhorn Row restored and portions of Fulton and Front streets turned into pedestrian walkways.

Under the Marketplace Plan, the museum, which leases the land from the city of New York, would sublease property to Rouse, thus deriving income for its operation and expansion. The state, and to a larger extent New York City, also will gain substantial revenue from the development, which enjoys the strong support of Mayor Edward Koch.

It is among the most ambitious plans to resuscitate New York's neglected waterfront, one that will radically alter this rather fragile historic district, and as such has attracted its share of criticism. But then, the marathon effort to preserve the seaport, first proposed in the mid-1960s, has been one of the most complex, controversial and protracted efforts in the history of American preservation.

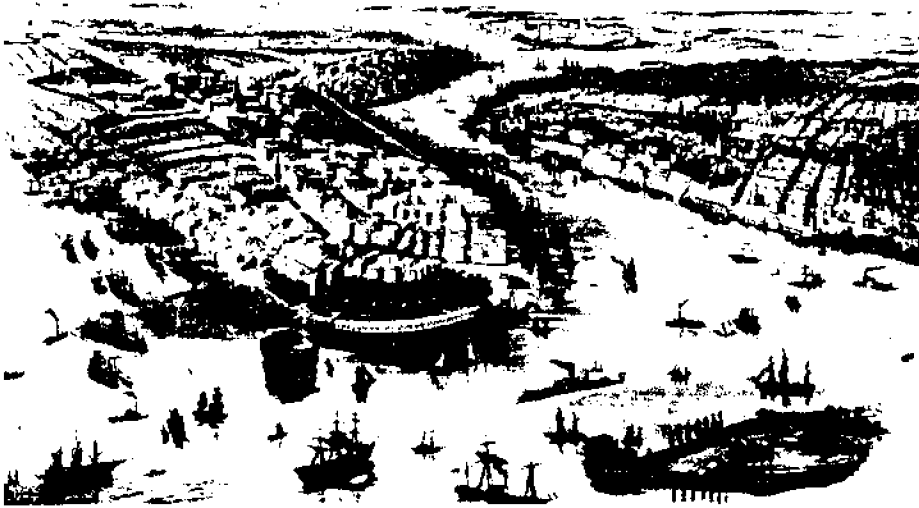
Mitchell Moss, an urban-waterfront specialist at New York University, believes that this latest plan for the seaport finally will provide Manhattan something it surprisingly lacks, a "living urban-historical experience with commercial life to give it vigor."

In addition, says Moss, the marriage of Rouse and the museum "can be a prototype for thoughtful multi-use urban waterfront projects throughout the country."

Such projects are a high priority of the National Trust, which has offered continuing advisory and technical assistance to the museum as well as grants totalling \$360,000 for restoration of the *Waver-tree*. As Harry Alendorfer, director of the Trust's maritime office, has noted in testimony before the New York City Planning Commission:

"Restoration projects, in addition to being historically accurate, must be alive and vibrant. We believe that South Street can be a living national monument of great significance to that part of our maritime heritage which made a major contribution to the nation's economic development. South Street is the whole picture of preservation—maritime and built-environment preservation tied together."

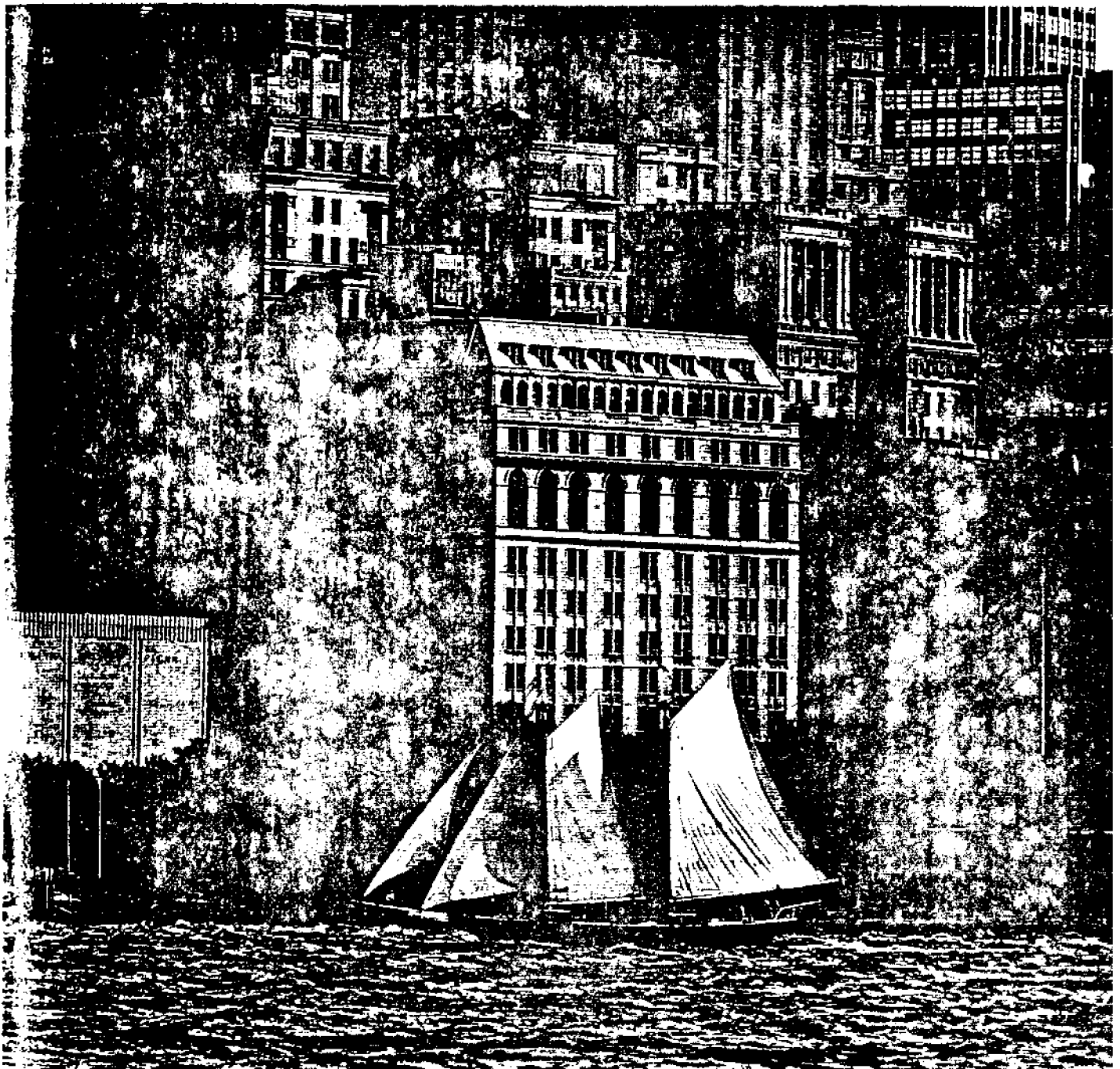
But some observers fear that development will steal the seaport's earthy vitality and sense of history, hopelessly "glitzing" it up with hanging plants and scented candles. Architectural critics have already noted that the delicate small-village configuration of the seaport contrasts with the blocky monumental structures of Faneuil Hall Marketplace and the all-new construc-



Museum of the City of New York

Pioneer sails past Battery Park (below), south of the seaport. The Seaport Marketplace Plan calls for Lower Manhattan's skyline to be joined by a \$93-million retail-office tower, to be built with development rights that were transferred from the historic district.

An 1852 lithograph (left) shows sail competing with steam in crowded New York Harbor. Major landfill efforts later answered the port's need for space. The Brooklyn Bridge came 31 years later.



This deteriorating 19th-century building with cast-iron facade (below) on Front Street, and others in the Schermerhorn Row block, will be restored into a mixture of residential and commercial space with facilities for museum exhibits. Since preservation work began in the seaport area, some of the original restoration techniques, such as cleaning by sandblasting, have become out-moded.

Cast-iron doorway ornament (right) decorates a 19th-century Water Street building.



tion at Harborplace. At Harborplace, some observers note with disdain, you can buy fruity yogurt drinks called Pink Panthers, not to mention expensive clothing in trendy boutiques. In short, they wonder whether in trying to save the historic area, the development project, with its giant commercial scale, will destroy it.

New York University historian Thomas Bender believes that what South Street represents is a sort of urban renewal in reverse. "We are picking up on historical values," he says, "and are turning them into justification for massive intervention in a way, in my opinion, that destroys history."

"One thing you'll miss in a large-scale new development is the variety and surprise found in old buildings—the funky sign, the blue door, the

funny sags, the unique qualities that come out in the building when you look beyond the dirt," mused architect Bob Meadows, who recently restored a handsome seaport landmark noted for its starfish tie rods and cockleshell cornices. "Those qualities don't have to be lost," he says, noting that Columbia University preservation students restoring the seaport's Jasper Ward House as the Center for Building Conservation retained a conspicuous floor sag.

Variety has been a hallmark of the seaport since its founding by the Dutch. Later came such men as Peter Schermerhorn (pronounced skimmerhorn), a shrewd 18th-century ship owner and chandler. In 1811 Schermerhorn filled in strategic underwater lots on what is now the old block that forms the centerpiece of today's sea-

port. There he built what could be considered the first Rouse-style palace of commerce.

The seaport was the provisioning place for a growing city. By the mid-19th century, the golden age of sail, the harbor was alive with activity. Barrels, sacks and hampers were piled high along the street with "produce of every clime." Gilded figureheads nestled under bowsprits and jibbooms vaulted overhead, "threatening the walls of warehouses with invasion."

It was the era of the Erie Canal (1825), the clipper ship and the burgeoning *China Trade*, when nimble barks loaded down with nutmeg from Surinam and Havana cigars, sometimes a million to a vessel, anchored along the East River wharves.

When the modern transatlantic steamers in need of deeper water arrived, the ships moved to the Hudson. Shipping merchants moved out of the old countinghouses as riverfront hotels and the nocturnal Fulton Fish Market businesses moved in, continuing the port's orientation toward the sea.

That spirit of the 19th-century waterfront survives behind the granite columns of the 154-year-old Baker Carver & Morrell ship chandlery that dispenses the modern incarnation of salt pork and tar—frozen steaks and synthetic caulking compound—to sailors 24 hours a day.

The spirit lives in ancient street names (Water, Fulton, Peck Slip) and in venerable seafood restaurants like Sweets and Sloppy Louie's.

The seaport's magnetism is a powerful force. Anthropologist Margaret Mead sent her classes to observe at the Fulton Fish Market. Novelist Herman Melville noted the phenomenon in *Moby Dick*: "... posted like silent sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries. ..."

Not even Wall Streeters are immune. At lunchtime young lawyers—corporate Huck Finns—roll up their pant legs and dangle their feet over the railings.

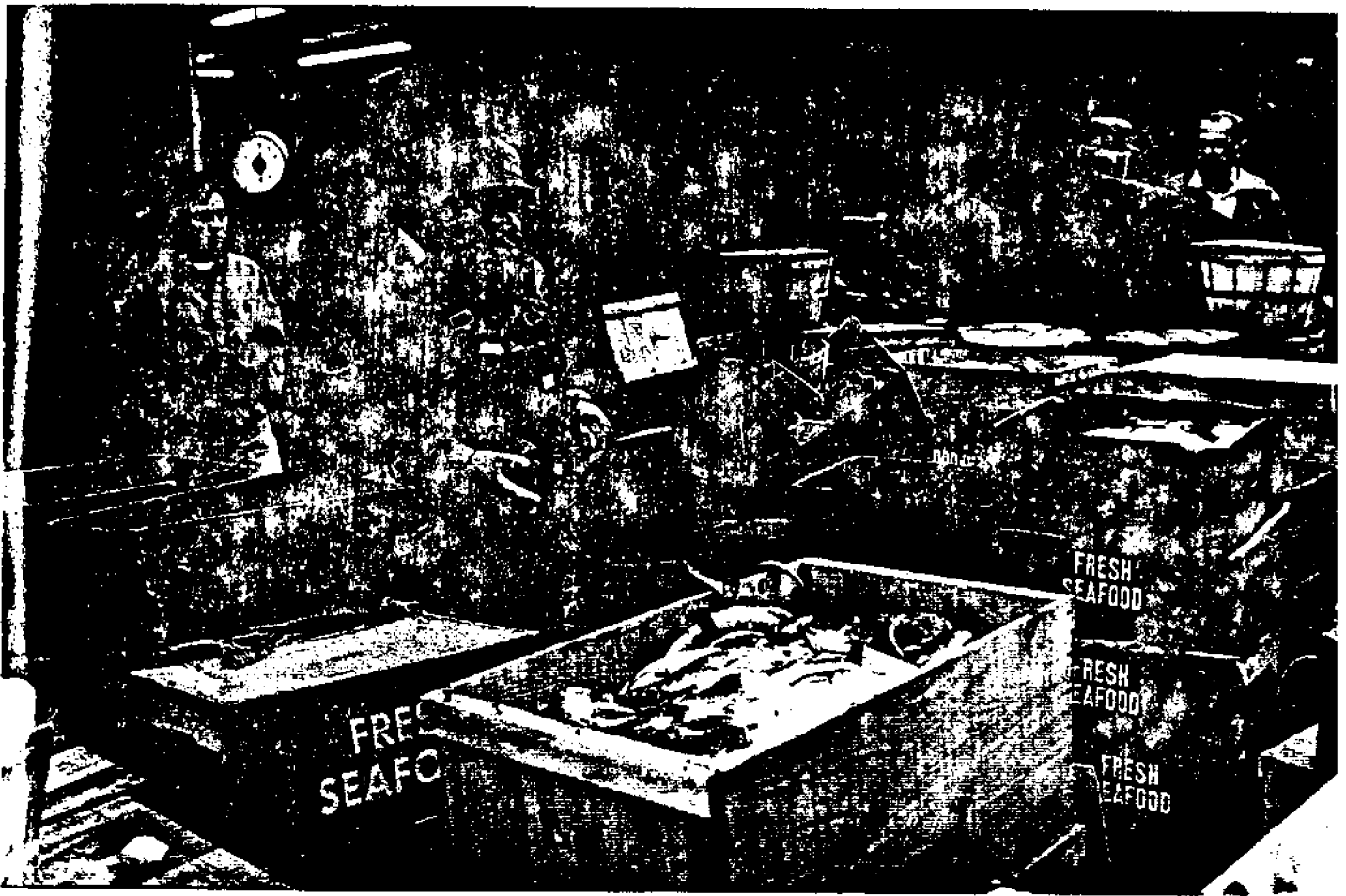
Their reveries focus on the incredible flotilla now moored at South Street's docks. Among the most popular with the visitors, the iron-hulled *Wavertree* is one of the last of the square-riggers, whose ocean voyages helped build Manhattan as a commerce capital. The ship was towed from Argentina, where it had been



Museum of the City of New York

Fish stalls at Fulton Fish Market (below) would be upgraded under the Seaport Marketplace Plan. But the market's earthy ambience, developers say, will be retained. The market is the busiest fish-distribution center in the nation, handling some 160 million pounds of fish annually.

The original Fulton Fish Market (1822), since razed, was a handsome, arcaded Georgian structure with repeated arches and an interior court (left).



used as a sand barge. On the way to complete restoration, it now boasts a new bowsprit, poopdeck and masts.

But most dramatically the spirit of the seaport lives in its singular collection of warehouses and counting-houses. The ages cling to these old structures like barnacles. Many would have been razed had it not been for a Manhattan advertising man named Peter Stanford. In 1967 Stanford, with

the support of shipping magnate Jakob Isbrandtsen, established the South Street Seaport Museum "out of a generalized affection for the old brick buildings and surviving taverns and maritime enterprises of the historic waterfront along South Street." The effort began in a rented fish stall, with a few marine paintings, a couple of ship models and a small group of ordinary citizens with a tall dream: "to

re-create in the heart of our city the old seaport of New York."

"South Street is unique," notes preservation consultant James Marston Fitch, who is advising the museum on restoration, "because it represents a handful of embattled citizens successfully turning the course of urban development, a course that everybody else took as absolutely ineluctable."

Children from Brooklyn's P.S. 21 fur a sail on a model of the *Peking's* royal yard. In addition to educational programs, the museum mounts several exhibitions in its Gallery each year and also holds regular lectures, workshops and classes and tours of the district's ships, streets, buildings and fish market.

Marlinespike and knife (right) are used by museum rigging crews to repair and restore the ships.



(arresting what the *Times* called the "speculators' sabotage of the public interest") it was purchased by the city and leased to the museum.

Many early seaport supporters believed that the fishy smells, peeling paint and old ships and buildings would say more about history than a thousand objects behind glass. The aim was to support the museum and preservation of the district through activities that would in themselves be educational: ship chandlers, iron forgers, rope shops and the like. Volunteerism, the traditional hallmark of the preservation movement, kept the mu-



The rescue was set in motion by the explosion, in the 1950s and 1960s, of Lower Manhattan real estate development. The boom that was to create the skyline we know today moved at a furious pace toward the island's edges. In the process scores of historic structures were obliterated. "If you had planned it," notes Benjamin Thompson, the architect of Faneuil Hall Marketplace and Harborplace,

"you couldn't have done a more careful job of forgetting what the older city really was."

The specter of big development running roughshod over Peter Benenmerhorn's countinghouses spurred preservationists to action.

After the Landmarks Preservation Commission in 1967 placed an emergency designation on seaport property that had been bought by developers

seum alive. The seaport became well-known for its pumpkin sales and folksong fests.

"There was an intangible quality, a kind of magic in the early days of South Street, when the vision was fresh," recalls National Trust trustee Joan K. Davidson, a former museum board member and president of the J. M. Kaplan Fund, which gave South Street its first grant. "It was so

genuinely democratic an effort. Financial-world employees and artists and fish-market men and students all rallied round, pitching in to do the physical labor on the old houses and the ships.

"I hope that that kind of high excitement can be sustained in the bright new Rouse world," adds Davidson, "but I rather doubt that it can."

The dream that so excited Davidson and others was the idea that the museum itself would develop the area, much in the way nonprofit preservation groups have done, such as the Pittsburgh History and Landmarks Foundation, developer of Station Square. But the area remained "economically embalmed," as museum President John Hightower puts it, despite its great potential. Many observers now think that a stronger administrative hand at the outset would have prevented the need today for the "big-bang" development approach offered by the Rouse Company.

"We felt frustrated by the slow pace and by the bruises of constant rejection," explains Hightower, who took over as museum president in 1977. He cites the presence of the fish market, the area's general dereliction, the traditionally 9-to-5 world of Lower Manhattan, and the city's fiscal crisis as deterrents to their efforts.

In this climate was born the museum's salvation, the Seaport Marketplace Plan, the largest economic-development project to be undertaken by the city of New York in at least a decade and one of the most far-reaching plans ever proposed within a historic district.

"The opportunity to work with a single developer with Rouse's track record and level of taste and distinction was compelling," says Hightower, who also notes that the activities of a single developer will be easier to monitor than a lot of individual entrepreneurs.

The museum's invitation five years ago to the Rouse Company to look at the seaport led to more than a year of feasibility studies, followed by lengthy negotiations among Rouse, the museum, the city and the state. Finally, in November 1980 the city's Board of Estimate voted unanimously to approve the seaport package. Late last year a major hurdle was cleared when HUD approved a \$21-million Urban Development Action Grant (UDAG) for the seaport.



Willsey DuBois works as a volunteer craftsman (left) at the museum's Model Shop, which sells ship models and kits and provides museum-quality restorations. Several other shops operated by the museum help to support its cultural programs, including the Book and Chart Store, the Children's Store (nautical toys), the Visitors Center (maritime-related mementoes) and Bowne & Co. Stationers. In addition, the museum publishes *Seaport* magazine.

Though the development of suburban America is still Rouse's mainstay—its empire of 54 enclosed shopping malls stretches across the country and into Canada—the firm's urban projects have been so successful that Rouse President Mathias DeVito now calls them "the future of our company." More than half the projects currently on Rouse's drawing boards, in fact, are in urban areas.

Today Faneuil Hall attracts 10 million visitors a year, roughly as many as Disneyland. Given New York City's 500,000 office workers, 7.4 million residents and the two million tourists who annually visit Lower Manhattan, there is little doubt that the museum will get the critical mass of visitors that it needs to survive. In its current, largely undeveloped state the museum still attracts around a million people a year.

What Rouse and the museum have in mind is a "festival marketplace" setting not, they argue, unlike the original 19th-century seaport marketplace. The plan does not call for the relocation of the Fulton Fish Market to the Bronx, which was proposed in the mid-1970s and which encountered tremendous resistance. But concern remains about pressure a high-powered retail marketplace may put on the wholesale fish market. Largest fish-distribution center in the country, Fulton Fish Market and its 70-odd businesses handle some 160 million pounds of fish annually.

"If the Rouse Company gets it right, we'd like to see a marketplace that really functions as a marketplace, with a certain amount of clamor," says Hightower. "The trick is, how to keep it clean and attractive, but not without the soul. That's possible."

But urban planner Ann Satterth-

waite of Washington, D.C., sees "a terrific conflict brewing. Rouse projects survive on order and neatness, and fish markets just don't run that way."

The Marketplace Plan focuses on a mix of retailing and museum space along the four prominent blocks off Fulton Street leading down to the water. In addition to the restoration on Schermerhorn Row, major new construction in the area will include a 111,000-square-foot, two-story glass pier pavilion in the East River (to contain shops, cafes, porches and terraces), a glass-walled waterside restaurant, a four-story glass and steel museum building and a new three-story brick and glass market on the site of the original Fulton Market.

Another major aspect of the development plan involves construction of a \$93-million office-retail tower at the western edge of the seaport, outside the city's historic district. It was the innovative banking of unused development (air) rights for future use on other sites—made possible by the early commitment of the financial community to historic preservation in the area—that saved Schermerhorn Row.

The presence of retail outlets in the historic complex doesn't bother preservation consultant Fitch. "Old man Schermerhorn was a developer. He had monumental ambitions—a palatial place in mind. Why, the Rouse Company isn't that much different from Peter Schermerhorn, it's just bigger and more powerful!"

For its part, the Rouse Company plans to comb the seaport and the city to develop the proper mix and spirit for the marketplace. To be successful, the project must "reflect the spirit of the place both in terms of its architecture and its merchandising," says De-

A crewman on the *Pioneer* goes aloft against the backdrop of the soaring World Trade Center (right). The iron-hulled coastal cargo schooner is used for public sailing and as part of the Pioneer Marine School, a CETA-funded marine-trade training program.

Vito. "There's an awful lot of reverence in New York City for those old buildings, and we share it."

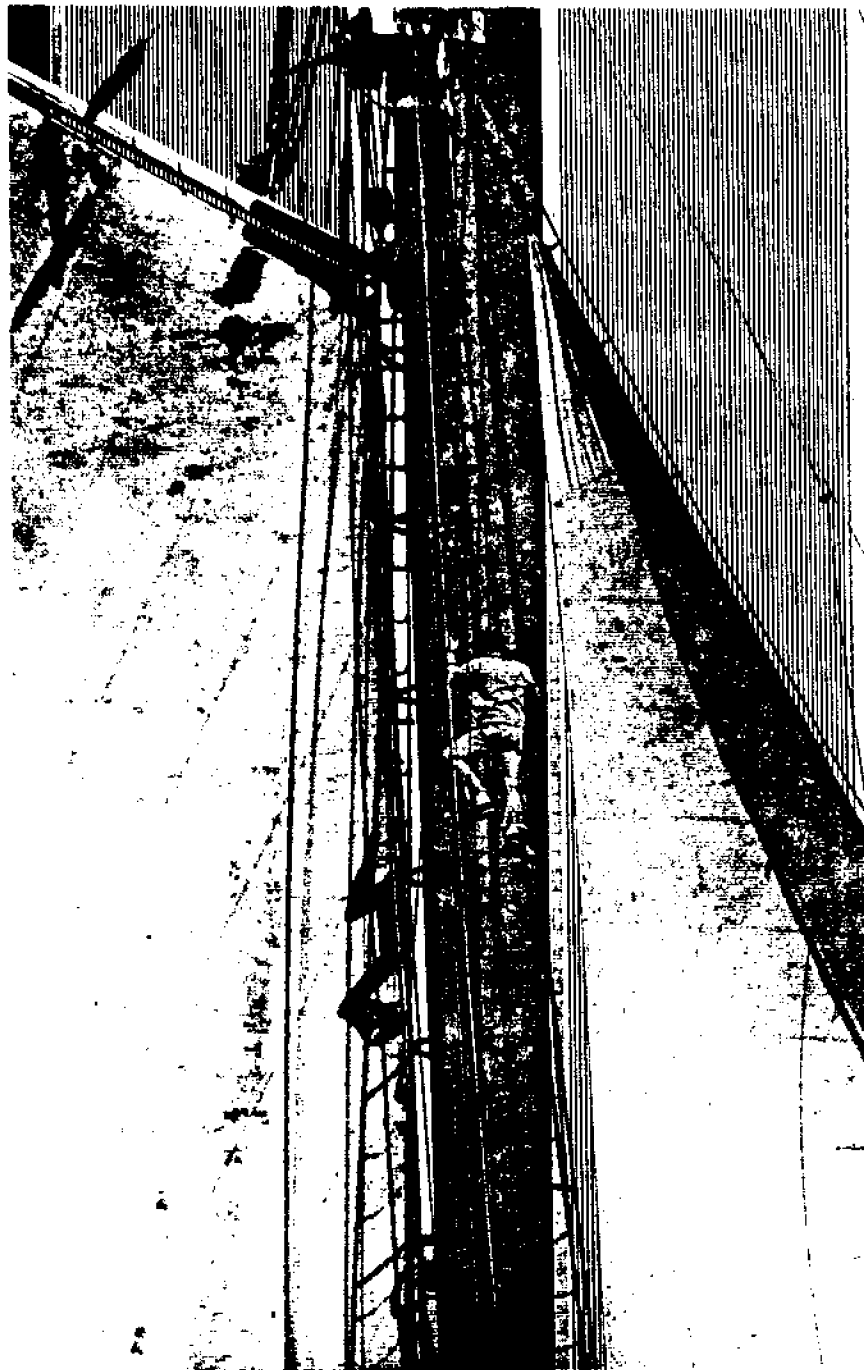
Incorporated into the modern marketplace are two long-standing preservation works-in-progress on the block of warehouses now occupied mostly by the museum and the Schermerhorn Row block (30 historic structures in all). Facades on all 18th and 19th-century buildings in these two blocks will be restored.

Architect Jan Hird Pokorny is continuing New York State's seven-year-old preservation work on Schermerhorn Row. He plans to include the reconstruction of a mercantile facade within the block as "a museum piece to show the difference between restoration and reconstruction." The overall unity of Schermerhorn Row will be reinforced by a new slate roof, restored cornices and the rebuilding of the Row's most prominent feature, its beautiful chimneys.

Margot Wellington, executive director of Manhattan's influential Municipal Art Society, believes that the marketplace can reconnect New Yorkers not only to their historic waterfront but also to another vanishing aspect of the city's heritage, its once-plentiful wholesale marketplaces. "New York needs 10 markets!"

Wellington worries about the presence of any big developer down at the seaport. But Rouse has garnered the society's conditional support. "Rouse makes a point of balancing uses. They're able to go out and get what's missing in a project. They're comfortable in encouraging local entrepreneurs. And they have the credibility to put the package together."

The plan is still very much in its conceptual state, and questions about details—density, parking, fish market



loading territories—remain to be wrestled with. In fact, Kent Barwick, chairman of the New York City Landmarks Preservation Commission, says the commission cannot grant a certificate of appropriateness, its official go-ahead, until it receives more plans and specifications from the Rouse Company, data the commission has requested and has not yet received.

In the face of this lack of information, the list of concerns expressed by the city's large and vocal preservation community remains long:

- Use of too much glass, a material

many believe is alien to the warm brick. "It's going to be the world's biggest museum gift shop," says one critic.

- Loss of historic building lines and the proposed removal of the curbs from cobble streets to create level pedestrian walkways.

- Limited access to seaport amenities, including noncommercial access to the piers as well as unobstructed views of the waterfront and Brooklyn Bridge. Such concerns have already prompted changes in Rouse's original designs.

● Construction of high rises that will overshadow the area and destroy its airy character.

Formal public debate about the seaport plan is now virtually over, except for the Landmarks Commission hearings, and development of the marketplace is generally regarded as a fait accompli, barring such problems as the loss of funding.

But informal ruminations continue, as the area begins to change. Already real estate values have tripled since Rouse's involvement. It is expected that seaport loft spaces will attract spillovers from nearby SoHo and TriBeCa, areas that have become gentrified and expensive.

Indeed, part of the city's original intent in revitalizing the seaport stemmed from the notion that it could help transform Lower Manhattan into a 24-hour community. That much-heralded transformation is already happening. Recently, the first major hotel built south of Canal Street since 1836 opened at the World Trade Center. And during the past year or so, nearly 2,000 apartments and living lofts have been created in Lower Manhattan's existing buildings, using the city's J-51 tax-abatement plan.

The Baker Carver & Morrell ship chandlery has decided to leave its landmark Greek Revival building. Developer Daniel Garrety plans to convert the old chandlery into high-price offices or apartments. And Meyer's Men's Hotel, another holdover from the 19th century, probably will leave too, taking with it the Paris Bar, a dingy waterfront hangout with a flamboyant Victorian walnut bar.

The seaport plan is essentially a compromise. It attempts to walk a tightrope between retail and wholesale, old and new, short and tall; between preservation and development, commerce and culture; between the realities of big-city planning and the idealism of the original seaport dream. It reflects the widespread acceptance of the preservation ethic, characterized by economic pragmatism, that has been the hallmark of the movement's coming of age in recent years.

The retail marketplace can serve as a powerful preservation tool; it has already given the museum the economic shot-in-the-arm necessary to ensure its survival. And the active presence of the museum, a private, nonprofit cultural institution, should ensure a "festival marketplace" setting different

from Faneuil Hall Marketplace or Harborplace.

A bit of Faneuil Hall glitter wouldn't faze Frank Wilkisson, Jr., who runs the oldest fish house in Fulton Market. He's not worried about the fish market's survival. "People gotta eat," he shrugs, "so there will always be a fish business." Wilkisson has been to Faneuil Hall Marketplace and likes it precisely for its variety and surprises. "I would rather see this neighborhood flowering like Boston than deserted," he says. As for the glitter, he's philosophical. "It's like the tight jeans," he says. "You can't fight 'em. It's the style."

"You can't keep the 19th century without paying for it in the 20th," notes the Municipal Art Society's Margo Wellington. "Of course there's a conflict in such an intrusive use of a historic district. South Street is really a mood piece, not a preservation project. But," she adds, "this is New York."

Another respected New York City preservationist, who prefers not to be named, agrees that South Street reflects "the reality of preservation economics today," but argues that "this won't be a historic district anymore. The old buildings will be obliterated by glamour and glitter, and the area will lose its cohesiveness."

Long after the seaport's piers give way to a glass pavilion, and after new jobs fill the old port with people again, it is likely that unsettling questions concerning the nature of historic preservation will remain.

Many people have simply gotten used to the idea of the seaport being an area that never developed, so that the changes brought on by the Rouse project have startled and saddened them.

"Every now and then, seeking to rid my mind of death and doom, I get up early and go down to the Fulton Fish Market," the *New Yorker's* Joseph Mitchell once wrote. "The smoky riverbank dawn, the racket the fishmongers make, the seaweedy smell, and the sight of this plentifulness always give me a feeling of well-being, and sometimes they elate me."

Mitchell is one of those long-time seaport habitués who would prefer to see the seaport untouched by large-scale development, its ghosts preserved in the decrepitude. "In Victorian England they built ruins," Mitchell says. "We have them right here."

Visitors soak up sun beside the bark *Peking* (below). Among the concerns voiced about the seaport development project are continued non-commercial access to the seaport's piers and maintenance of unobstructed views of the Brooklyn Bridge. Such concerns have already prompted changes in the Rouse Company's original designs.



The Rouse Company will undoubtedly bring all of the color and commerce it promises. But as curator of the area, the museum will ultimately be the force that must weave into the seaport the historical connection that has given to many generations a sense of belonging. Because it was that very sense of place that made South Street Seaport worth preserving. HP

Patricia Leigh Brown is a free-lance writer in New York City who frequently writes about preservation issues. Jeff Perrell is a free-lance photographer in New York.

“The Ship Is Now Real and Beautiful”

A report on what transpired between the return of the bark Elissa to Galveston as a hulk in July 1979, and her sailing out rigged through to the royals in September 1982

by Walter P. Rybka
Restoration Director

Mr. Rybka has reported in an earlier Sea History the first stage in the restoration of the Elissa, Alexander Hall's delicate-lined bark of 1877—the two-year effort beginning July 1977 in Piraeus harbor (SH 15: 16-21). Preceding that, there had been the long, always-threatened struggle to save the ship, since she had been spotted in the Mediterranean in 1961 by Peter Throckmorton.

The welcome to Galveston in 1979 was quite an occasion, and all who followed the Elissa felt the tide had at last turned for her. She had been granted \$500,000 from the Maritime Heritage Fund, a grant partly matched by \$250,000 from the Moody Foundation of Galveston, and was in striking distance of the \$1 million estimated cost of completing the restoration. But...the Federal grant was to be paid as 50 percent of cash actually laid out, the Moody grant was initially made dependent upon achieving the whole budget. "None of the money was immediately accessible," Rybka noted, "and the ship was roughly \$300,000 in debt from loans taken out to get her back from Greece." The lenders, he notes, were "understandably tense."

None of the work done in Greece was very visible and the ship still looked like an old rust bucket. The general opinion was that the donors had been severely taken advantage of and made to look foolish. There was no one to work on large scale fundraising. The Historical Foundation staff was stretched thin to cover ongoing building restorations and the *Elissa* committee members were volunteers with little experience in fundraising. The ship staff consisted solely of myself and I was swamped between arranging for berthing (another strange epic), researching the ship's appearance, writing specs for further steel renewals, and obtaining bids for the work. When the bids came back it was obvious that our budget had again been underestimated. It took several months for the full extent of the disaster to be appreciated.

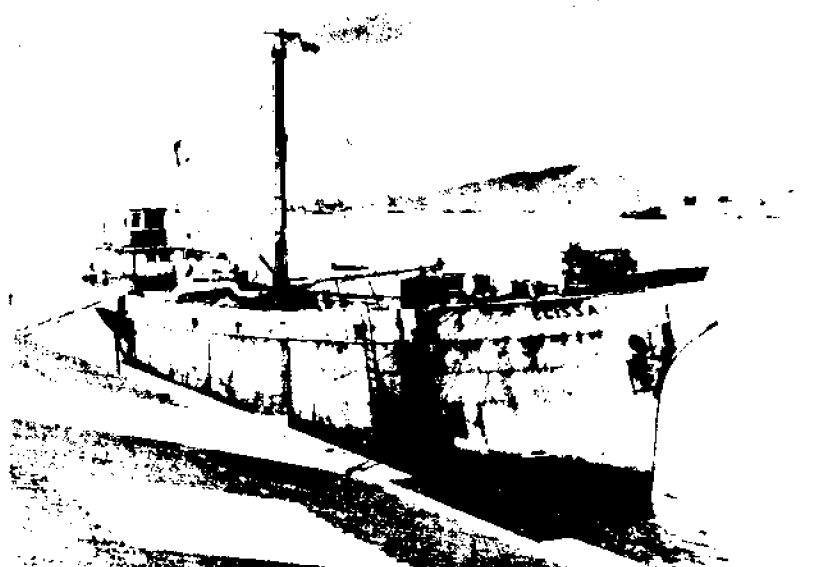
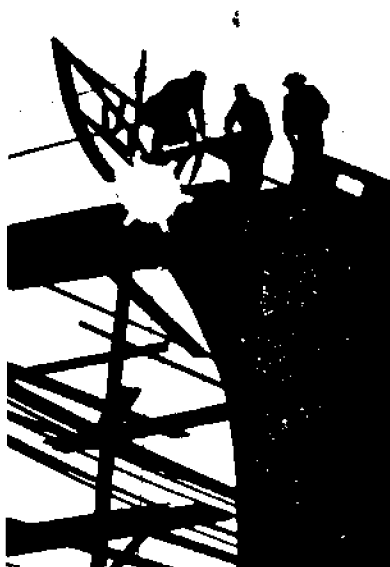
Much more was at stake than the ship. By the end of 1979 the Galveston Historical Foundation, with a very small dedicated staff under the leadership of Peter Brink, had been working for nearly a decade saving one building after another. The Strand, formerly the commercial center, was being revitalized. Ashton

Villa, a pre-Civil War mansion, had been restored and opened as a museum. The Hendley building was being restored as a permanent home for the Foundation. Slow, steady, hard work had added up over the years to an impressive string of solid successes. The idea of restoring a ship was complementary, but not essential, to the Foundation's overall goals. Yet the *Elissa* project had created a monster which was now about to devour the parent organization with indebtedness and lost credibility. Someone was desperately needed to work full time on the money problem.

The Historical Foundation in all its projects and particularly with the *Elissa*, had always relied very heavily on volunteer support. The idea of hiring someone to concentrate on fundraising represented a fundamental change in policy and was accepted only with difficulty, but accepted it was.

The person who fit our needs and was available was David Brink, formerly Director of the Pioneer Marine School and Waterfront Director at South Street Seaport Museum. Through the winter of 1979-80 David made several trips to

The noble Alexander Hall box of 1877 is reborn in a Perama shipyard; and at right, the ship lies at Gibraltar through the winter of 1978-9, awaiting tow to Galveston. Photos Doug Manger, Michael Creamer.



Don Birkholz, Jr., second from left in white hat, inspects work with Todd's foreman, also in white hat. Society member Birkholz was a volunteer who lasted through the 18-month "Greek Campaign," subsequently taking charge of steelwork on the ship.

Galveston as a consultant to evaluate the project. He promptly decided he needed help and called in Michael Cochrane, a former business associate with a background in production planning. The honest assessment was that the project was already dead and should be written off. Peter Brink and the board of the Historical Foundation replied that this was not an acceptable option, they were too far along and the only solution was to keep on going until they reached the other side.

In April of 1980 David agreed to come on full time as overall Project Director, to redefine and reorganize the project. The first step was to reevaluate the original goal of having *Elissa* be a fully operational, ocean-going sail training ship as well as a museum. This idea had been predicated on coming home from Greece in a Lloyd's classed motor vessel. It was also understood that something would have to be done about compliance with United States Coast Guard regulations.

The process of working with the Coast Guard to write new regulations or reinterpret existing ones would in all likelihood take years with no assurance of approval in the end. Furthermore the cost of rebuilding the ship as an auxiliary with water-tight subdivision would push the budget beyond realistic limits. Thirdly, it was beyond the purview of the Historical Foundation to attempt to run a shipping company and get into the sail training business.

At the same time the goal of sailing the ship could not be entirely dropped. Nearly a million dollars had been spent in getting the ship from Greece and three quarters of a million more had been raised on the promise that this ship would sail. The entire sweat equity in the ship was for a vessel that sailed, not a stationary museum, and a lot more sweat was going to be needed.

The decision was made to restore *Elissa* as authentically as possible to her original condition for the purpose of being a museum and with the capability of being sailed on a limited basis, meaning day sails for which the *Star of India* had set a precedent. This appeared to be attainable and supportable.

The second step was to come up with a new budget, and this was the last chance so it had to be good. I had once written to John Yuncken, the manager of the *Polly Woodside* restoration in Australia, for advice in estimating and he told me to "figure the most you possibly think it can cost with everything going wrong, multiply by four, and at once begin preparing your excuses to your committee." Too high a number would scare away support and too low a figure would be fatal to credibility if we fell short again. The pressure for an answer

was immediate and intense so the only option was to sit down with Brink and Cochrane and in two weeks of round-the-clock work try again to estimate everything needed and all the contingencies. We thought that we might just squeeze the ship in under \$2,000,000 in additional funds if nothing went wrong. Since a lot always does, a half-million was thrown on top for a contingency fund.

"Now, \$1 million later, the ship looked terrible...."

The expenses to date had totalled nearly one million (including the \$250,000 Moody Grant which they had permitted to be spent on immediate operations). The \$500,000 Federal Grant was unspent. Therefore the total project cost would be \$3.5 million; \$1 million spent which included the indebtedness, \$2.5 to be spent which included debt retirement, of which \$.5 had been raised. In this light the project looked nearly half finished and credit could be claimed for the good work done so far. (Eventually the cost of building a berth for the ship, producing a film, and cost overruns on the construction pushed the total up to about \$4 million but these developments occurred later.)

We now had what looked like an attainable goal and a credible budget. The third step was to come up with a workable plan. The most vital parameter was time and the dominant considerations were political. The project had been ongoing for six years. The first option money had been put down in 1974, at which time it was hoped to sail back during the bicentennial for somewhere around \$250,000. Now, \$1,000,000 later, the ship had been in Galveston for nearly a year with no additional work done, looked terrible, and was still not open to the public. Most of the initial supporters were disillusioned, exhausted, or both.

If the project was going to be salvaged, some highly visible progress was needed soon, and the completion targeted within a time frame acceptable to supporters. A one year plan was out of the question. With no staff, facilities, or even plans of the ship, a mock Hollywood job would be sure to result. I decided three years would be the best timetable to allow for proper research, proper design work, lead times on hard-to-get material, and methodical, quality workmanship, done step by step. This was also unacceptable because stretching out the project meant carrying the administrative overhead longer and giving inflation more time to increase, both of which would invalidate our budget. But



the biggest reason was that after six years no one wanted to hear that it would still take half again as long to finish the ship. Therefore we decided to finish the ship in two years, by July 1982. Furthermore a pledge was made that by the end of the first year the major steel renewals would be completed, the decks laid, and the masts stepped.

It was recognized that to raise \$2 million in two years was going to require development counsel, and the firm of Richard Dini & Associates of Houston was engaged. Also essential was a heavyweight development committee, which came into being under the leadership of GHF board member H.L. Trentham, a Galveston-Houston businessman. It was also recognized that a large cash transfusion was necessary immediately or the project would still die before any matching grants could be utilized. The Moody Foundation had been the project's biggest supporter to date and the largest contributor to historic preservation in Galveston. The situation was explained to them very candidly by Peter and David Brink and a request submitted for \$750,000 which was miraculously granted. This was a challenge grant but it was agreed that the first \$450,000 could be drawn down before the grant was fully matched.

This grant saved the project by permitting debts to be paid and work to resume on the ship which in turn generated receipts to submit for reimbursement through the Federal grant. This gave the project a smooth cash flow for enough months to permit organizing the development effort to raise the rest of the money. The resulting campaign, "A Tall Ship for Texas," broadened the concept past being a local restoration. In the end about half of the funds came from Houston sources and marked the first large scale cooperative project between the two cities.

We were now off and running! The questions of where and how were another problem entirely. There was no infrastructure of an existing maritime museum or shipyard. There were no drawings or specifications completed. None of us had ever built a ship before, and "us" consisted of a half dozen people.

David Brink was Project Director with overall executive control; Michael Cochran became the Project Administrator, keeping track of all the paper and monitoring adherence to plan and budget; I remained the Restoration Director, responsible for the design and engineering, purchasing and work orders necessary to build a bark, as well as overseeing actual restoration work. The three of us functioned as a management team and no one of us could have done his job without the active support of the others. Also aboard at this time were Don Birkholz, Jr. and Steve Hyman. Don had been the most enduring volunteer in Greece and was now to become that most enduring on-site supervisor of steelwork, coatings, equipment installation,

"There is something about these ships which is proven time and time again: there is more to them than at first meets the eye."

etc. Steve, a traditional ship's rigger formerly with the San Francisco Maritime Museum, had come aboard in January 1980 and became our chief rigger. Add a secretary and a draftsman and it was a start.

We had to begin with basics like building offices on the unrestored third floor of the Foundation's headquarters and building a road through a field of man-high jungle to reach the bulkhead, provided by the Duval Sulphur Co., to which the ship was moored, after sinking the deadmen to moor her to. Through the summer of 1980 laborers were hired to scrap out the rotten decks and burn out defective material in beams and stringers. A contractor was engaged to renew the poop and accommodation deck beams and stringers while the removals continued on the main deck. In the fall two months were spent in Todd's Galveston yard getting new deck beams, hold pillars, stringers, hatch coamings and bulwarks. These renewals turned out to be surprisingly difficult because *Elissa* has so much more shape than most of today's fitters are accustomed to. Over the winter we hired men to sandblast and paint the entire interior shell and by February 1981 were ready to begin laying decks.

Our chief carpenter was Ed Claxton, a local cabinet and instrument maker who had been a volunteer in Greece, and was

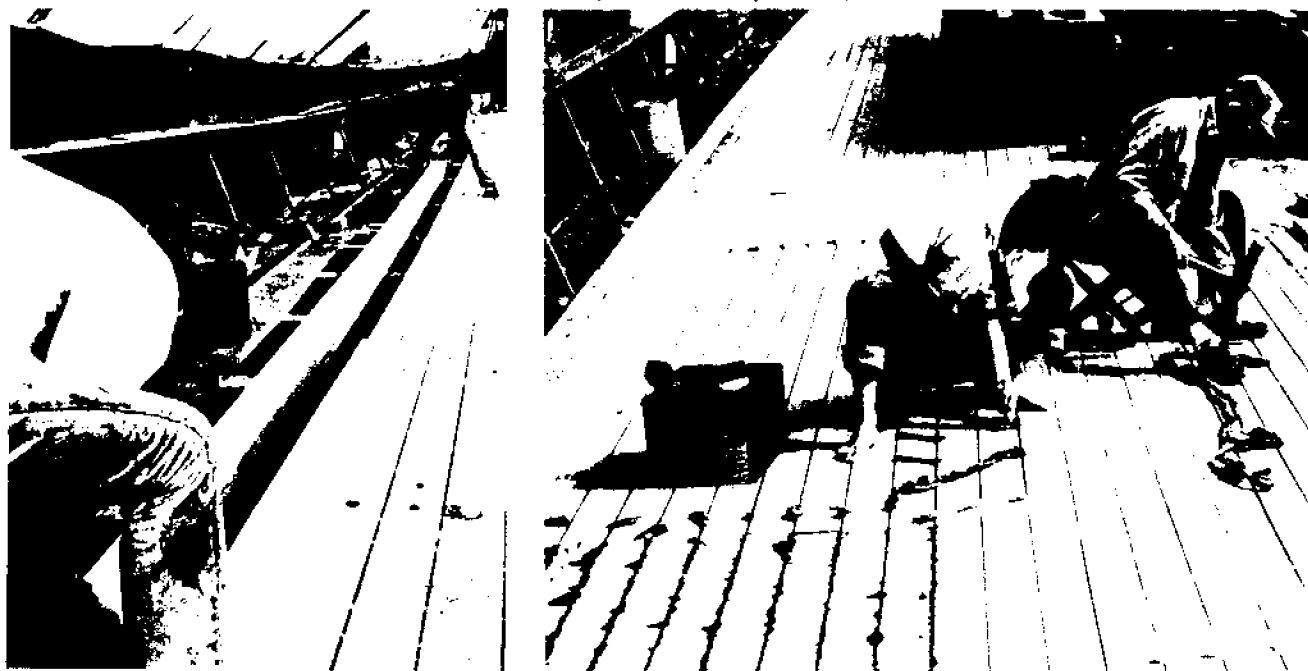
now about to do the finest joinerwork I had ever seen. I had been involved in a few deck repair jobs but had never laid one. So we started with the accommodation deck under the poop since it was not a weather deck and seemed a good place to make any mistakes. It took a little time to work out the most efficient procedure, but then the main deck went down well and quickly. This was actually one of the simpler parts of the restoration, but we had to approach each job cautiously, with awareness of our own inexperience.

We started this second phase of the restoration, phase one being Greece, with the idea that we could not afford to build a shipyard to build one ship and furthermore we were a bunch of amateurs which is why the project had dragged on for so long and from here on in anything which could be done by outside contractors had better be done that way. Through painful experience we eventually reversed our position.

The carpentry and making up the standing rigging we recognized would have to be done in house. Steve set up a rigging loft in an old warehouse and began training a crew of local help to fabricate the miles of wire needed. He was eventually joined by riggers from other parts of the country. Materials were ordered from all over the world, teak from Burma, marline from Denmark, oakum from Norway, brass fittings from England.

Turning out the drawings was a more complicated affair than we had ever guessed. We had very limited original data; a midship section which gave hull scantlings, and the rail configuration, the first Lloyd's survey report which gave

With deck steelwork completed at Todd Shipyard, laying the decks begins in February 1981. Cotton and oakum are pounded home, making the deck a strong stressed skin; tar is then poured into seams for watertightness



"Our people looked at the ship as an artistic expression, an opportunity to create something lasting and worthwhile."

thing lasting and worthwhile. One of the most powerful lessons the ship teaches is that it is important for things to be beautiful. A ship that is beautiful inspires her people to take good care of her, she brings out their best.

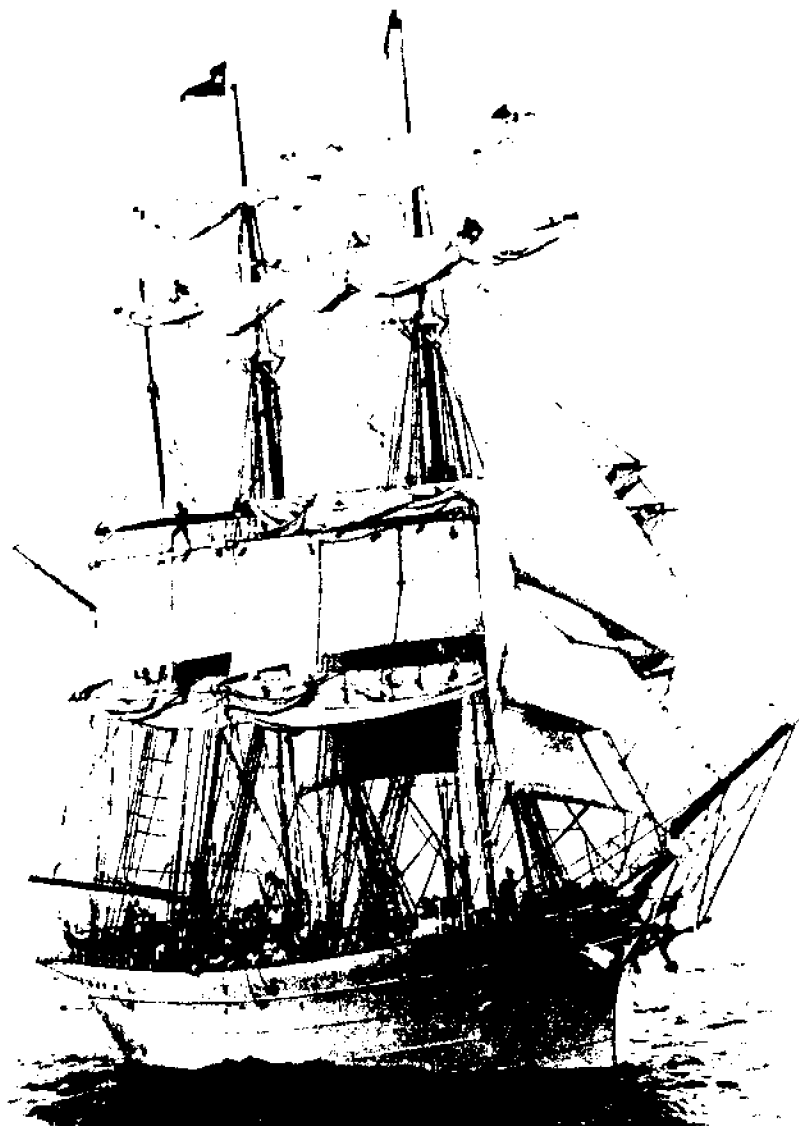
Another lesson the ship teaches is the importance of concerted effort, of people pulling in unison. Again and again the work proved longer and more complicated and called for more people to share the load. The worst problems we had to solve were not technical, they were psychological. Personal conflicts of large egos put a lot of wear and tear on the participants but the reason the effort succeeded was that the love of the ship was a common thread kept uppermost by all.

The ship has a special feeling about her because she is the repository of so many people's honest best efforts. The spirit of the ship is a part of everyone's soul who has cared for her and in turn drawn strength from her.

This last was unlooked for at first but in the end proved very real. While our crowd felt drained and too exhausted to celebrate when it was all over, the fact is that everyone grew from the experience. Everyone of us had had to shoulder greater responsibilities than we had ever done before.

The value of the ship is in the quiet satisfaction she gives back to those who appreciate and serve her. The reason that sailing vessels call forth this response is that under sail life's extraneous layers become so many transparencies held up to the light to reveal only the hard edges of what is solid and basic.

After our opening the crew size had to be reduced to a maintenance level and at a farewell dinner I took the opportunity to tell our crew that through having had the chance to work with them for two years they had made me feel an immensely wealthy man. I also told them that having built the ship they were far better off than if they owned her, for if they owned her they might someday be forced to sell her, but having put so much of themselves into building her they will always own her, and be owned by her. ♣



Flissa makes sail, a vision of grace— and to the ship's people aloft on those yards, an impossible dream made real. Photo Carol Hill.



The restored ship comes out of a long, hard effort begun five years earlier in Piraeus. Here the author (at left) and volunteer Eli Kuslanski look at construction details around the rudderpost, in Greece, 1977. Photo Doug Manger.

Elissa: *What's It All About?*

The Ship and Her People

Continuing a discussion begun the night before, Fewtrell and I lounge by the main hatch in the shadow of the great-bellied foresail. "Common sense and courtesy, that's what it's about," says Richard. David Canright, who has happened by, puts in: "That's what you learn, all right. People who are ragingly antisocial ashore behave at sea in a way that's almost *courtesy*." He goes on to explain how there is a place for everything and everybody—and how everyone works to see that things stay that way. Things have to work, and they have to fit, at sea.

Technology is eroding the old culture: where men lived together for months on end, utterly dependent upon each other to make the ship go—dependent upon each other indeed at many moments for personal survival—voyaging today depends more on great engines and electronic calculations and controls than on the hard-learned sailorly wisdom of hand and eye. But a voyage is still a voyage, there is still the midnight mystery and vastness of the sea and awe and terror when the ship encounters it aroused, and men still hang on like St. Paul in his famous voyage and pray for the coming of the day.

"Besides, seamen remember," I suggest. "In my job I rub elbows with mariners quite a bit and I think they tend to be story tellers. I tell them I've crossed the ocean under sail, they want to hear about it. God, they love a good yarn, and a lot of talk and thinking has to be about remembering things in off moments. There's a strong continuity in it." Fewtrell points out that there *has* to be—you don't do a lot of innovating at sea or you end up on your backside in a hurry. "It's a conservative element, the sea is."

I tell him this fits in with some revisionist history going on right now: we are no longer so critical as we used to be, say fifty years ago, of seamen's notorious slowness to change their ways of doing things. And at this we all join in pooh-poohing the sensationalist view of the sailor's life, that he was a poor sod who went to sea because he had no place else to go and lived a brutalized life afloat and a victimized existence ashore. At the least, taking these things without taking in the philosophy and poetry you can hear even an illiterate deckhand articulate, is to sell an ancient and honorable culture very short.

Somehow this conversation helps answer why it is not just a luxury, but perhaps a vital necessity in our time to build a ship like *Elissa*.

David Brink, a laughing, sociable person who uses psychological argot freely, disdains salty talk and is constantly play-

"It was a process you couldn't understand until you were in it..."

ing with new ideas—but who is on the record an extraordinarily tough and able administrator—comments later on the building of the ship (everyone refers to it as "building," by the way, rather than "rebuilding," for reasons evident in Rybka's foregoing account). "You've got to see it as a *process*, really. You've got to understand—people got mad at the way we were doing it, and walked out on us. We had to fight like hell to use the Rybkas and other seeming amateurs—people doing it for the love of it anyway—rather than hard-nosed shore contractors. It was a process you couldn't understand until you were in it, but the point is it worked."

Future plans? "We can't let this ship stand alone, of course. We're working on a shore museum, and a commercial ship that goes out sailing while this one sits mostly at the pier and educates people in her ways. But we'll sail *Elissa* to Corpus next spring, and maybe to New Orleans for their tricentennial and maybe to New York for the Statue of Liberty birthday in '86—we're not sure that we should take it that far, its job is here in Galveston.

"Anyway, whatever we do we're still doing it in that process. We're still building the boat."

There is something timeless to the look of people aloft handling sail. How long have we been at this endeavor? Probably as long as we've had cities, or what you might call a self-aware culture, or a language we could transmit across time. I watch the people on the yard casting off gaskets.

Michael Creamer is at the end of the main upper topsail yard. It was so unlikely he would ever be there! It seems to me he is

"A ship like this... brings out the best you have to give."

riding a dream. Later I accost him: "Don Miguel, what earthly right do you think you have to be on that yard?" He takes my meaning instantly: "No earthly right, Don Pedro—unearthly."

He is only repeating, 3,000 years later, Solomon's wonder at "the way of a ship in the sea."

Eric Speth, chief carpenter, seems incredibly young for the job. But you can't argue with the lovely fitted work you see all around you. (The vessel is iron, of course, but what you see on deck is mostly wood, manila and canvas.) And he has long sea miles of experience sailing as mate in the traditional Baltimore clipper *Pride of Baltimore*. "A ship like this has a way of pulling people together," he says. "Walter [Rybka] says it's because she's beautiful. Anyway, she brings out the best you have to give."

Rybka just listens, mostly, to these discussions though he will offer a pungent observation or occasionally a sharp correction to a misstatement of fact. He said once that all he has to say about *Elissa* is contained in these words of Joseph Conrad:

"A ship is not a slave, You must make her easy in a seaway, you must never forget that you owe her the fullest share of your thought, of your skill, of your self love. If you remember that obligation, naturally and without effort, as if it were an instinctive feeling of your inner life, she will sail, stay, run for you as long as she is able, or like a seabird going to rest upon the angry waves, she will lay out the heaviest gale that every made you doubt living long enough to see another sunrise." PS

Opposite page, Elissa's form and functions are brilliantly presented in a series of signs about the decks, written and designed by David Canright, who has been a merchant mariner himself and who worked on 19th century ships in San Francisco and New York before coming to Galveston for Elissa. Canright's words invite you to reflect upon what you are seeing and to share in the experience of the people who walked these decks before you.



Section Three - WATERFRONT FESTIVALS

The Urban Fair: How Cities Celebrate Themselves - Austin's Aqua Festival; Dayton's Down By the Riverside; and Minneapolis' Aquatennial/Summer Break

"22nd Urbanna Oyster Festival: Analysis of Patrons and Expenditures," VIMS, College of William and Mary

"Waterfront Festivals: Catalysts for Maritime Heritage and Waterfront Redevelopment," VIMS, College of William and Mary

"A Year of Celebration: A Report on the Fairs and Festivals of Baltimore, 1975-1976," *Baltimore Magazine*

"Down by the Riverside," (Riverfront Recapture, Inc.), - *Hartford Magazine*

"Waterfront World," Annual Festival Issue, - The Waterfront Center

"First Fourth on the River," - *The Hartford Courant*

"The Festival Worked," - *The Hartford Courant*

**The
Urban Fair:**
How Cities
Celebrate
Themselves.

U. S. Department of Housing and Urban Development
Office of Public Affairs

Austin, Texas:

In August
a City Afloat



The future site of Austin was first discovered in 1838 by Mirabeau B. Lamar, then vice-president of the Republic of Texas, while buffalo hunting along the shores of the Colorado River. When he became president in 1839, Lamar planned Austin, from the beginning, as a capital city with broad, tree-lined streets and monumental architecture. In 1845, when Texas entered the Union, Austin scarcely missed a beat in becoming the state capital. The city was named after Stephen F. Austin, the principal colonizer of the state and often referred to as the "Father of Texas." When the Colorado River was dammed, Travis and Austin lakes were created. These lakes have become integral to the city's character.

The general conception of Texas hardly squares with the reality of life in Austin, the capital and university city nestled in the Hill Country of south central Texas. To those who don't live in the Lone Star state, Texas evokes images of sage brush and cattle drives or oil rigs dotting the horizon of wide open spaces. Events like sailing regattas, water skiing tournaments, motorcycle races, or Czech and German festivals seem unlikely in the land of the legendary cowboy sitting tall in the saddle.

The Aqua Festival

This public misconception of what Texas and Austin are all about was a prime motivating force behind the Austin Chamber of Commerce's initiation of the Aqua Festival in 1962. The Chamber conceived of a festival serving four basic objectives:

- Increasing business activity in August, traditionally a slow commercial period;
- Involving all the citizens of Austin wishing to participate in a summer festival;
- Providing a yearly festival to attract visitors and vacationers to Austin;
- Drawing state, regional, and national attention to Austin and the Highland Lakes area as a good place to live and work.

Planning And Development

Having established a goal, the Chamber recognized the need for both the political and logistical support of the city government for the festival and technical assistance in planning and conducting an aquatic festival. The Austin City Council readily endorsed the concept and agreed to provide the municipal services vital to the festival's success. To assist in the initial planning and concept development, Austin looked north to the Minneapolis Aquatennial. The Aquatennial's director was invited to come to Austin and share his experience and knowledge.

Festival Components

The program that developed for the Austin Aqua Festival is a diverse one. It begins with the Governor's Cup sailing regatta early in the summer and then for ten event-filled days in August there are over 50 water, land, and air-borne events and activities. Evenings of special music programs and food offerings celebrate the diverse ethnic and cultural heritage of the area with Czech, Mexican, Black, German, Italian, and country and western celebrations. Beauty queens, motorcycle and auto races, golf and tennis tournaments, and land and water parades all combine to provide a pleasant and fun-filled time for both the residents of Austin and their visitors.

Among the more than 50 events scheduled during the Aqua Festival, the principal events include:

- **Fest Nights** The nine evenings of the festival are devoted to different themes and filled with family oriented events which are held on the grounds of the civic auditorium on the shores of Town Lake in downtown Austin. Featured each evening are food, music, and dancing appropriate to the theme. Traditionally the first Fest Night is Czech night, which coincides with the twilight land parade, the official beginning of the Aqua Festival. There are two nights devoted to a Mexican theme and three to country and

western. The remaining nights feature Black Heritage, German, and Italian themes. Each night celebrates an important aspect of the character of Austin and its citizens. In 1979 alone, Fest Nights drew approximately 200,000 participants, thus making admission and the sale of beer at Fest Nights an important source of revenue for Aqua Festival.

- **Parades** There are two principal parades included in the Aqua Festival, a land parade on the first night of the festival and a nighttime, lighted water parade a week later. The parades feature floats which are constructed by a contractor for the Aqua Festival and are "sold" to sponsoring organizations. Appearing on many of these floats are festival queens from other cities who attend as part of their city's reciprocating relationship with Austin. Austin's festival queen visits and participates in the parade of the other city; in return that city's queen visits Austin at festival time.

- **Aerofest** An annual event on the first Sunday of the Aqua Festival is an air show at nearby Bergstrom Air Force Base. In addition to precision flying by the USAF Thunderbirds and other exhibition flying teams, there are ground displays of air force equipment. An estimated 100,000 persons, one-fifth of the total number attending the Aqua Festival, are present each year for this event.

- **Water Skiing** A major annual Aqua Festival water-based event is water skiing. In recent years the Texas Water Ski Championship has been held as part of the Aqua Festival. In 1980 Austin invited international water ski professionals to compete for \$25,000 in prizes. It is hoped that this new event will become one of the major features on the national water ski championship circuit.

- **Motor races** Motorcycle and racing car road races are a part of this festival too. Portions of the public roads as well as the auditorium parking lot are devoted to these races. These have proved to be popular attractions and are a permanent feature of the Austin Aqua Festival.

- **Other events** There are numerous other events, some more specialized in their appeal, which contribute to the community flavor of the Aqua Festival. Among these are a tractor pull, an art show, Junior tennis open and Junior golf tournaments, a skeet shoot, a cat show, a coin show, and a small fry fishing derby. This last event often attracts media coverage when some other, larger events go virtually unreported.

Organization And Structure

To plan and conduct such an ambitious program obviously requires a huge expenditure of manpower, a need which Austin's Aqua Festival has met by developing a corps of highly organized and visible volunteers. At the outset,

Austin borrowed from the Minneapolis Aquatennial the concept of using naval uniforms and titles for its volunteers. Thus, the Aqua Festival is under the active direction of the Commodore who, in turn, appoints the Executive Vice Commodores and Vice Commodores who manage specific events. These annual appointments sustain the source of new ideas and enthusiasm in the management of the festival, as well as assure continuity for the festival since leadership emerges from among the experienced volunteers. Below Vice Commodore are the ranks of Captain, Commander, or Ensign, depending on the level of responsibility of the volunteer.

All the volunteers participating in the Austin Aqua Festival, from Ensign up, wear the uniform of the festival with appropriate rank during the ten days of the Aqua Festival and during appropriate festival-related activities throughout the year. The uniforms help to identify the volunteers. Since a volunteer at the higher levels of responsibility can spend as much as 300 to 500 hours on Aqua Festival-related activities, social events are scheduled throughout the year for volunteers and their spouses to recognize their contribution and sustain their enthusiasm for the festival.

The Aqua Festival itself is a non-profit corporation governed by a Board of Directors consisting of a President, the Commodore, a Secretary/Treasurer, the Executive Vice Commodores, and the Vice Commodores. The President of the Aqua Festival is appointed by the President of the Austin Chamber of Commerce. Traditionally, the President is the Commodore of the previous year's festival and he fulfills ceremonial functions while the Commodore has overall responsibility for the direction of the festival. The Aqua Festival has a professional staff of two who get part-time assistance from public relations student interns from the University of Texas. The professional staff is accountable to the Executive Vice President of the Austin Chamber of Commerce and is responsible for maintaining the festival's financial records and conducting a public relations program to promote the festival.

Funding

As diverse as the festival's program are the sources of income which support it. The initial source of funding for the Aqua Festival was corporate and individual sponsorships. Individuals can subscribe as a sponsor for \$25 and businesses and corporations for \$50. As the festival has grown, however, sponsorships have come to represent a relatively small part of the festival's income.

The sale of Skipper Pins is another source of income. These two-inch long plastic lapel pins are sold for \$1 to individuals and groups in advance of the Aqua Festival and provides free or reduced admission to many Aqua Festival events. In 1979 the pin represented a potential value of \$28 in reduced admissions, and more than 56,000 were sold

Ten Urban Fairs

Float sales are still another source of income. Corporations and organizations sponsor floats for both the land and water parades at a cost of \$1,000. Nearly all of this income is expended in the preparation of the floats themselves.

By far the greatest source of income for the Aqua Festival is admission to festival events and especially the nine Fest Nights. Supplementing admission charges are the proceeds from the sale of beer, soft drinks, and a percentage of the net receipts from the sale of food and arts and crafts. Local organizations vie to operate food booths at Fest Nights because they derive substantial revenues from their operation. As many as 150 organizations have applied for 25 food booths and the determination of the successful competitors rests on three criteria: Priority is given to non-profit groups who allocate the income they receive outside their own organization, to organizations representing low-income groups or neighborhoods, and to organizations which have performed successfully at Aqua Festivals in the past.

Evolution And Adaption

The initial goals of Aqua Festival largely have been realized. Annual attendance at festival events by over a half million people, participation in planning and conducting the festival by 3,000 volunteers, and the generation of over \$600,000 per year in total income illustrate the scope of the Aqua Festival. One measure of the festival's success is that it no longer requires that municipal support services be donated by the city. Starting in 1980 all city services required by the festival are being paid for, except for police security at the land parade.

As the Aqua Festival has grown, it has had also to adapt to the attitudes and outlook of the community the festival serves. Until 1979, for example, a major event of the Aqua Festival was the motorboat races. One of the major motorboat racing events in the country, it attracted outside visitors and media to the Aqua Festival more than any other event.

While the races ran for only one day, they attracted more than 10,000 persons, many of them from outside Austin, to Fiesta Gardens, a park located in East Austin, a predominantly Hispanic community. Admission to the races was \$5 per adult, the most expensive event at the Aqua Festival, and parking was limited so that many visitors used street parking in the area. This was a source of irritation to neighborhood residents and adding to this inconvenience was the noise of the racing boats themselves.

Some of the leaders of the East Austin community objected to the races, but the Aqua Festival Commodore and Board realized that there was no other possible site for the races and that if they had to be moved, they had to be

cancelled. The dispute became both politically and emotionally charged, and was finally resolved at a City Council meeting where the mayor cast the deciding vote to deny the festival the licenses to operate the races.

This eliminated a major source of revenue for the festival and denied it its most visible aquatic event. As well, Fest Nights had been held at Fiesta Gardens and these now were to be relocated.

In the two years since this occurred, Aqua Festival has shown both its durability and adaptability. The income lost from the motorboat races has been more than made up by increased revenues from Fest Nights. Attendance is up since the Festival's move to the new site, adjacent to the auditorium downtown. The international water skiing competition has been designed as a major aquatic event to replace the motorboat races, and specific events have been scheduled to increase interest and participation in the Aqua Festival by residents of East Austin.

Results

The outstanding attribute of the Austin Aqua Festival is the strong volunteer organization which has been built and maintained. The 3,000 volunteers working in all areas of the festival are working not only for the festival, but for the continuing betterment of their community. Their efforts pay off in an increase in individual pride and an increase in pride in their city. They help to expand the economic base of Austin by creating a favorable image of Austin as a progressive community with dynamic and energetic people — people with a zest for life, for work, and for fun. They have helped change the image of their part of Texas and are continuing to do so. Because of their efforts, in August the eyes of Texas are on Austin.



Dayton, Ohio:

Down By The Riverside



The first settlers came to Dayton by boat just before the end of the eighteenth century, and since that time the Great Miami River has been a force for both good and ill in the development of the city. The river made Dayton a natural center of trade, and later contributed to both its agricultural and industrial prosperity.

In 1913 a disastrous series of floods along the Great Miami caused staggering losses of lives and property. This provoked the establishment in 1915 of the Miami Conservancy District, the first comprehensive flood control project in the United States. It was financed entirely by local funds — there was no reliance on state or Federal aid. The experience led to the first non-partisan, commission-manager government of a large city. It became a model for other U. S. cities.

As a result of the flood control project, a series of dams and levees was constructed to keep the river from destroying the town again. However, these levees created a barrier between the river and the people who live in Dayton. As the first chairman of the Great Miami River Festival noted, "The Great Miami River was neglected and forgotten — blocked out of the minds of the people because it was separated from them." The distance created between the river and the people was of special importance because the river runs through downtown Dayton and, in time, disuse of the river tended to be mirrored by disuse of the downtown business district.

The Beginning

Concern over these trends was evident at an urban design conference held at the Dayton Art Institute in 1967 and prompted the Dayton Chamber of Commerce to organize a group representative of the community called The River Corridor Committee. The committee was charged to "sponsor planning and improvements in the corridors of the Great Miami River and to set in motion the process by which some or all of these plans can be realized."

The Corridor Committee retained a landscape architectural firm as a planning consultant who quickly identified the downtown portion of the river as "the most critically important for the future of the entire river corridor plan." Due to the planning consultant's suggestions, a bikeway and a walkway were established along the river and an expert architectural firm was selected to prepare a detailed urban design of the Great Miami River and especially the 4.5 miles of the river that flow through downtown Dayton.

Simultaneously, the River Corridor Committee was aware of the highly successful and acclaimed redevelopment of the old San Antonio River in Texas, and members of the committee visited San Antonio and its Fiesta San Antonio. Enthused by the civic celebration they witnessed in Texas, the committee members decided to attempt one themselves. These two parallel courses — the commissioning of an urban design plan for the river and deciding to attempt a civic festival — fashioned today's highly successful "Down By the Riverside" celebration in Dayton.

The First Festival

The first River Festival was held in 1976 and probably benefited from bicentennial enthusiasm. Held over Memorial Day weekend, the festival was organized in just eight weeks and advertised as a party along the river. There was food and music and many people simply came to picnic. An experimental theater company travelled through the festival

singing and dancing. A canoe race between the city's elected officials was staged on the river with hilarious results. The first festival was very unstructured and spontaneous but it achieved its objective. As the festival's first chairman recalls, "Several thousand people came down to the river where they could see it, touch it, taste it, smell it, and play in it — something that had not happened in sixty years."

Before the first River Festival ever occurred, the architects assigned to the urban design project established themselves in a storefront in downtown Dayton and encouraged people to come by, talk with them, and fill out 3x5 cards with suggestions on how the river should be used. They also staged a series of six programs on public television to solicit phoned-in suggestions on how the river should be used. At the first festival they set up a booth where visitors to the festival could offer still further suggestions.

One of the architects assigned to the urban design project had spent a year on a grant from the National Endowment for the Arts touring 40 states and studying urban celebrations. As the design project studied Dayton, Island Park, a public park located on an island in the Great Miami River, emerged as an important public asset. The design project wrote of it, "Island Park can function as more than a traditional park. It can also be a unique and heretofore un contemplated type of urban amenity: A special place for staging festivals."

Island Park already possessed electrical supply and sanitary facilities. It was adjacent to a large playing field which could be used for parking, and its bridge entrances could be closed to vehicular traffic. Its shaded picnic areas, pavilions, and bandshell were ideal for the kinds of displays and performances that are part of a festival. The lagoon which separates the park from the river bank was an ideal small waterway for water events.

The organizers of the first River Festival quickly took up the suggestion of the urban design project. The River Corridor Committee had given \$6,000 in seed money for the first festival, but the organizers of the festival wanted it to grow and become self-sustaining. Island Park offered the opportunity to do that because it could be closed off and a \$1 admission fee charged. The Chairman of the River Festival had to go before the Dayton City Commission twice to get approval not only for use of the park, but also for charging admission to a public park. In 1977 the River Festival was moved to Island Park.

The approval of the City Commission to move the festival to a public park was more than a formality. It committed the city government wholeheartedly to support of

the festival. The Public Works Division of the City of Dayton is responsible for maintaining Island Park, and it became an important force in festival planning, coordinating, and staging. It constructs the festival stages, booths, and platforms. It provides refuse collection and grounds clean-up during the festival. It negotiates contracts with the regional transit authority for shuttle buses to the festival and arranges additional electrical supply from the city electrical department. In all, the Public Works Division spends approximately \$40,000 in support services for the festival.

The Dayton Police Department also plays a crucial role in the festival. The police, all of whom are paid overtime, handle the heavy traffic and direct the parking of cars, and they provide on-site security during the festival.

Expansion

By 1978 the River Corridor Committee realized that if the festival was truly going to involve everyone in Dayton, it had to progress beyond just a party on the river's edge. The Corridor Committee also wanted the whole community to have a better understanding of what the river needed in terms of development, and they wanted the festival to be a way of promoting that.

To broaden the basis of support for the festival, a theme was created — "Down by the Riverside" — and the festival committee invited all the civic organizations in Dayton, groups like the Kiwanis, the Rainbow Girls, the Jaycees, and neighborhood associations, to participate in staging a "Victorian Picnic". A staff member of the Chamber of Commerce prepared a promotional slide presentation that was shown to businesses and civic organizations to illustrate the variety of ways in which they could participate in the festival. As a result of these efforts, 50 civic groups joined in providing everything from entertainment to food concessions. Organizations were charged \$25 for a booth space at the festival, but all of the proceeds from their efforts went back into the community. The festival committee itself sold 3.2% beer and soft drinks and through those sales alone raised 50% of the expenses for the festival.

More than 3,000 volunteers became involved in the festival and as this involvement grew, so did the program. Arts and crafts displays, a water ski show, a children's area, a show tent, non-stop entertainment on the bandshell, bicycle races, and a river float parade all became new features to add to the vitality of the festival.

Ten Urban Fairs

Funding

As the program and involvement in the festival grew, so did support for it. All of the public and private institutions and agencies in Dayton were approached to participate and many of them did because it was a good way to get their own message across to the more than 60,000 people who attend the festival. The *Dayton Daily News*, for example, sponsors an eight-and-one-half mile run along the river and contributes \$1 for every runner to the festival. In 1979, this contribution exceeded \$3,000. Local businesses are solicited to buy advance tickets to give to their employees or to be distributed through charitable organizations to people who otherwise couldn't afford to attend. This appeal raised over \$16,000 in 1979. Some local businesses also provide in-kind support for various festival activities. A local advertising agency volunteers its expertise to prepare copy, art, design, and public service announcements to promote the festival.

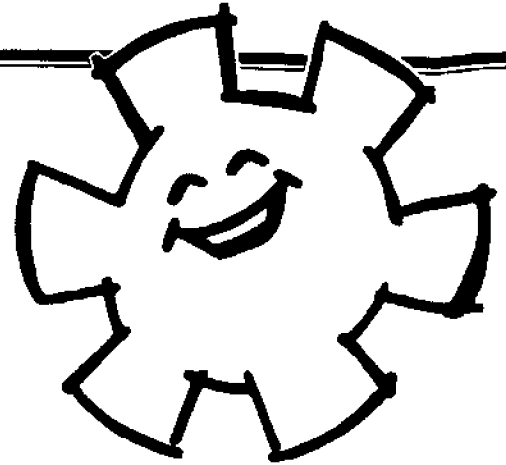
Results

In Dayton on Memorial Day weekend the place to be is "Down by the Riverside" attending a fun-filled festival whose purpose is more than just to provide a good time for the citizens of the Dayton metropolitan area. The festival has from its origination focused on the possibilities offered by imaginative redevelopment of the Great Miami river corridor. For the three days in May of "Down by the Riverside" the citizens of Dayton realize the potential of their waterfront. As a result, Dayton's riverfront will never again be forgotten. It is well on its way to becoming again a part of the everyday life of Dayton.



Minneapolis Aquatennial/ Summer Break:

A Pause That Refreshes



Minneapolis is a modern industrial, cultural, and agricultural center, yet it retains the heritage and vigor of its frontier beginnings. Incorporated in 1885, Minneapolis draws its name from "Minne", the Sioux word for water, and "polis," the Greek word for city. Peppared with lakes and situated on the Mississippi River, water figures prominently in the fabric of life in Minneapolis. More than 153 parks, an acre for every 80 residents, wreath Minneapolis in green. Home to four of the five largest milling companies in the world, Minneapolis was for years known as the "Flour City of the World." The Minneapolis Grain Exchange is the world's largest cash grain market, and the city serves as a processor, distributor, and salesman for a large sector of American cattle lands and grainfields. Today Minneapolis is home to several of the largest corporations in the nation.

The Beginnings Of Aquatennial/Summer Break

The Minneapolis Aquatennial was conceived on a rainy afternoon in Winnipeg, Canada, on May 24, 1939. A group of Twin City businessmen visited the Canadian city to attend a parade honoring the visit of King George VI. A few members of the local delegation huddled under a grandstand to avoid a downpour, where an idea started a chain of events that became Aquatennial. One of the men simply suggested: if Winnipeg can attract a million people to pay homage to royalty and get world-wide attention, why couldn't Minneapolis create its own royalty and stage a festival that would focus attention on the city's natural summer splendor? The date of the first planned festival was selected by researching weather data back to 1898 and determining that the third week of July offered the safest weather for a parade, still a popular feature of the Aquatennial.

Over the years the festival has grown and matured, which is evident even in the name of the festival. After more than 30 years, it was felt that the name "Aquatennial" had become commonplace and lacked identity among Minneapolitans. Thus, a new name, "Summer Break," was created to give the Aquatennial festival a new, fresh image and a more identifiable theme. A new festival logo was developed based upon both the traditional Aquatennial nautical wheel logo and the summer sun.

Since its ambitious beginning Aquatennial has, however maintained its basic objectives, structure, and wide range of activities. The seven basic objectives of the festival are closely related:

- To advance the general welfare of the City of Minneapolis and its suburbs, and to support civic betterment of the community at large.
- To promote the natural resources and opportunities of the area, its trade and commerce, and its religious and educational life, by providing recreation and entertainment for all persons and by improving the physical, moral, and mental well-being of the people of the community.
- To further the commercial, economic, social, cultural, and athletic interests within Metropolitan Minneapolis.
- To develop a spirit of good will and friendship between the people of Greater Minneapolis and those living elsewhere in the state and nation, and to expand the commercial, economic, cultural, and social relationships throughout the general trade area of the community.
- To encourage the participation and involvement of ethnic groups in the community's affairs by enlisting their cooperation in the theme implementation of the festival and in its planning and programming.
- To provide a program of sports and attractions for Greater Minneapolis and to offer a platform for community-wide participation.
- To produce and promote a major celebration for the Minneapolis metropolitan area which would stimulate tourism from Minnesota as well as from other states, throughout the nation.

Organization

The organizational structure of Aquatennial/Summer Break consists of two parallel pyramids, one responsible for financial and administrative activities and the other responsible for the production of the festival. The President and 26 other members of the Board of Directors of the Minneapolis Aquatennial Association are responsible for the financial success of the festival. The Board is the principal policy-making body of the Association, and its President is elected at large by the Association which is comprised of both corporate and individual members.

The President, with the confirmation of the Board of Directors, appoints the Commodore, who is responsible to the Board for the staging and promotion of the festival. The Commodore, in turn, appoints the General Festival Chairman and the Vice Commodores who head Aquatennial's five divisions of festival activity: hospitality, parades, special events, metro and youth, and sports and lakes. Vice Commodores appoint the Chairpersons to direct specific events, and the Chairpersons name their Vice Chairpersons and committee members. An Admiral's Club composed of former Aquatennial Presidents and Commodores exists to offer advisory assistance in the current administration of the festival.

Aquatennial also has a professional staff of four full-time employees and one half-time employee who give program and financial continuity to the festival. The professional staff keeps records of membership in the association, directs the publicity and promotional activities of the association, effects the exchange of information throughout the association and its membership, and assists the festival committee in producing the festival. All festival committee members are encouraged to wear the official blazer of the association with crest and name plate during Aquatennial. It is felt that these uniforms lend an overall festive atmosphere to Aquatennial and identify committee members to the public and other Aquatennial personnel.

A program of 250 events scheduled over ten days requires a great deal of manpower to succeed. Approximately 3,000 volunteers make Aquatennial happen each year. "There are many reasons why these men and women become active in Aquatennial," explains the Managing Director of the festival, "but the chief motives seem to be the desire to make friends in the community and an interest in contributing meaningful civic service." Traditionally, volunteers become active and move up to positions of responsibility and leadership with appropriate advancement in festival volunteer ranks. Volunteer involvement in Aquatennial is seen as a building process that culminates in festival leadership.

Funding

Aquatennial's annual budget is approximately \$225,000, "but the entire festival is a \$6-7 million promotional program through direct sponsorship and in-kind services," explains the festival's Managing Director. Funds for the festival are raised through sponsorship by private firms and individual members, the sale of Skipper Pins, and admission and entry fees to festival-related events.

Membership in the Aquatennial Association, both individual and corporate, is a key source of income and annually provides 60% of the budget. More than 600 corporate members voluntarily pledge from \$100 to \$2,500 in direct financial support to the Association. Individual memberships cost \$25 and all volunteers are encouraged to become voting members of the Association.

While most Aquatennial events are free, some require a small admission charge or entry fee. The Skipper Pins, displaying the Summer Break logo, generate awareness and support of the festival and provide discounts on admissions to several events. The pins traditionally cost one dollar and are attached to a card which displays discount coupons and a sweepstakes entry form. Sweepstake prizes include cash, color TVs, trail bikes, and grand prizes of foreign trips.

For what it costs to produce, Aquatennial seems to make very good business sense. The Managing Director of the festival estimates that Aquatennial stimulates the economy annually in terms of \$10 million to \$18 million in new money attracted to the Minneapolis community, most of it attracted during the slow summer retail sales period.

Components

Five committees are responsible for planning and producing the more than 250 events which make up Aquatennial. While the efforts of all committees are coordinated with each other and with the Association, individual committee members are fully responsible for the planning and execution of their own events.

The hospitality committee, as its name implies, provides welcoming activities and functions to visitors throughout the festival. This committee organizes such events as Legislators' Day and Mayor's Day during which these dignitaries are honored. Several of this committee's events focus on the Aquatennial Royalty: queen's luncheons, fashion shows, and the coronation itself.

The royalty which inspired the first Aquatennial is still a major feature of the celebration. Young women all over the state of Minnesota take part in local competitions and winners compete for the Aquatennial title. Queen of the Lakes; first and second runners-up become princesses. These three women act as goodwill ambassadors for Aquatennial and Minneapolis throughout Minnesota, the United States, and abroad during the year of their reign. These Aquatennial appearances represent a major contribution of Summer Break to Minneapolis - promoting

the city through nearly 500 appearances nationwide and inviting people from other communities to visit Minneapolis. The queen and princesses are also hostesses to guests and conduct nearly 100 public appearances in Minneapolis during Summer Break.

Aquatennial produces four parades during the festival, on both land and water, which are planned and produced by the parades committee. Two of these parades have earned national recognition for their size and splendor: the Grande Day Parade which highlights the opening of festival events, and the Torchlight Parade, a mid-festival nighttime spectacular. Three-quarters of a million spectators line the 20-block route to view the two parades which include 170 units including 40 floats from Minneapolis and other U.S. cities, 35 bands, clowns, and 80 reigning and visiting queens. A Junior Aquatennial Parade highlights a day of special youth activities. This parade features young marching units, gymnasts, bands, pets, floats, decorated bicycles, and other youthful creations. Finally, the Flotilla Frolic focuses Minneapolis' attention on the Mississippi River. This night parade features river craft of all sizes decorated with thousands of lights.

The sports and lakes committee is responsible for activities in and on many of Minneapolis' 22 lakes and 153 parks. These activities have included the Milk Carton Boat Race which has attracted over 4,000 spectators annually and 1,400 contestants. Entrants sail their own handmade crafts made of paper milk cartons held together by glue, rope, wire, and a prayer. Other water events have included an Aquatennial Celebrity Regatta, rowing team competitions, sailing regattas, hydroplane races, water ski shows, and swim meets.

Events which celebrate the Minneapolis parks and outdoor facilities have included ten-kilometer races, a polo match, car rallies, skateboard championships, frisbee and tennis tournaments, pontoon cruises, hot air balloon races, as well as special competitions for senior citizens.

The special events committee produces a variety of events which highlight the people who make up the Minneapolis community: children, teens, families, ethnic groups, senior citizens, and the handicapped and disadvantaged. Events have included dances, art fairs, picnics, band concerts, and ethnic feasts. Local amateur and professional artists and musicians, as well as invited celebrities create a lively mix of entertainment.

Aquatennial's metro and youth committee produces a variety of events for the young throughout the ten-day festival. These events include frisbee and hula hoop contests, a high school danceline contest, bocce tournaments, obstacle course races, entertainment, and talent and art shows. A fishing derby for exceptional children provides a rare opportunity for these children to participate in such a sporting event. The non-handicapped also have a unique opportunity during Aquatennial: a mural

painting event sponsored by Minneapolis handicapped artists welcomes all painters, so long as they don't use their hands.

International Involvement

From its beginning in Winnipeg, Aquatennial has maintained a unique international flavor. Each year different countries are featured during Summer Break and representatives from those countries contribute entertainment, food, displays, and activities.

In 1979, Summer Break's honored guests came from Mexico and Canada. Special Mexican events included mariachi bands, the Ballet Folklórico de Jalisco, Mexican cuisine by the chef of the Tapatio Hotel in Guadalajara, a silver and turquoise jewelry exhibit, a Mexican doll display, a Charro saddle display, and a special National Geographic Mexican Vacation Film Festival.

As the birthplace of Aquatennial, Winnipeg, Manitoba, played an important role in the 40th celebration of Aquatennial. In addition to ethnic groups from Winnipeg, representatives to Aquatennial included the Canadian Minister of Tourism and Cultural Affairs, and the Mayor of Winnipeg, who led the Grande Day Parade.

Other visiting countries have included Scotland, China, and the Bahamas. The visiting countries provide the transportation of their troupes to Summer Break, and Aquatennial provides their accommodations in Minneapolis. Many guests have stayed at the homes of Minneapolitans during their visits, providing a cultural exchange on a personal level.

City Involvement

In planning and producing festival events, committee representatives coordinate their needs with the availability of facilities and services from the city, and supplement these through private or volunteer services where necessary. As much as possible, "We bring the festival to the people, rather than bringing people to the festival," explains the festival's Managing Director. Activities take place in parks, plazas, and malls which accommodate crowds of people all year long. "This makes the festival activities more accessible to a great number of people, and it cuts down on the special facilities that are needed, like lighting and parking."

Four months before the festival a proposal is drafted outlining the areas of support the city might provide. Traditionally the City of Minneapolis, Hennepin County (in which Minneapolis is located), and the Parks and Recreation Board are solicited for support. A meeting is

Ten Urban Fairs

held with each to discuss specific needs such as police security (needed primarily for crowd control at parades), trash removal, and special licensing. City representatives advise festival personnel to facilitate the handling of crowds, scheduling of events, enforcement of health codes, and waste removal.

Publicity

To avoid confusion and duplication, chairpersons appoint a committee member as a publicity representative. This person is instructed to channel newsworthy items through the Aquatennial Managing Director or Publicity Director, who sees that the information is prepared and distributed to the proper news outlets.

Committees initiate and help to implement publicity ideas concerning their activities, personnel, or participants. Announcements and releases are planned, however, with the total Aquatennial publicity effort in mind.

Press releases are prepared as part of the media kits which are distributed in and around Minneapolis before each festival. As the festival approaches, additional releases are distributed describing individual events in greater detail. As explained by Aquatennial's Managing Director, "The public relations and promotional efforts of the Association continue 12 months of the year." In recent years the broadcast media have gotten increasingly involved in the festival through broadcasting of public service announcements and live coverage of the parades.

Results

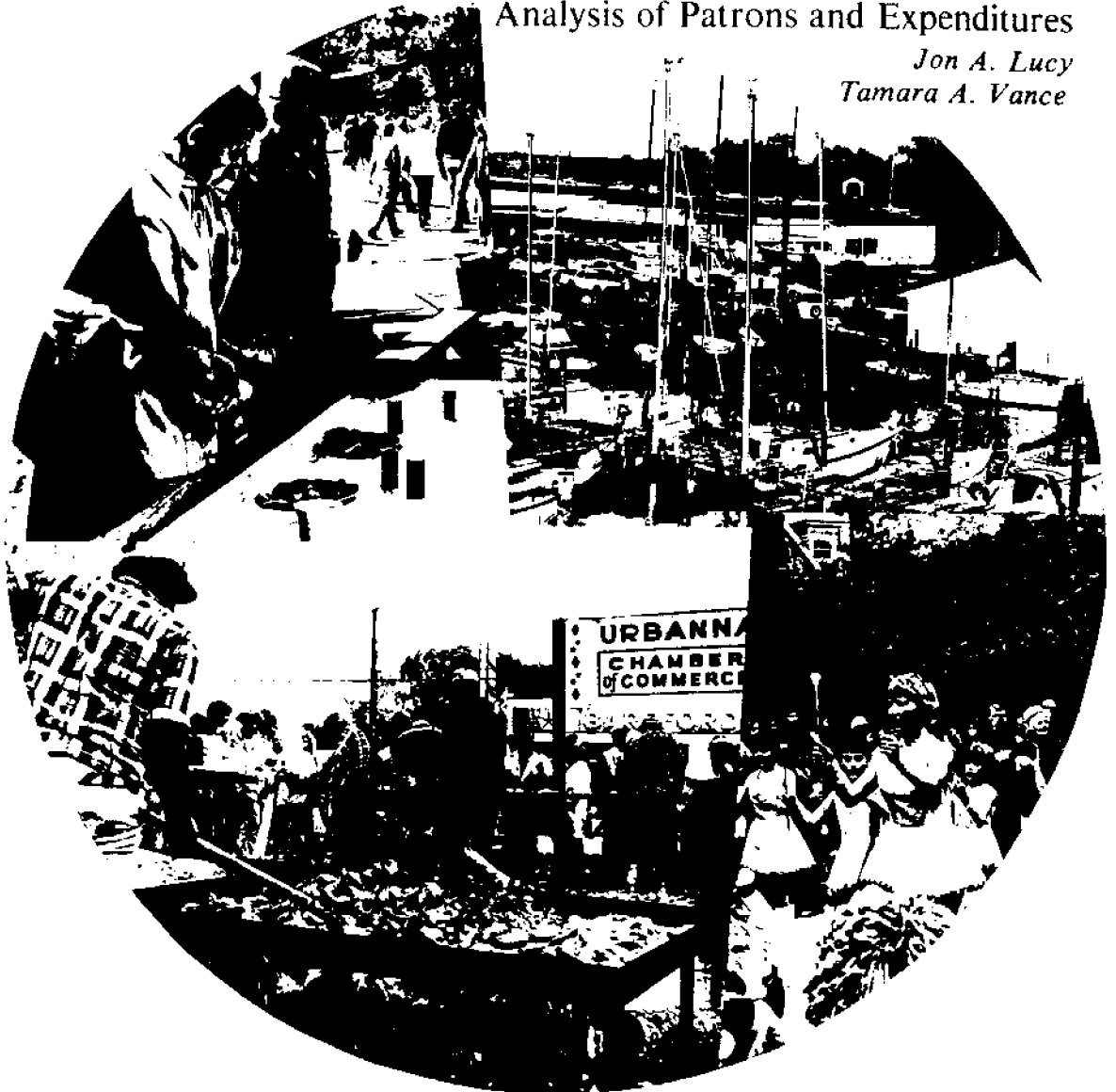
It's said that one contributor to the success of Aquatennial is the constant sense of anticipation felt by the people in Minneapolis. With each change in season the city enters a new world of excitement: vivid fall foliage gives way to spectacular winter sports; the long awaited spring provides unrivaled splendor. When summer arrives, the lakes of Minneapolis teem with activity, and for ten days in July, Summer Break is the time when Minneapolis celebrates the people, resources, culture, and life in the City of Lakes.



22ND
URBANNA
OYSTER
FESTIVAL:

Analysis of Patrons and Expenditures

*Jon A. Lucy
Tamara A. Vance*



SPECIAL REPORT IN APPLIED MARINE SCIENCE AND OCEAN ENGINEERING NO. 257
A PUBLICATION OF THE VIRGINIA SEA GRANT PROGRAM
AT VIRGINIA INSTITUTE OF MARINE SCIENCE/COLLEGE OF WILLIAM AND MARY

**22ND URBANNA OYSTER FESTIVAL:
Analysis of Patrons and Expenditures**

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**Special Report in Applied Marine Science and Ocean Engineering No. 257,
Virginia Sea Grant Program, Virginia Institute of Marine Science,
College of William and Mary, Gloucester Point, VA 23062**

PREFACE

The study of the 1979 22nd Urbanna Oyster Festival was conducted as part of an independent research project sponsored by the College of William and Mary's Committee for Faculty Research, the Department of Economics and the Sea Grant Marine Advisory Services of the Virginia Institute of Marine Science (VIMS). The study was completed and a report submitted in fulfillment of requirements for the Department of Economics course Economics 490. This report is an adaptation and enhancement of that initial report.

The Virginia Sea Grant Program, through VIMS, helped fund the Urbanna study to provide its Marine Advisory Program with information on a waterfront festival significantly different in character and magnitude from Norfolk's Harborfest, subject of a similar study (Lucy and Baker, 1979). Festival managers were able to use the results of the Urbanna study in planning the tricentennial celebration Oyster Festival in 1980, and continue to use the study in evaluating their annual event. Perhaps other waterfront communities can compare the results of this study to their own existing or planned festivals to aid them in making their events economically rewarding as well as enjoyable to the broadest spectrum of people.

This report is a publication of the Virginia Sea Grant Marine Advisory Service Program of the Virginia Institute of Marine Science, School of Marine Science, College of William and Mary, Gloucester Point, VA. 23062. This work was sponsored by the Office of Sea Grant, NOAA, U.S. Department of Commerce, under Grant No. SER-7909618, and

the Virginia Sea Grant Program through Project No. 544106. The U.S. Government is authorized to produce and distribute reprints for governmental purposes, notwithstanding any copyright that may appear hereon.

Photographs used in composing the cover of this report were obtained from the Southside Sentinel newspaper in Urbanna, Virginia. The cover was designed by Dick Cook, Sea Grant Editor, VIMS. Drafts and final copy of this report were prepared by the VIMS Report Center.

INTRODUCTION

The Urbanna Oyster Festival, formerly called "Oyster Days," is traditionally sponsored by the Town of Urbanna's Chamber of Commerce. The day-and-a-half festival originated as a promotion and bargain sales day for local merchants. The idea was to promote the economic growth of Urbanna. Now the festival is frequented annually by thousands, as local civic organizations, church groups, artists and others set up sales stands along the streets of Urbanna. Ten percent of the sales from the booths go to the Chamber of Commerce, which uses the income to sponsor the following year's festival, as well as promoting Urbanna year-round. The festival features a carnival, musical entertainment, a parade, a 7-mile race, a Junior Miss Pageant, an art show and, of course, oysters --- "anyway you like them." (See Appendix A for the Festival's "Calendar of Events").

METHODOLOGY

Patrons of the festival were surveyed on both Friday afternoon and Saturday (November 2-3, 1979) using personal interview techniques (Appendix B). Five survey collection boxes were also set up along the main street, accompanied by questionnaires to be filled out voluntarily by festival patrons. The presence of the survey boxes and interviewers was well publicized by the Chamber, which created patron cooperation in providing often-considered personal information about their expenditures and preferences.

The State Department of Highways and Transportation provided automated car-counters on both access roads leading to Urbanna to help in estimating land arrival attendance (as opposed to boat arrivals). Unfortunately, the equipment was vandalized on Saturday morning and no meaningful traffic count information was obtained. Estimates of overall attendance were made by conducting a random telephone survey of Middlesex County households.

RESULTS AND DISCUSSION

Effectiveness of Festival Publicity Campaign

Most oyster festival patrons found out about the event by word of mouth. The next most frequently indicated sources of publicity were newspapers and the sign on Route 33 at Cook's Corner. The long track record of the festival as a fun, family-oriented event obviously has resulted in a favorable reputation perpetuated by word of mouth (Table I).

Table I. How Patrons Found Out About the Oyster Festival

<u>Source of Information</u>	<u>Mode of Transportation</u>	
	<u>Land Arrivals</u>	<u>Boat Arrivals</u>
Word of Mouth	70%	67%
Newspaper	14%	8%
Sign on Route 33	7%	10%
Native to Area	4%	10%
Town Marinas Where Boat Kept	-	5%
TV, Magazines, Radio Camper Club, etc.	5%	-

Geographical Origin of Patrons (Table II)

Out-of-state residents comprised 8% of Urbanna's festival patrons. Residents of the City of Richmond represented 23% of those surveyed. The southern Hampton Roads area (Norfolk, Virginia Beach, Chesapeake, Portsmouth) contributed 12% of the patrons, while 6% came from the Lower Peninsula (Hampton and Newport News). Residents of Middlesex County, including Urbanna, accounted for 9% of those surveyed. Out-of-state residents ranged from North Carolina to New Hampshire to Nevada to Texas. Of the out-of-state patrons, 65% were from North Carolina.

Table II. Place of Residence of Oyster Festival Patrons

<u>Residence</u>	<u>Response Rate</u>
Richmond, City	23%
Henrico County	9%
Middlesex County	9%
Out-of-State	8%
Hanover County	6%
Virginia Beach	5%
Newport News	4%
Gloucester County	3%
Chesapeake	2%
Norfolk	2%
Hampton	2%
York County	2%
Other Virginia Localities	22%

While Table II indicates the ranking of communities according to their residents' participation in the festival, Table III provides another perspective by converting the ranking in Table II to actual attendance from each community (percent of crowd X total festival attendance). From Table III it is obvious that Middlesex County contributed the greatest relative number of participants in comparison to its actual population since slightly better than one out of every four persons in the county attended the Oyster Festival.

Table III. Proportion of Communities' Population Attending Oyster Festival

<u>City or County</u>	<u>Population^a (1978)</u>	<u>Estimated Attendance From Each Locality</u>	<u>Percent of Residents Attending</u>
Richmond, City	219,600	4,910	2.2%
Henrico County	173,900	1,922	1.1%
Middlesex County (including Urbanna)	7,400	1,922	26.0%
Hanover County	52,100	1,281	2.5%
Virginia Beach	242,000	1,068	0.4%
Newport News	143,700	854	0.6%
Gloucester County	18,000	640	3.6%

^aSource: 1978 Tayloe Murphy Institute Population Estimates, Charlottesville, Virginia, May 1979.

Festival Patron Opinions

Most patrons indicated that they enjoyed the food more than any other attraction of the festival. The "people" were the next most attractive element. Land and water arrivals both indicated "the small

town atmosphere" as a desirable feature. Also cited as popular were the parade, the art show and "everything" (equal frequency) (Table IV).

As far as undesirable elements of the festival, patrons complained most of the bad weather and crowds. Another problem mentioned was the lack of beer concessions, yet some people complained about the drinking in public. Nothing was indicated as undesirable about the festival by 31% of the land arrivals and 32% of the water arrivals. Land arrivals often complained of parking problems (9%). Other less often mentioned problems included the lack of sanitary facilities, too many state police, too much garbage and high prices. Even with these complaints, only 5% of the patrons said they would not return in future years. Most patrons seemed enthusiastic and 91% said they would return, while 4% said "maybe" (Most of these were from out of state). Since the majority of the festival activities occurred on Saturday, 65% of the patrons indicated attending the festival for only one day. Of the patrons surveyed 66% had attended previously.

Estimates of Attendance and Expenditures

In order to estimate attendance at the festival, a random telephone survey was conducted of Middlesex County. Seventy-five random calls produced 41 responses with the variation in positive responses being essentially constant. Knowing the total number of households with phones in the county (3,041), on the basis of the random telephone survey it was estimated that 2,024 persons from Middlesex attended the festival. Since 9.48% of the surveyed patrons

Table IV. Oyster Festival Patrons' Response Rates Concerning Desirable and Undesirable Features of the Event.

A. Desirable features of the Festival indicated by patrons:

<u>Festival Features</u>	Mode of Transportation*			<u>Overall</u>
	<u>Land</u>	<u>Water</u>	<u>Air</u>	
Food	68%	46%	89%	70%
People	8%	21%	<u>10%</u>	10%
Small-Town Atmosphere	6%	18%		8%
Parade	4%	<u>7%</u>		5%
Art Show/Crafts	4%			4%
Race	2%			2%
Everything	2%			2%

B. Undesirable features of the Festival as indicated by patrons:

<u>Festival Features (Problems)</u>	Mode of Transportation*			<u>Overall</u>
	<u>Land</u>	<u>Water</u>	<u>Air</u>	
None	31%	32%	22%	35%
Crowds	14%	28%	56%	19%
Weather	15%	16%	11%	17%
Sanitary Facilities	6%	8%	<u>11%</u>	7%
No Beer Concessions	6%	8%		7%
Police Presence	3%	<u>8%</u>		4%
Parking	9%			6%
Garbage	3%			3%
Prices	1%			1%

*Based on:
 356 land surveys
 29 water surveys
 6 air surveys

at the festival were Middlesex County residents, total attendance was estimated to be 21,350 ($2,024 \div 0.0948$).

Boat counts at the three marinas and waterfront restaurant in Urbanna Creek indicated 114 boats were occupied during the festival. Surveys of boat-arrival patrons showed that average boat party size was four persons. These 456 boat arrival patrons spent \$29.31 per person on the average for a total boatman-related expenditure of \$13,365. The estimated 20,894 land-arrival patrons spent an average of \$21.43 each during the festival for a total expenditure of \$447,757. Therefore total estimated expenditures made by festival patrons were \$461,122 (Table V).

Table V. Patron Expenditures

Boat Arrivals:	
Food and Beverages	\$ 7,792
Lodging (marina fees)	3,555
Misc.	<u>\$ 2,018</u>
Subtotal	\$ 13,365
Land Arrivals:	
Food and Beverages	\$274,129
Camper's fees	15,670
Other lodging	58,503
Misc.	<u>99,455</u>
Subtotal	\$447,757
TOTAL	\$461,122

All local campgrounds were completely full for the weekend of the festival, as were local motels extending into neighboring counties.

Occupancy levels are not normally this high during the fall season, except during the oyster festival.

Initial patron expenditures stimulate further purchases in the local economy. These additional purchases create what is called a multiplier effect. In lieu of previous research in Virginia to determine an appropriate tourist expenditure multiplier, a multiplier of 1.25 was used to estimate additional economic impact from tourist dollars (Archer and Owen, 1971). This means that for every tourist dollar spent, an extra \$0.25 is generated for second round transfers such as inventory purchases, local wages and salaries, or increased employment. To estimate the total economic impact associated with festival expenditures, the value of the second-round transfers must be added to actual expenditures.

Therefore, since \$43,374 is estimated to have been spent by Middlesex County patrons, expenditures by persons living outside the county (so called tourist expenditures) amounted to \$417,748. These expenditures resulted in a second round of spending equivalent to \$104,437 ($\$522,185 - \$417,748$). The total economic impact of Oyster Festival patron expenditures is therefore \$565,559 ($\$461,122 + \$104,437$).

Conclusions

This study helps to document both the aesthetic and economic benefits that accrue to a community when it carefully plans and carries out a festival. The study also serves to provide festival organizers with a patron-solicited ranking of problems associated with

festival crowds. For waterfront communities such as the Town of Urbanna, an event like the oyster festival helps to maintain the interest of local citizens in the heritage of the area. It also reminds citizens of the important role a major tributary like the Rappahannock River continues to play in their daily lives. Finally, for first-time visitors drawn to the community by the festival, it provides a potpourri of experiences, any of which may result in a return visit, and thereby another possible contribution to the local economy.

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- Archer, B. and C. Owen. 1971. Towards a Tourist Regional Multiplier. Regional Studies 5, No. 4 (Dec.):289-294.
- Lucy, J. and S. Baker. 1979. Harborfest '79 Norfolk, Virginia: An Analysis of Patrons and their Expenditures. Special Report in Applied Marine Science and Ocean Engineering No. 226, Virginia Sea Grant Program, VIMS, College of William and Mary, 25 p.

Appendix A: Urbanna Oyster Festival Calendar of Events¹

Friday, November 2 - Street Sales

- Bluegrass Concert featuring "Uncle LeRoy
and the Pike County Partners"
- Middlesex Woman's Club Art Show

Saturday, November 3 - 10:00 AM to 12:00 Noon

- Carnival
- Street Sales
- Oysters Served
- Urbanna Oyster Festival
- Seven Mile Run

2:00 PM

- Parade

All Afternoon

- Carnival
- Street Sales
- Oysters Served
- Art Show

¹Taken from Chamber of Commerce promotional flyer: "A Salute to the Oyster"

Appendix B: Urbanna Oyster Festival Patron Survey

The College of William and Mary and the Virginia Institute of Marine Science are conducting a patron survey of the Urbanna Oyster Festival. Please answer the following questions about your visit.

1. What is your place of residence? City or County _____
State _____ Zip _____
2. Have you attended this festival previously? _____
Will you come back? _____
3. How did you find out about the Urbanna Oyster Festival?
(newspapers, word of mouth, etc.)
4. How did you get here? Boat? _____ Car? _____ Other? _____
5. Will you be here for just Friday? _____ just Saturday? _____ Both? _____
6. What do you find are the most desirable features about the festival?
7. What do you find are the least desirable features of the festival?
8. How many people in your party are you bearing expenses for? _____
9. How much will you spend for lodging for your party? _____
Are you staying at a local campground? _____
10. How much will you spend for food and beverages for your party? _____
11. What other expenditures will you make in the greater Urbanna area as a result of the Oyster Festival? (souvenirs, transportation, etc.)

WATERFRONT FESTIVALS:

Catalysts for Maritime Heritage and Waterfront Redevelopment *

Jon A. Lucy

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*Luncheon address presented at the Waterfront Revival: Directions and
Techniques Maritime Conference for the Pacific Coast, Bellingham, Washington,
June 22-26, 1981; VIMS Contribution No. 1017.

Every waterfront community, whether located on the coast, a lake or river, should already have, or be planning to have, a water-oriented festival. Well, maybe I should not be quite so dogmatic. Let me rephrase my opening statement by substituting "should consider having" for "should have." The point is, if done right, and that is a tremendously important "if," waterfront festivals are great tools for opening peoples' eyes to the potential of their waterfront.

Specifically I am talking about redevelopment potential and all it means in terms of more efficient use of property, better economic returns on existing community natural resources and opening up new multi-use recreational facilities for inner city, city-wide and even out-of-city people. I am also talking about community pride-building potential which comes about when a locality rediscovers, preserves and then shows off its maritime "roots," if you will.

Last spring I hosted a national conference on waterfront festivals. I have served for two years on Norfolk, Virginia's Harborfest Committee which just hosted 450,000 people on its waterfront for its annual three-day festival.¹ This festival is one of well over 200 similar events staged annually around the country. Communities along the shores of Chesapeake Bay, alone, presently account for over two dozen festivals with themes ranging from seafood² to maritime heritage, and all possible combinations in between. And more communities are getting into the act each year.

Let me digress for just a moment. While I am not here today to talk about why festivals are popular or what makes them work or not work,³ suffice it to say they offer relatively cheap family entertainment close to home, which holds down travel expenses (fuel, food, lodging, etc.). They also need

to be very carefully planned to be successful, including planning the time at which they are held (for sake of both weather and other locally scheduled events). People can also be "festivaled out" if I may use such a term. Festivals scheduled too frequently or too close together physically in a region can hurt attendance at all festivals. Remember, festivals can be a one time event, held annually, or scheduled on a staggered basis.

Back to the subject at hand. Do waterfront festivals catalyze redevelopment and interest in maritime history? The best way to answer this is to tell you of examples with which I am familiar. There is no doubt that in Wilmington, North Carolina the community's Riverfest provided the major boost for its fledgling downtown riverfront revitalization program. This was testified to both at last year's festival conference in Virginia Beach and in the recently published Office of Coastal Zone Management publication "Improving Your Waterfront: A Practical Guide."

I am naturally more familiar with Baltimore's and Norfolk's harbor festivals. The Mayors of both Chesapeake Bay ports attest to their Op Sail '76 celebrations being the turning point in gaining city-wide support for their respective downtown waterfront redevelopment efforts. Interest in maritime heritage, and preservation of this heritage, also received a real shot in the arm from the annual festivals.

What is the magic of these festivals? First, let me say that both Baltimore and Norfolk hold more than just a harbor festival on their waterfronts. Baltimore stages, almost weekly, a series of ethnic festivals at its Inner Harbor area as well as a three-day City Fair. The fair was recently heralded by the Baltimore Sun newspaper as the "forerunner of redevelopment."

This year the Fair is moving around to a less developed area of the harbor for the purpose of getting things moving there. Norfolk annually hosts the International Azalea Festival, which has some of its activities along the waterfront, and the City has instituted a successful In-the-Water Boat Show on its redeveloping shoreline.

But let us get back to the catalytic magic of festivals. In the late fifties and sixties, Baltimore and Norfolk were no different from most other waterfront communities in that downtown shoreline areas were rundown and poorly utilized. As a result, the areas had extremely bad reputations. Even "undesirables" did not desire to live or work there. And it went without saying, no one wanted to visit the downtown waterfront for a good time.

Well, it does not take a genius to know that tremendous capital outlays are necessary to remove the debris of days gone by and to restore order by reconstructing bulkheads, esplanades, open space, docking facilities, etc. To put together and make work the imaginative mechanisms required to fund a project of this magnitude takes a well-working team of political and civic leaders. And such a team, to even make a dent in financing and stimulating the desired development, needs a broad base of popular support. There are simply too many obstacles to overcome if the people of the community are not interested in the project, do not support it, or think the time, effort and money could be better spent somewhere else.

In order to support waterfront redevelopment, to feel a part of it, to see a reason for it, a community and its leaders must become genuinely interested in using the waterfront, or at least seeing it used by others. They also need to see that the proposed work is going to return significant tax dollars to the community, and that there is going to be a reasonable economic

return on the investment being made. But possibly most important of all, they need to see the waterfront and adjacent land turn into something of which they themselves can be proud - proud to be a part of it, proud to show it to a visiting friend, proud enough to brag about "our waterfront" and what has been accomplished there. Norfolk and Baltimore found properly run festivals to be the catalysts they needed to develop the political-civic-popular synergism necessary for their waterfront transformations to occur. Not only did festivals initially stimulate interest in the waterfront, but they also have been found to play a major role in maintaining this interest from year to year.

Now where does maritime heritage fit into the picture? Maritime heritage might in fact, to a large extent, be the reason for the successes experienced in the Chesapeake ports. For in Baltimore and Norfolk, the almost magical attraction of the tall ships of Op Sail '76 stimulated each city to initiate its harbor festival. As mentioned previously, each city considers Op Sail to have been the turning point in its efforts to get people back to the waterfront and to rekindle in them the inherent excitement of a water-oriented heritage.

Each harbor city also has used its festival to expand interest in other facets of maritime history and craftsmanship. Inclusion of such interests in the festivals has helped keep them diversified and fresh. For example, Baltimore's harbor festival helps enhance and maintain visitation aboard the U.S.S. Constellation moored at the Inner Harbor along with a more recent vintage World War II submarine and most recently, a lightship. In addition, the festival recently helped stimulate restoration of classic Chesapeake Bay sailing workboats on the waterfront, a continuing activity the public can watch firsthand. Baltimore's 136-foot clipper schooner, Pride of Baltimore, also handcrafted on the waterfront, now serves as a sail training vessel as

well as the City's goodwill ambassador to major East and Gulf Coast ports.

Norfolk's Harborfest has really made maritime history come alive for its citizens. Renewed interest in the waterfront brought on by Op Sail and Harborfest resulted in the development of a boatbuilding school. The school not only produces much-needed craftsmen, but restores classic wooden boats as part of its training program.

Additional maritime heritage spinoffs from Harborfest include the 71-foot Chesapeake Bay skipjack Norfolk, donated to the City by Allegheny Bottling Company. The 81-year old vessel, which worked in her day, provided the impetus for a Sea Explorer troop which maintains and sails her as part of their sail training program. This co-ed scout troop works particularly hard each year to show off the vessel at Harborfest.

This year Harborfest began expanding into more events demonstrating maritime tradition and skills of Chesapeake Bay, e.g. a nautical tent was included where Bay commercial fishermen, or "watermen" as they are called, demonstrated their gearmaking and mending skills as well as traditional methods of harvesting seafood. A watermen's work boat race was also instituted, and its popularity likely will make it an annual event. Finally, the renewed interest in Norfolk's waterfront brought on by Harborfest is resulting in the publication of a new book about the City's waterfront history.

I have mentioned enough examples of the catalytic reaction waterfront festivals have fostered concerning redevelopment and maritime heritage on Chesapeake Bay. Chesapeake Bay is not the only place this has happened - there is New York City; Boston; Toronto; Beaufort, North Carolina; Jacksonville, Florida; Charleston, South Carolina; Bellingham and Seattle, Washington; and San Francisco, just to name a few.

Let me conclude with some food for thought. At the recently held Second National Conference on Maritime Preservation in Baltimore, I heard a comment from the floor that disturbed me a bit. Concern was expressed that the type of maritime heritage displayed and thereby preserved by waterfront festivals was not classic maritime preservation. Rather, such popular displays of bits and pieces of maritime heritage threatened to reduce the professional maritime preservationist to something more akin to a circus ringmaster. The impression given was that maritime heritage would be better appreciated in the more scholastic, serious atmosphere of a museum. The thing that disturbed me about the implication laid before the conference was that no one challenged it! However, it is interesting to note that the same conference was keynoted by Michael Ainslie, President of the National Trust for Historic Preservation. In his opening remarks, Mr. Ainslie challenged maritime preservationists to strive towards eight distinct goals if they wanted to achieve the acclaim and support their work warrants. Of the eight, five were as follows:

- *Document accomplishments, including economic impacts if possible.
- *Demonstrate how preservation projects aid the community.
- *Remember to meet the needs of the public as much as possible-- it demands entertainment.
- *Get the so-called "little people" adjacent to the restoration project involved, i.e. those people right in the neighborhood where you are doing your work.
- *Broaden the grassroots support for maritime preservation projects.

I do not propose that festivals are the cure-all for America's maritime heritage revival, nor are they the only maritime context in which to display the results of such projects. However, I think it is fair to say Baltimore and Norfolk have proven that festivals can significantly enhance accomplishing these five goals. These goals are critical in determining the future

funding picture for maritime preservation, and I suspect, to some degree, for waterfront redevelopment as well, since the two are tied together.

Where I come from, five hits for eight times at bat is not bad!

Thank you.

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BALTIMORE

A YEAR OF CELEBRATION

**A REPORT ON THE FAIRS AND
FESTIVALS OF BALTIMORE, 1975-1976**

There are many things about the City of Baltimore that make it a pleasant place in which to live; not least among these are the number and variety of outdoor festivals that occur throughout the city during the summer months. In the belief that these events are not only enjoyable, but are extremely healthy forms of public expression, the Department of Planning undertook a study of outdoor festivals that took place in the city between June 1975 and June 1976.

The study used a variety of methods to collect information: Visiting, mapping and photographing over 30 festivals; Interviewing 475 people at these festivals; Questioning organizers of over 60 festivals through the city; Interviewing people who organized festivals in the downtown area; Listing all requests that were granted by the city government for permits and assistance in order to hold a festival. The list included over 300 events for the one-year period.

Meeting with an interagency committee to develop design requirements for festival booths.

The following material was excerpted from a study by the Baltimore City Department of Planning assisted by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency. The project team was under the direction of Sidney Brower, Chief of Design Analysis for the Department of Planning, and the project was under the direction of Larry Reich. Photos are by Alain Jaramillo.



The study found four major groups of festivals. One group was celebrated at the neighborhood level. A second group consisted of ethnic festivals. A third group included the music and arts festivals. Finally, the annual City Fair, now in its seventh year, exhibited the broad cultural life of the entire city.

NEIGHBORHOOD FESTIVALS

The most common type of neighborhood festivals were given by community groups. They were held in local parks or, more frequently, in a street closed off for the occasion. The size of the festival varied from a block party for 50 people to a fair involving several thousand people.

These festivals mainly attracted people who lived in the immediate vicinity. Sixty percent of the people interviewed at neighborhood festivals lived in the neighborhood, and 54% had walked from their homes.

As a result, the festivals reflected the composition and lifestyle of a small community. They varied as the populations varied: an oyster roast in Bolton Hill, red-white-and-blue costumes in Locust Point, sale of craft items made by day-care mothers in O'Donnell Heights, country music in Washington Hill, second-hand clothing in Upton, a brass ensemble from the Peabody Conservatory of Music at Mt. Vernon.

Open House festivals were neighborhood festivals, that were more than local events. They attracted people from some considerable distance; 34% of the people interviewed at these festi-

vals came from outside the City limits, some from as far as Washington, D.C. Open House festivals included the Fell's Point Fun Festival, Union Square's U.S.A. Day Festival, Tyson Street Open House and Bolton Hill's Festival on the Hill. During these festivals, the neighborhood area itself was on display; frequently houses were open for public inspection.

The character of these festivals varied with the character of the neighborhood on display: there were arts and crafts, flower-boxes, checked tablecloths and a barbershop quartet at Tyson Street; flags, flea market, ethnic foods and a blacksmith in Union Square.

The organizers generally saw the festival not only as a celebration, but also as an opportunity to publicize the neighborhood and win support for local issues.

Institutional festivals were neighborhood festivals based on particular institutions. Among others, St. Mary Star of the Sea's Church hosted a Block Party, and The Johns Hopkins Medical Institution hosted the East Baltimore Community Fair.

Most neighborhood festivals were held as social occasions, while most institutional festivals were held primarily to raise money. Benefits commonly went to the local parish or school, or for scholarships, medical plans, and the elderly. Institutions also held festivals to instruct (Fire Fighters Day organized by the Baltimore City Fire Department), to improve community relations (a Jam Session organized by Cooper's Liquor Store), or to create greater awareness of

their programs (Sports Day organized by Citizens for Operation Champ, Inc.). Several institutional festivals were even given by one or two people, in order to raise money for charity.

ETHNIC FESTIVALS

Ethnic festivals featured objects, music, dances, crafts and food of a particular national or racial group — Italian, Estonian, Irish, Ukrainian, Spanish, Afro-American.

During 1975, there were two series of ethnic festivals in Baltimore. The first, known as "Round the World", was organized by the All Nations Foundation. It consisted of a series of events held in the various ethnic neighborhoods of the City. Entry to these events was controlled through the sale of tickets. A second series of ethnic events was promoted by Baltimore Promotion Council and held downtown on weekends during the summer.

Larger festivals, like the Italian Festival, were held in the Inner Harbor. The smaller festivals (like the Spanish Festival) were held in one of the Charles Center plazas. The Black Arts Festival was the only ethnic festival studied that was not held downtown. It was held in Harlem Square in West Baltimore, and was organized by the Timbuktu Center.

Ethnic festivals attracted people from considerable distances (32% of those interviewed came from outside the City). Costumes and colors, hand-crafts, flags and other national symbols were prominently displayed.

Ethnic food was a popular attraction — 80% of the people interviewed spent

money on food and drinks. And several of the ethnic communities have developed highly professional catering skills.

MUSIC AND ARTS FESTIVALS

The major outdoor music and arts festivals during 1975 were the Soul Festival, the Arts Festival, and Jazz on the Plaza (a biweekly series of concerts featuring performers such as the Ink Spots and Left Bank Jazz Society).

These festivals were formal cultural offerings, in which the traditional roles of artist and audience were maintained. While more structured than the other groups of events, the cultural festivals varied considerably in style and in the size and composition of their audiences. Because most of the cultural festivals were held downtown, few of those who attended lived in the immediate vicinity, and a relatively large percentage came to the festival by bus (37% of those interviewed).

THE CITY FAIR

Of the many festivals held throughout the year in Baltimore, perhaps the largest and most widely publicized was the City Fair. What started in 1970 as an experiment has grown into an annual affair that involved most of the City operating agencies, and about 10,000 volunteers. In 1975, the three-day fair attracted a crowd estimated at over one and a half million people.

The City Fair was to the city as a whole what a neighborhood festival was to one of its neighborhoods.

The Baltimore City Fair was run by a non-profit, tax exempt, volunteer organization: Baltimore City Fair, Incorporated. The City Fair attracted people from a considerable distance, 30% of people interviewed came from outside the City. As with other downtown festivals, few participants lived in the immediate vicinity, and a relatively large percentage (24%) came to the site by bus.

Compared to other festivals, people tended to come to the City Fair in larger groups. They spent more time, 3 hours average for those interviewed, and more money, 2 out of 5 people interviewed spent more than \$10 on a wider range of items.



COMMON CHARACTERISTICS OF FESTIVALS

When they were asked why they had come, many festival-goers had a difficult time coming up with an explanation. They could identify features that they particularly enjoyed, but it was apparent that few people go to a festival with a fixed purpose in mind. They come to look around, see what there is, open themselves to the joys of serendipity. They may come across a bargain, run into a friend they haven't seen in years, or meet someone new. "Exploration and discovery" does not show up in any listing of featured events and offerings, but if it were absent, many people would not go to festivals.

When asked the best features of a festival, most people referred to people. To the general atmosphere or ambience that is created by the festival. In their responses, people used words such as, "togetherness," "having a good time," "sincerity," "pretty girls," "the boys," "love in the air," and "good vibes." A special kind of relationship exists among people at festivals. For most people it is the quality of this relationship that is the measure of a good festival.

How does one account for this special feeling at festivals? We suggest that festivals should be regarded not as serious activities, but rather as a form of social play. Typically they rely upon volunteer workers, people who are not performing routine jobs; people who frequently assume roles that are far removed, both in content and status, from those of their normal work. A corporation executive can become a carpenter under the supervision of a construction worker. A politician can try his hand as an auctioneer. A socially prominent lady can work at being a counter hand, along with a welfare recipient from the public housing project.

No social risk is involved in these role changes. And festival-goers recognize the temporary suspension of traditional social boundaries, so they enter easily into the spirit of play. This feeling of separation from the real world is reinforced with decoration and costume. Festival sites, booths and stages are decorated with crepe paper, bunting, and banners. And there is a strong tendency for people to wear ethnic costumes, fancy dress, novelty clothes, funny hats, stage make-up and masks. To wear trappings from the world of make-believe.

These aspects of festivals are dealt with more thoroughly in a paper entitled "Fairs and Fairgrounds" by Richard Allen Chase, which is included in the final report of the Festivals study.

When asked to name the worst features of festivals, some people complained about the poor quality of the

food, high prices, long lines, slow service, crowds, and the long walk to the parking lot. These complaints are hardly surprising.

What is perhaps more surprising is that so many festival-goers are prepared to tolerate as much inefficiency and inconvenience as they do.

A degree of inconvenience seems acceptable, even desirable, as long as it is "part of the game."

But with unfriendly service or overpricing, the real every-day world can intrude into the festive atmosphere. Then it is business-as-usual. People become more sensitive to inconveniences, and more suspicious of commercialization.

THE FESTIVAL SITE:

It is perhaps because of their willingness to accept a challenge, and to overcome obstacles, that organizers have been unwilling to describe the ideal festival site. The ideal site is one in which one has overcome the inherent obstacles.

Most of the festivals in Baltimore were held on streets that had been temporarily closed to traffic. Some took place in neighborhood parks or playgrounds, or on the grounds of a school, hospital, or church. A few were held in an alley, in a vacant lot, a parking lot, a backyard. Downtown festivals were held on the Charles Center plazas or on a large tract of undeveloped renewal land in the Inner Harbor. The larger festivals covered several blocks and several required the diversion of through traffic. None happened in spaces specifically designed for festivals.

To mount a festival under these conditions demands ingenuity, improvisation and imagination. Decisions must be made immediately and changed frequently. The air of general hysteria associated with the event would be unbearable if this were work.

ATTENDANCE:

Accurate attendance figures for festivals are hard to come by.

Ticket sales are a good indication, but there are often many complimentary tickets. The Police Department has a scientific approach toward crowd estima-



tion, but they confess that, in the end, it is largely guesswork. And they feel that the attendance figures that are released are sometimes far in excess of the actual numbers.

Nevertheless, it is a fact that several festivals draw in excess of 40,000 people. The Italian festival may draw as many as 70,000. But there seem to be some guidelines to assuring good attendance. First, as a festival gets to be repeated year after year, it develops a reputation, gains a following, develops its own identity and attracts more people. Many people at a festival have themselves attended on a previous occasion, or have spoken to someone else who has. Secondly, something distinctive obviously has a greater attraction. The Baltimore City Fair is an example of unequalled scale and variety. The open house tours at the Fell's Point, Union Square and Tyson Street festivals provide a unique opportunity to gain a glimpse into other people's intimate lives. Ethnic festivals have some of the exotic quality of an overseas vacation. Finally, a downtown location stands to attract more people than a location in one of the neighborhoods.

For one thing, it is neutral territory, the most public of public places in the city. And, during a week day, people can come across an event by chance. Because of the regularity of downtown festivals during the summer, people will even

come down without knowing what is on. In general, the downtown festivals received the widest publicity in the popular information media. Publicity can, through its content and direction, affect not only the number, but also the composition, of the festival-goers. Publicity for the Soul Festival, for example, was aimed primarily at the black community and there were very few white participants present. The other downtown events drew a wide cross-section of the city's population.

But the majority of festival-goers questioned at every festival had not, in fact, heard of the event through the public media, but through word of mouth. This applied even to the City Fair. It suggests that the surest way to get publicity is to involve as many people as possible in the festival.

CONTEXT

People from other cities who might want to learn from Baltimore's experience should not look at any one festival without taking into account the pattern of festival-going that has developed in the City. Most everybody who goes to a festival has been to at least one before, and knows about many others. Most festivals are repeated annually, and many people attend year after year.

(Thirty percent of the people interviewed had been to the same festival on a previous occasion. Sixty-five percent of the organizers who replied to the mail questionnaire had held the event before — 57% had held it the previous year. Eighty-nine percent plan to hold it again, mostly in the same place.) The extent to which this pattern is unique among American cities has not been studied, nor has exhaustive research been done on the past history of festivals in Baltimore. Old-time Baltimoreans speak about block parties and street festivals "from way back," but most agree with city officials who handle permit applications and requests for booths. Their records show that the number of festivals has been increasing. Some people believe that this increase is attributable to the City Fair: that the emphasis on neighborhood involvement has given local groups an impetus to host their own festivals.

Whether or not this is true, it is clear that festivals in Baltimore are accepted, anticipated and compared. That past experience has developed expectations and expertise at a number of levels. This has, in turn, increased the responsiveness of local firms and of the City administration to the needs of festivals.

A festival in Baltimore does not occur as an isolated event. ■



THE "HOW TO DO A FESTIVAL" KIT

MIX THESE INGREDIENTS. THE PEOPLE WILL COME.



There is little theory behind organizing a festival: people learn by doing. But there are a number of people in Baltimore who, through repeated involvement, have become unusually knowledgeable about how to run a festival, and about resources and procedures in Baltimore. They know who to call for what. How to get things done. And they were willing to share their information and their enthusiasm with Department of Planning staff who worked on the Festival Study.

The material in this section incorporates information gathered in interviews with these people. It also includes the responses of over 60 festival organizers to a mailed questionnaire.

We will not publish a list of names, but festival organizers in Baltimore would do well to consult with people in the following organizations:

- Downtown Coordinating Office, Hilton Hotel, 101 West Fayette Street — 752-8632;
- Mayor's Office, City Hall — 396-4722;
- Mayor's Advisory Committee on Art and Culture, Arts Tower, 21 South Eutaw Street — 396-4575;
- Bureau of Recreation, 1129 North Calvert Street — 396-5675;
- Citizens Planning and Housing Association, 330 North Charles Street — 539-1369.

EXHIBITS

Exhibits and entertainment at a festival reflect not only the purpose and style of the sponsoring group, but also the initiative, ingenuity and imagination of its organizers.

Good festival organizers are inveterate festival-goers; comparing, making notes, asking questions. When assembling exhibits, they canvass the community, local institutions and businesses. They stalk potential sponsors. They track down acts and talent that they have seen or have been told about.

Some exhibits and entertainment must be purchased. Some exhibitors will pay for space in return for the opportunity to show and sell their goods. Festival organizers try to get as much as they can

at special reduced rates. Everything else they try to get for nothing. Invariably they look to public agencies for assistance.

The City of Baltimore operates a number of programs that are suitable for inclusion in public festivals. In all cases, applications should be made in writing to the relevant agency or department, and should include the name of the group making the request, the nature of the event and the theme where appropriate, the service requested, the date, the time and place of the event, the schedule of events where appropriate, and the name, address and telephone number of a contact person. These programs are available at no cost to non-profit groups. In some instances, however, programs are not available outside of regular working hours unless the sponsoring organization is willing to pay the cost of staff overtime wages. What follows is a listing of some these programs.

Mayor's Office of Special Projects operates a number of programs suitable for outdoor festivals. Applications for these programs must be made at least three months ahead of time (393-4891).

• **The Fun Wagon** — A truckload of portable equipment including basketball, volleyball, frisbee, coloring books, jump ropes, etc. Operates during the summer months.

• **Skatemobile** — A program operating during fall, winter and spring. Music and rollerskates are included.

• **Sidewalk Theater** — A mobile movie show.

• **Marionette Show**

• **Bicycle Safety Program**

• **Bicycle Information Center**

• **Mystery Trash Truck** — Operates during the summer. Features a painted dump-truck and Captain Hookshot with a trash collection game and prizes for children.

The City of Baltimore's **Urban Services Agency** operates the following programs:

• **Operation Champ** — A truckload of equipment for basketball, pool, bumper pool, volleyball, trampoline,

table tennis, spin top, bikeorama, and quiet games. They also have sprinkler units that can be attached to fire hydrants. Requests should be submitted at least one month ahead of time to the Associate Director of Programming and Special Projects, Operation Champ, 801 North Arlington Avenue — (523-9400).

• **Cultural Arts Program** — This program runs summer classes for young people in music and dance. Dance groups and bands are available to perform at community events. Groups will bring their own costumes and instruments, but stages and public address systems, where necessary, must be provided by the sponsors. Applications should be made at least two weeks before the event to the Executive Director, Cultural Arts Program, 1400 Orleans Street — (276-4646).

Mayor's Advisory Committee on Art and Culture — MACAC is available to assist and guide community groups with layout, exhibit design, display and lighting. They can also provide a list of artists, craftsmen and performing groups in the area. For information, contact MACAC at the Arts Tower, 21 South Eutaw Street — (396-4575).

Mayor's Ball Committee — Money raised at the Mayor's Ball is distributed among community groups to finance art-related activities like music and dramatic performances, and art exhibits. For information, contact the Mayor's Ball Committee, the Arts Tower, 21 South Eutaw Street — (396-4575). Applications should be made 60 days before the event.

Bureau of Recreation — The Bureau of Recreation operates a number of programs that originate in recreation centers and Golden Age clubs throughout the city. These include dance groups, music and performing groups and athletic displays.

The Bureau of Recreation also has sprinkler units that can be attached to fire hydrants. These are available to neighborhood groups.

Applications should be made three or

four weeks ahead of time to the Superintendent, Bureau of Recreation, 1129 North Calvert Street — (396-5620).

The Fire Department operates a Fire Prevention Bus . . . A transit bus that has been adapted to house a series of changing exhibits. A display of fire apparatus and equipment is frequently included in neighborhood festivals. Applications should be submitted at least one week before the event to the Chief, Fire Department, 410 East Lexington Street — (396-3083).

Several divisions of the Police Department offer programs that could be included in festivals. Applications should be made three weeks before the event, to the Baltimore City Police, Headquarters Building, 601 East Fayette Street — (396-2525).

- *The Community Services Division* operates the Officer Friendly Van which houses changing exhibits on subjects like camping programs and crime prevention. They also offer the Operation Identification Program (household objects are engraved with an identifying number), exhibits of various types of locks which can be used to prevent burglary, booths dealing with on-going crime prevention programs, and recruitment booths for Police Boys' Clubs.

- *The Traffic Division* offers programs in traffic safety education, which include a Talking Bicycle, a Talking Traffic Light, and a Reaction-Time Tester. This Division can also mount an exhibit of motorcycles, can show the police horses, and can offer rides on the mascot of the Mounted Division, a Shetland pony.

- *The Canine Unit* presents police dogs in a demonstration of obedience.

- *The Helicopter Unit* can provide a model of the helicopter and may be able to put a real helicopter on display.

The Bureau of Customer Services of the Department of Public Works operates "Timmy the Talking Trash Can." This is a specially painted quarter-ton truck with a loudspeaker system. Music is played, and trashbags, stickers and information on trash storage are handed out. For information, contact the Chief, Division of Customer Services, Department of Public Works, Room 4, Municipal Building, Holliday Street — (396-3164). Applications should be submitted two weeks before the event.



FOOD

In most festivals, food is the single

most essential element. Estimating how much food to stock is a gamble, because festival attendance figures are unpredictable and even the previous year's experience is not reliable as an indicator. Some merchants will offer a rule of thumb as a guide in ordering sausages, rolls, Cokes, etc., but the best advice seems to be to get more than one thinks one needs, and to make arrangements in advance for the disposal of anything that is left over.

Arrange so that unopened, undamaged merchandise can be returned for a full refund. Arrange for freezer facilities to store perishable foods, and, where possible, arrange for the sale of left-overs to the volunteers or to another festival group.

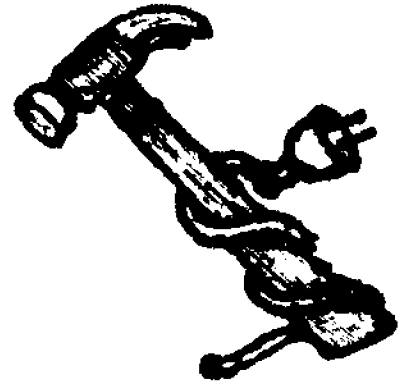
Sometimes festivals have obtained donations of food from local grocers. At other times, local merchants have given discounts. For larger events, organizers have approached the food wholesalers, producers and distributors: they have sometimes gotten donations, and often get special discount prices. Sometimes they have been given the use of special food preparation and sales equipment.

In small festivals, cooking is frequently done by community or church groups. These groups may become so successful and experienced, as has happened in the case of some of the ethnic communities, that they serve as professional caterers for the largest festivals. Restaurateurs were at first reluctant to enter the festival catering business, but a number have now found it profitable and have acquired portable cooking equipment and a good deal of know-how.

City Fair organizers feel that the best way to handle food concessions at a large festival is to sell to a selected number of vendors the right to provide food at guaranteed prices. The vendors may be provided with utility connections and a stand at no extra cost to themselves.

Before entering into an agreement with vendors, however, festival sponsors should be aware of the high cost of providing electrical service for equipment such as deep fryers and pizza ovens. Contingencies for bad weather should be written into the agreement, and all liability should be borne by the concessionaire. This requires the services of a lawyer.

Some other tips given by City Fair organizers are: Make sure that a particular item, if sold by different concessionaires, is sold at the same price; arrange for food prices to be in even increments of, say, twenty-five cents which reduces the problem of making change and allows for conversion to a ticket system. Make sure, in the layout of the stands, that sufficient room is left to accommodate people who are waiting in line. Have enough people selling food so that lines don't get too long, and don't concentrate all the food booths at one place in the fair.



FESTIVAL HARDWARE

A festival requires a certain amount of hardware in the form of shelters, shelves for exhibits, counters for demonstrations, screens and frames for hanging, containers for small objects, tables and chairs, etc. To satisfy these needs, a wide variety of booths, kiosks, tents, stands, seats and display cases must be bought, built, borrowed, rented or improvised. Some of the hardware is provided by exhibitors, but booths and stands are usually the responsibility of festival organizers, and are provided to the exhibitors free, or at cost.

Festival hardware is available, for rent and for sale, from private contractors. A search through the Yellow Pages under headings like "Caterers," "Decoration Contractors — Party, Convention" and "Party Supplies," will reveal private sources for booths, canopies, tents, searchlights, chairs and tables, as well as flags, hunting and banners.

In Baltimore, festival organizers can turn for help to the Division of Special Services of the Department of Public Works. Special Services constructs and maintains tables, reviewing stands, and about 100 booths — and these are available to community groups at no cost. Special Services will deliver and erect the items one day before the event and will dismantle and remove them afterwards.

Requests should be sent, in writing, to the Mayor, indicating the nature of the event, the name of the sponsoring organization, the scheduled date, time and place, and the number of booths, stages and tables needed. This service is widely used by community groups throughout the City.

Public address systems are generally rented from private contractors. Community groups can, however, make use of the Showmobile or the Mayor's Van, both of which have their own public address systems. Requests for the Mayor's Van should be addressed to the Mayor's Office at least two weeks before the event. The Showmobile, which is a trailer that opens up to create a covered stage, is available through the Mayor's Advisory Committee on Arts and Culture.



ADVERTISING

Festival advertising can be handled in many different ways. Events that are intended to appeal primarily to neighborhood residents, or to associations like church groups or PTAs, can be announced through newsletters or direct mailings, or by using posters displayed at local stores, schools and libraries.

To reach a wider audience it is necessary to use the mass media, and advertising material has to be more sophisticated. The more advertising is aimed at attracting "strangers," the more important it is that receives wide distribution, and that it conjures up a unique and distinctive image that will justify a special effort to attend the festival.

Posters

Some festivals have used professionally-designed, commercially-printed posters: in some cases, professional designers have donated their time. Small festivals tend to get volunteers to draw posters, often providing them with paper and colored markers. The most successful posters are ones that are easy to identify with the event, easy to recognize, and that present in clearly readable form the name of the event, and its location, date and time (including rain date when appropriate).

Newspapers

Many newspapers carry notices of community events as news items at no charge. Some will publish a press release prepared by the sponsors. Resourceful festival organizers get their news into the editorial column, and direct reporters to items of human interest associated with the event. City Fair organizers have ob-

tained excellent free publicity with feature stories in the newspapers.

Organizers should send the press packages of everything they have — notices, posters, programs, releases, and items of special interest. Be sure to include the name, address and telephone number of a contact person in case the paper decides to send a reporter or a photographer to cover the event.

Most newspapers also have a special low advertising rate for non-profit groups. The following are the major newspapers published in Baltimore.

Morning Sun — Calvert and Centre Streets (539-7700). Send copies to the City Editor and to the Entertainment Section.

Evening Sun — Calvert and Centre Streets (539-7700). Send copies to the City Editor, the Assistant Managing Editor (who is responsible for the "Weekender Magazine"), and the Assistant City Editor (responsible for the "Accent" section).

Sunday Sun — Calvert and Centre Streets (539-7700). Send copies to the City Editor and to the Entertainment Section.

Baltimore News American — South and Lombard Streets (752-1212). Published daily. Festival information would be carried as general news in the "City and County" section. Friday edition contains an "On The Go" magazine, a listing of forthcoming events: information should be sent to the City Editor and to the "On The Go" Editor.

Afro-American — 628 North Eutaw Street (728-8200). Published Tuesdays and Fridays and primarily serves the black community. Notices should be sent in two weeks before the event.

In addition, there are a number of newspapers that serve particular geographic areas or special interest groups. These are:

• **Jewish Times** — 2104 North Charles Street (752-3504). A weekly newspaper which comes out on Fridays.

• **Catholic Review** — 320 Cathedral Street (727-7777). Specializes in parish news items. Comes out on Fridays.

• **East Baltimore Guide** — 526 South Conkling Street (732-6600). Serves the Little Italy, Highlandtown and Dundalk areas. Comes out on Thursdays.

• **Jeffersonian Newspaper** — 305 Washington Avenue (823-6100). Serves Baltimore County. Comes out on Thursdays.

• **The Star Northwest, The Star Northeast, The Star** — Reisterstown,

Owings Mills Edition — 11 Warren Road, Pikesville (484-6363). The Star Northwest serves the Pikesville, Stevenson, Randallstown areas. The Star Northeast serves the Rosedale, Overlea, White Marsh, Parkville areas. The Star — Reisterstown Owings Mills Edition, also serves the Glyndon area. These papers come out every Thursday.

• **Daily Record** — 15 East Saratoga Street (752-3849). Serves the business and professional community throughout Maryland and in parts of Washington, D.C., and Pennsylvania. Comes out every day except Sunday.

• **Belair Road Booster and Parkville Reporter** — 6708 Belair Road (668-9143). The Belair Road Booster serves the area of the Beltway, Pulaski Highway, Belair and Kingsville. The Parkville Reporter serves Harford Road to Southern Avenue, Carney and Loch Raven.

Both papers come out once a month, and are affiliated with the *Times Newspapers* — 8307 Main Street (465-3333), which also publishes 13 weekly newspapers serving the metropolitan counties. The papers, published once weekly, (check each one for specific day) are: *The Anne Arundel Times, Carroll County Herald, Howard County Times, Carroll County Record, Towson Times, Columbia Times, Dundalk Times, Essex Times, Suburban Times East, Suburban Times West, Community Times, Arbutus Times, and Catonsville Times.*

Calendar Of Events

Baltimore Promotion Council publishes a quarterly listing of events in the Baltimore area. These reports appear in September, December, March and June. Publication dates are the 15th of the month, and all notices must be received at least one month ahead of publication. The calendar includes items that are of interest to the general public. Information should be sent to the Council office, 22 Light Street, (727-5688).

The State of Maryland publishes a calendar of events of public interest throughout the state. The calendar, known as "A Great Year in Maryland: Calendar of Events" is published in January, April, July and September, and submissions must be received at least one month before publication. Information should be sent to the State of Maryland Division of Tourism, 1748 Forest Drive, Annapolis, 21401.

Banners And Billboards

The City of Baltimore maintains a billboard against the pedestrian bridge over Baltimore Street in the downtown area. This billboard is used to advertise events that are of city-wide interest.

Messages are changed each week. For further information, contact the Mayor's Office. Reservations must be made four months ahead of time.

In rare cases, banners advertising community events may be hung across streets in the downtown area. These banners must, however, be hung by city personnel. Inquiries must be made at the Downtown Coordinating Office, Hilton Hotel, 101 West Fayette Street (752-8632).

Radio And TV Stations

Many radio and TV stations are willing to provide public service announcements free of charge. Other opportunities for free airing include live "talk shows" and programs that take calls from listeners while on the air. Local firms can be approached to sponsor paid advertising announcements.

The following radio and TV stations operate in the Baltimore area and accept public service announcements. Most of them require to be notified in writing at least two weeks prior to the event. Information should include the name of the event and of the sponsoring organization, the date, time and place, and the name, address and telephone number of a contact person. Most radio stations will air the announcement one or two times during the day; but it usually depends on the disc jockey.

The stations are: WAYE, 481-6546 (Rock); WBAL-AM, 467-3000 (General); WBAL-FM, 467-3000 (All News); WBJC, 396-0404 (Public Service); WBMD, 485-2400 (Religious and Country); WCAO-AM, 484-2300 (Rock); WCAO-FM, 484-2300 (Classical); WCMB, 363-2000 (Top 40); WEBB, 947-1245 (Soul); WFBR, 685-1300 (Top 40); WITH, 539-7808 (Standard Pop); WISZ, 761-1590 (Country); WJHU, 467-1029 (Public Service); WKTK, 485-2400 (Progressive Rock); WLIF-FM, 823-1570 (Standard Pop); WLPL-FM, 358-4600 (Rock); WMAR-FM, 377-2222 (Easy Listening); WSID, 358-9600 (Soul); WTOW, 823-5357 (Religious & Ethnic); and WWIN, 366-1400 (Soul).

Television stations accepting public announcements — with no assurances that the notices will be aired — are:

- WBAL (Channel 11). 3800 Hooper Avenue, 467-3000. Send information to "Community Notes."
- WBFF (Channel 45). 3500 Parkdale Avenue, 462-4500.
- WJZ-TV (Channel 13) Television Hill, 466-0013. Send information to "Public Service Announcements."
- WMAR (Channel 2). 6400 York Road, 377-2222. Send information to "Public Service Director."
- WMPB (Channel 67). Bonita Avenue, Owings Mills, Maryland, 356-5600. Only accepts announcements of local events considered to be of State-wide interest.



PERMITS AND TAXES

Festival organizers repeatedly advise that application for permits and licenses be initiated early in the planning process.

Permits

Trader's License. Every festival exhibitor who offers goods for sale must obtain a state Trader's License, good for one year anywhere in the state. Application should be made at the nearest courthouse in the jurisdiction in which the first show is to be held.

If the first show is in Baltimore City, the following procedure must be followed.

A clearance card must be obtained at the Department of Assessments, Room 707, 222 East Saratoga Street (396-4285).

That card must be taken to be performed at the Bureau of Collections of the City Department of Finance, Counter 3, Municipal Building, Calvert Street. (The perforation indicates that the City has no lien against the applicant for non-payment of taxes.)

The perforated card must then be taken to the Court of Common Pleas, 142 Courthouse, Calvert and Lexington Streets (727-7708), where a license will be issued. The cost will vary according to the estimated value of the inventory and the amount of time remaining in the year. (The license cost for an inventory of less than \$1,000 is \$16 for a one-year period.)

Street festival with food. Where a street closing is desired and food is to be

served, a permit must be obtained, in person or in writing, from the Construction and Building Inspection Section, Department of Housing and Community Development, 222 East Saratoga Street (396-3470). This agency will refer the application to the other relevant agencies (Police, Fire, Health, Transit and Traffic, and Consumer Services), and, if the responses are favorable, will issue a permit for the festival. The process will take two to three weeks.

There is a fee for the permit, the amount of which varies between \$4 and \$16 depending upon whether or not a non-profit organization is involved, and whether or not mechanical rides are to be included. If mechanical rides are included, the operators will be required to show that they carry the insurance required by the City.

Street festival without food. Where a street closing is desired for a festival, but no food is to be served, application for a permit should be made, either in person or in writing, to the Bureau of Consumer Services, Room 6, Municipal Building, Holliday Street (396-3170). This agency will refer your application to the other relevant city agencies (Police, Fire, Transit and Traffic) before issuing a permit. The process will take two to three weeks.

There is no charge for the permit. The city will erect barricades in the street and remove them after the event.

Festival in a city park. Organizers who desire to hold a festival in a city park should write a letter of request to the Superintendent of Parks, 2600 Madison Avenue. In the letter they should indicate the type of event being proposed, the location (that is, the park and the site within the park), the date with rain date, the hours, the name of the organization sponsoring the event, and the name, address and telephone number of the person who signs the letter.

The city has awarded the exclusive right to sell food in the parks to a concessionaire. If festival organizers wish to sell their own food, they must first obtain permission from the concessionaire, and they must, in addition, obtain liability insurance in the amount required by the city. Further information can be obtained from the Department of Recreation & Parks, 2600 Madison Ave. (396-0410).

Parades. A permit for a temporary street closing for the purpose of having a parade must be obtained from the Mayor's Office. A letter of request should be sent to the Mayor. Along with names, dates, and times, the letter should specify how many people will participate, how many vehicles will be included, and the exact route to be followed — indicating place of assembly and starting and finishing points.

Bingo, Raffle and Paddle Wheel. Charitable, religious and educational organizations are permitted to hold games of chance for prizes of merchandise and cash. Permits to hold games of bingo, or paddle wheels or a raffle must be applied for in person from the Baltimore City Police, Headquarters Traffic Division, 601 East Fayette Street (396-2614). A separate application must be filled out for each request, and a separate fee of \$10 must be paid. As all applications must be referred to the appropriate district headquarters, and signed by the Police Commissioner, a month is usually needed for processing. No organization will be awarded a permit to hold more than one raffle in any calendar year.

Liquor Permits. Non-profit organizations are allowed to sell beer, wine or liquor at a festival, but it is necessary for them to obtain a permit. The permit must be applied for, in person, at the Baltimore City License Commission, 5 South Street (396-4377), and proof of non-profit status is necessary. (A copy of the charter is preferred, but minutes of meetings, or evidence that a permit has been issued in the past, may be sufficient.) The issued application must be notarized for a fee of \$1.

The notarized application form must be taken to Room 140, Court House Building, Lexington and Calvert Streets (727-7708). Here the license is issued.

The fee for a beer and wine license is \$5 per day. A beer, wine and liquor license costs \$15 per day.

It is also necessary to obtain a federal stamp for the sale of alcoholic beverages. This is obtainable at the Internal Revenue Service Desk, Federal Office Building, 31 Hopkins Plaza. Application forms are available at the desk, or they may be obtained through the mail. The fee for a stamp to sell beer and wine is \$2.20 per month. To sell beer, wine and liquor, the fee is \$54 per year. (The latter fee may be pro-rated according to the time of the year at which application is made.)

Taxes

State Sales Taxes. Individuals and organizations who plan to sell at a festival must get a license that permits them to collect State Sales Taxes. This license may be obtained in person or in writing, from the Retail Sales Tax Division, Taxpayer Service Section, 301 W. Preston St. (383-3920). At a large festival like the City Fair a special state auditor may be sent to issue licenses on the site. There are two types of license. One is a temporary license, good for thirty days and a single event: It is issued without delay and there is no charge. The other is a permanent license that is valid for an indefinite period and for an indefinite number of events: this license costs \$1 and takes a week to ten days to be processed.

All items of tangible personal property are subject to the sales tax. This includes food, candy, second-hand items and antiques. Amusements, rides, games, etc. are not tangible goods and are not subject to the tax.

Each person engaged in the business of selling is responsible for collecting and remitting the sales tax. A record must be kept of each sale with the amount of the tax noted separately. If, for any reason, no tax is collected on an item, proper justification must be presented, such as a resale certificate of a tax exempt number.

There is no tax on the sale of food that is consumed off the premises. This means that the owner of a hot dog stand, for example, is not required to collect taxes unless he has a special place set aside for the exclusive use of his customers, and unless the food is consumed at this place. If customers eat their food at a place set aside for general use that is not part of an agreement with any one vendor, then no tax is collected on the food.

Religious organizations have been granted a special exemption from collecting taxes on items that they sell. This exemption does not apply to the other educational and charitable groups. All non-profit groups are, however, eligible for exemption certificates that permit them to buy items without having to pay the sales tax.



SECURITY

The general mood of a festival is relaxed and easy-going. People are out for enjoyment; conventional reserves are relaxed; guards are down. This mood can be instantly shattered if there are threats of violence, rowdiness or bad feeling.

In order to protect the festive atmosphere, special security precautions are often necessary. The nature and extent of these precautions should be decided by the festival organizers in consultation with the Police Department. Some festivals have used well-known community people scattered throughout the crowd; others have used plain-clothes policemen; and yet others have used uniformed policemen installed in a series of raised platforms. Whatever the measures decided upon, the purpose should be to give a feeling of security but not of threat.

Certain security precautions are always necessary. Money handling, where large sums are involved, should be limited to the most trusted volunteers. The number of people handling money can be reduced by introducing a ticket system for payment for food and entertainment. This does, however, involve certain inconveniences for festival goers who have to stand in two lines — one to buy the ticket and one to exchange it.

Shoplifting is a potential problem. In most cases, exhibitors will be responsible for watching over their own merchandise. Where there is a rental agreement, include a clause assigning responsibility for the merchandise to the exhibitor himself.

Crowd management is the most delicate security measure, and could be the most dangerous. Here, again, festival organizers should confer with the Police Department, who can advise them on matters of access and layout. Some gen-

eral lessons that have been learned are:

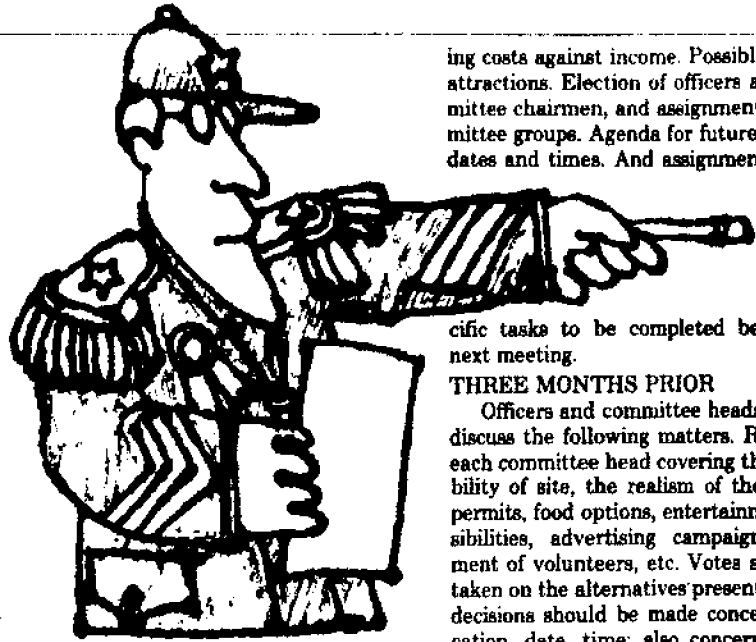
Make the event inclusive rather than exclusive. Don't give any group reason to feel that they have been left out; In arranging the festival elements, make ample allowance for the size of the crowd; Do not schedule evening events that are difficult to manage. Rock concerts should finish early and there should be a clear understanding with all musicians that they will stop playing at an agreed-upon time. Money should not be kept in portable containers, which can easily be stolen. Containers should be secured to something solid and kept out of sight; and free food, drinks or rides can cause problems, especially if there are not enough to go round. Some people demand too much, while others go without. Regulation is difficult to enforce and that leads to arguments. Providing alcoholic beverages free or at low cost brings the additional problems that go with over-indulgence.



TRASH

Festivals generate a great amount of trash. Paper cups, crumpled napkins, used tickets, discarded covers from cotton candy, and a thousand other throw-away items, can mean a monumental trash problem if an adequate supply of trashcans is not available, and if the cans are not distributed throughout the fairground. For street festivals, large drums for trash storage can be obtained from the Bureau of Sanitation; for festivals in a public park, the Bureau of Parks should be contacted. In the case of a large festival it may be necessary to arrange for special collection service.

With all due care, it is likely that when the festival is over, the site will be a mess. Organizers urge an immediate clean-up. People will be tired, but spirits will still be high. Volunteers will have the feeling of seeing a project through to the end. Trash left overnight gets blown about, and getting volunteers out for a clean-up the following day may be a difficult proposition.



ing costs against income. Possible feature attractions. Election of officers and committee chairmen, and assignment of committee groups. Agenda for future meeting dates and times. And assignment of spe-

cific tasks to be completed before the next meeting.

THREE MONTHS PRIOR

Officers and committee heads meet to discuss the following matters. Report by each committee head covering the availability of site, the realism of the budget, permits, food options, entertainment possibilities, advertising campaign, enlistment of volunteers, etc. Votes should be taken on the alternatives presented. Final decisions should be made concerning location, date, time; also concerning contracts with food vendors, amusement operators, etc. The budget should be refined in the light of these decisions. And biweekly meetings of committees should be instituted as necessary.

TWO MONTHS PRIOR

Officers and committee heads meet to discuss the following matters: Actions already taken; report by each committee head; the physical layout of the site, including provision for deliveries, power supply, and parking.

ONE MONTH PRIOR

Officers, committee heads and volunteers meet to discuss the following: a scenario of actions to be taken before, on the day of, and after the festival; assignment of responsibilities for setting up tables and booths, overseeing electrical hook-up, ticket sales, clean-up, etc, and intensifying the publicity campaign and enlistment of volunteer helpers.

TWO WEEKS PRIOR

Officers and committee heads meet to review progress and problems, check all commitments, and review finances.

ONE WEEK PRIOR

Officers, committee heads and volunteers meet to discuss the following matters. Report by each committee head. Final assignments. A complete schedule of assignments. And arrangements for people to serve as "floaters." Floaters will relieve those who are manning the booths should they need to leave for a short period.

ONE DAY PRIOR

Officers and committee chairmen should meet to settle details of layout, and placement of signs. Double-check agendas and schedules for workers. Make sure that all permits and telephone numbers of emergency personnel are located so that they will be available at all times during the event. Begin set-up operations. And pray for good weather. ■

ORGANIZATION

Festivals usually involve the participation of many people and this means that some form of organization is necessary. Festival organizations tend to be more elastic than those dedicated to more sober enterprises, but certain roles are necessary. They are as follows: a president or coordinating chairman, who has over-all responsibility; a treasurer who oversees the budget; a secretary who keeps up necessary correspondence, files for permits and provides legal advice; a facilities chairman who obtains the site, and is in charge of getting together needed hardware and utilities service like booths, stages, and electrical hookups; a food chairman who arranges all matters related to food and drink at the festival; an amusements chairman who lines up entertainment, exhibits, and attractions; a volunteer coordinator who recruits volunteers and assigns them to appropriate committees; and a publicity chairman who oversees production of advertisements, and is in charge of letting the outside world know about the event.

The following timetable illustrates the issues to be faced by an organization in planning a festival.

FIVE MONTHS PRIOR

Sponsors meet and discuss the following matters. The goals of the fair — what purposes it should achieve. The type and size of event that would accomplish these goals. Proposals as to date, time and location of the event. Proposals as to who else should be approached about being a sponsor. And assignment of tasks to be done before the next meeting.

FOUR MONTHS PRIOR

Sponsors, including all new sponsors, meet and discuss the following matters. Further specifics on choice of site, time and location. A tentative budget, balanc-

FOLLIES AND FOIBLES

FOND AND SCATTERED REMEMBRANCES OF THE FIRST CITY FAIR

BY STAN HEUISLER

There were ten thousand quarters spilling onto Baltimore Street.

Anguished drivers swerved and jammed on their brakes. A few kind people helped chase the spinning coins. Allen Rothenberg yelled directions to them, while scooping up piles of the coins and sticking them in his coat pockets. A cop from the corner tried to detour traffic around the piles of change. He also reminded Rothenberg he'd better hurry and pick up all the quarters. A parade was coming down the street in about one half an hour.

Rothenberg knew about the parade. It was the parade that opened the first City Fair. Rothenberg was the treasurer of the Fair, and had been bringing the change needed to operate the Fair.

Rothenberg and a co-worker had walked into the Maryland National Bank earlier that morning. The two of them had blithely failed to realize that about \$9,000 of nickels, dimes and quarters weighs more than normal pocket change. Undeterred, they borrowed a squeaky-wheeled dolly from the slightly hysterical teller, and started across Baltimore Street with their change. That was when one of the bags of quarters popped open.

The bags of change got back to Fair headquarters as a telephone call there confirmed that, since the temperature was soaring close to 100 degrees, the schools were being let out at midday. In a city still smarting from racial disturbances, right after a bitterly-contested election, a horde of unsupervised kids would be pouring into the downtown area.

The parade wended its way downtown past the scene of the spilled quarters, past the reviewing stand in front of the Hilton, where Mayor D'Alesandro had just arrived at the last minute,



"Do you have it"



"I thought you did"

by helicopter from a convention in Pennsylvania.

After the parade, the official party walked over to the stage in Center Plaza, to cut the bundled strings holding several thousand balloons that waved over the Plaza. This was to be the official opening of the Fair.

Mayor D'Alesandro made a short speech, announced: "I officially open the 1970 Baltimore City Fair," and stuck out his hand for the scissors. The assembled dignitaries and Fair officials stared blankly back at him. There were shrugs from some, and embarrassed clearing of throats from others. But there was nothing to cut the string.

Maryland State Comptroller Louis Goldstein walked over the edge of the stage, leaned down, and asked a group of teenagers looking up at him: "One of you has to have a knife, right?" The kids glanced at each other. Then one, with a shrug, reached into his pocket, pulled out an 8-inch switchblade, snapped it open, and handed it to Goldstein.

Louis Goldstein thanked him, walked back, and gave it to the Mayor, who, to his credit, hacked through the string. The cluster of balloons went on its way, and so did the Fair.

Goldstein took the knife back from the Mayor, snapped it shut, and handed it back to the kid without a word.

The first Baltimore City Fair, despite

all the people who said it couldn't happen, was on its way.

From the first slice with that highly illegal blade, Baltimore had embarked on a rather remarkable exercise in group dynamics. We had a whole city having fun with itself.

Which was, of course, the idea from the beginning.

The whole thing started one day in January of 1970 in Commissioner Bob Embry's office. He was amidst a

brainstorming session with Sandy Hillman and Hope Quackenbush, who were press aides for the city's Department of Housing and Community Development.

Embry leaned back in his chair, his hands behind his head, and said: "The City needs something to cheer it up . . . needs something to make people happier."

Soon, the real idea started to emerge. It was to be a festival of the different neighborhoods in the city, all drawn together to celebrate their accomplishments, like a County Fair.

Late in May of 1970, with \$200 donated by Bill Boucher of the Greater Baltimore Committee, there was a dinner for neighborhood leaders.

Hope Quackenbush remembers: "At first, the presentation was not going well. People weren't reacting, they were a little bit suspicious. Finally, there was silence, and one black lady from the senior citizen hi-rise in Bolton Hill . . . I can't remember her name . . . stood up to speak. She told everyone: 'I think we should do this. We must show the citizens of this city that we can love one another.'"

"There was a pause, and people started smiling. From then on, things started rolling."

On July 1st, the Fair opened its headquarters on Franklin and Charles Street.

in a storefront office.

There were long committee meetings. Response was, at first, agonizingly slow. It was a tough sell . . . a love-in in a city that was still reeling from the riots of 1968 and vandalism at the venerable Flower Mart in 1970.

During one long and tiring evening, when things looked bad, the group was given a bracing dose of evangelism and a football fight talk by Mrs. Naomi Camper of the Forwyn-Ash Garden Club. "We're going to make it," she said. "We can't stop now."

So the whole City Fair, borne of idle musing, jerry-built of spit and bailing wire, was on its way. Overcoming crisis after crisis, like some gothic novel. Until the first day . . . September 25, 1970.

After the dropped bag of quarters and the switchblade knife, the Fair was going well that first Friday. The security problem started and stayed tricky for awhile. But soon a certain sense of community prevailed.

And the one national journalist who came down to cover the event, a staffer from NEWSWEEK, went home to New York Friday night, disgustedly announcing: "There isn't going to be any riot: I don't have anything to cover."

Two minor crises occurred on Friday: baklava and trash. The Greek community suddenly discovered that they had sold their projected three-day supply of pastries by mid-Friday afternoon. The word went back to East Baltimore. The entire Greek community baked all night. On Saturday, their booth was again overflowing with sticky, honied sweets. And, again, they sold out.

The garbage problem was more complex. Someone had purchased bags. Unfortunately, the bags didn't fit the trash receptacles.

That was discovered at 4 o'clock, after perhaps 50,000 people had walked through the Fairgrounds. Hurried calls to the Department of Public Works produced teams that soon arrived to help with the trash. They worked most of the weekend.

That evening, Sergiu Comissiona and the Baltimore Symphony appeared in Hopkins Plaza. The Maestro noticed the two mammoth spotlights at the back of the crowd. At intermission, he sent his trumpet section to hide behind the parapets of the Mechanic theater, overlooking the audience. At a certain point in Respigi's "Roman Festival Overture" Comissiona nodded his head to the trumpeters. They stood up and blared their sixteen bars, bathed in two pools of hot-pink light.

Later that evening, as a policeman helped two old ladies on a bus, they asked him who "that nice band was. They're really very good, you know."

Saturday, the crowds kept coming,

and the atmosphere became even more mellow. The road his manager of a rock band, setting up the mikes in Hopkins Plaza, said: "Everything's cool." Later that afternoon, a hip young foursome called "Emerson's Old Timey Custard-Sucking Band" appeared to play Bluegrass in Center Plaza. A man from Hampden, in a crew-cut and a T-shirt, challenged one Fair organizer: "Those long-haired freaks playin' bluegrass? Ha!" A half-an-hour later he was leading cheers.

And singer Ethel Ennis. Twenty thousand people in Hopkins Plaza had a love affair with her that evening.

It took a minor disaster on Sunday morning to prove what the City Fair was really about.

At about 9:30 that morning, a quick, dirty storm slammed through the downtown area. High winds blew down half of the neighborhood exhibits. Rain drenched the Fairgrounds.

And something marvelous happened. Neighborhoods that had been too busy,

or excited, or nervous to get to know each other started helping each other. A black neighborhood gave half of its exhibit to replace one that had been blown over in the booth of a white neighborhood. Men who had come to the Fair left their families huddled under overhangs, walked out into the rain and pitched in.

Still, it was after ten, cold, wet, and the two plazas seemed deserted. Then, with a crash, the Baltimore City Pipe Band . . . kilts, drums, bagpipes, plumes, swords, flags and all . . . came wailing out from under One Charles Center, across the overpass by Hamburgers, and down into the Plaza. People appeared from everywhere. The Fair was back in business.

The telephone started ringing in the Fair office. "Is the Fair open?"

"Hell, yes. come on down."

And they came.

Images of the closing moments are fragmented. The Baltimore City Bagpipe band, in an impromptu return engagement, marching right through the middle of the Miss Allied Florists Beauty Contest. Fireworks over the Inner Harbor. Gospel singer Esther Phillips leading a Hopkins Plaza crowd in "We Shall Overcome," in the chilly twilight. With three massive linemen from the Kansas City Chiefs, who were in town to play the Colts the next evening, holding hands with some tiny kids, swaying, singing softly to the music.

But the fitting finale to the first Fair was a very private procession.

The people who worked on the Fair stayed around the headquarters trailer, too tired to leave, too glad, and too sad to see it over so soon.

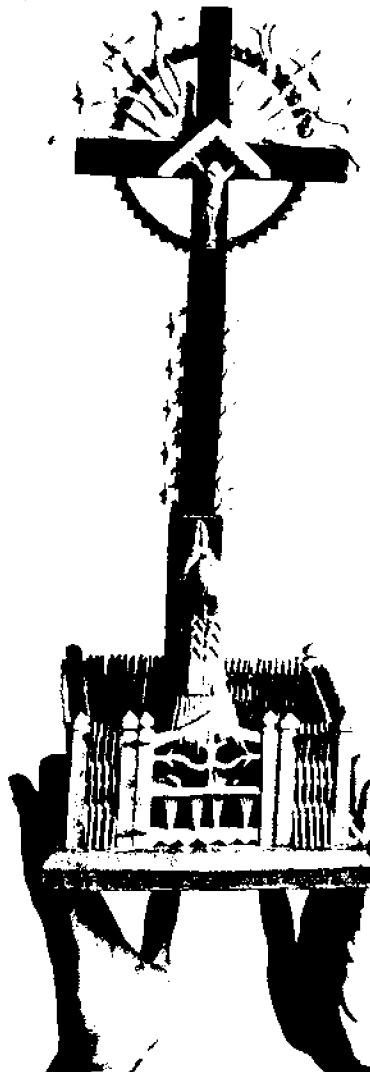
The final receipts were counted. The treasurer and several assistants gathered the bags of change, to walk one block to the night deposit slot of the Maryland National Bank. They were accompanied by four husky policemen with sawed-off shotguns. The procession left the trailer, and started down wet Hanover Street, past the side of the Hilton.

Hope Quackenbush led the procession. She carried raised in front of her, an ornate icon, which someone in the Fair had purchased from the Union Square neighborhood booth. She was followed, dimly in the mist, by the shotgun-toting cops, the treasurers with the bags of money, and a few workers trailing behind.

Across from the side entrance to the Lord Baltimore, there were two observers. They were ragged, slightly drunk, and leaning against the wall. They watched the silent procession pass, then disappear into the fog and darkness.

One man turned, and walked off quickly toward Howard Street.

The other, having a better sense of the moment, lowered his eyes and crossed himself. ■



Down by the Riverside

"The Connecticut River is a great resource. The potential now exists to create a regional park facility that could provide diverse economic opportunities and allow for the development of a city identity."

*Alfred A. Gatta, Executive Director,
Riverfront Recapture, Inc.*

By Anne L. Simko "How do I get to the Connecticut River from here?" asks a visitor to the office of Riverfront Recapture, Inc. As the pigeon flies, the riverbank is less than half a mile from RRI's office on Prospect Street in downtown Hartford. Jill Diskan, RRI's assistant director, takes out a map. "There's a footbridge from the North End across I-91 into Riverside Park. Or you can get on I-91 north and take the service exit into the North Meadows, where there's a road going to the park. You have to take I-91—there's no other road into the area. There's a Northeast Utilities service tunnel under the railroad tracks and the highway north of the Colt factory—you'll have to leave your car on Van Dyke Avenue and walk through.

"Or this may be the best way—keep going down Van Dyke Avenue until you come to Wawarme Avenue. Take the left under the highway overpass, and left again onto an unmarked dirt road. That will bring you to the top of the dike just above the Charter Oak Bridge. You can get a beautiful view of the river from there. Here, I'd better mark the map for you."

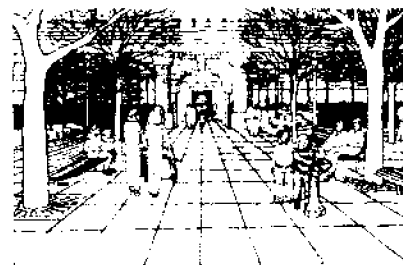
The visitor is taken aback, not having expected that the simple request would practically require a course in orienteering.

The Fertile Valley

The Connecticut River forms Hartford's eastern boundary, six and a half miles from Windsor to Wetherfield. The river was one of the original reasons for Hartford's settlement. The Dutch established a

Below: The only pedestrian access to the river is this footbridge over I-91.

Bottom: A proposed park north of the Colt plant will provide access beneath the highway to the riverfront.



Note: "Riverfront Guide" and "Recapture Plan" may be obtained from Riverfront Recapture, Inc., 10 Prospect St., Hartford, CT 06103. "Riverfront Development: A Neighborhood Proposal" is put out by the Citizens' Lobby, 32 Elm St., Hartford, CT 06106.

HARTFORD MAGAZINE, Nov 1983
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trading post in the area now known as Dutch Point in 1633. The Connecticut River, extending without rapids from the trading post to Long Island Sound, meant easy access by water from the Dutch settlement at New Amsterdam.

The fertile river valley attracted English Puritans from the Massachusetts Colony a few years later. The English, too, took advantage of the river for transportation. By the 1700s, merchant ships from Hartford were making regular journeys all the way to the

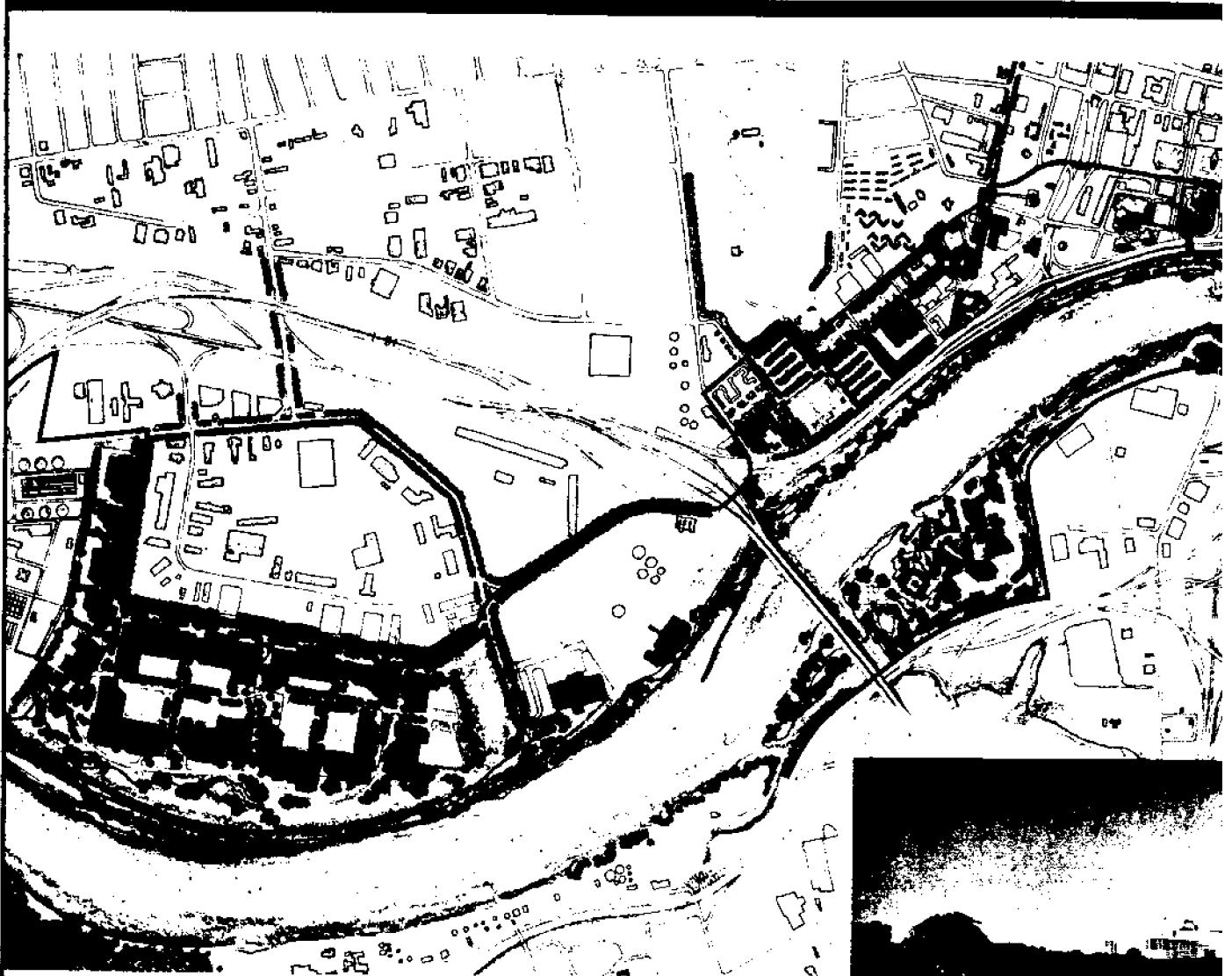
Caribbean.

Sea voyages were hazardous. To protect themselves against losses, merchants began to organize insurance societies, laying the foundation for what would become Hartford's major enterprise.

With the rise of industry, the river became important as a source of power, for transportation of raw materials and finished goods, and as a convenient dump for wastes. The railroad gradually replaced the steamboat, but river-borne commerce held on until the 1930s.

It is, however, in the nature of rivers to flood. The Connecticut River, the largest river in New England, tends to flood on a suitably grand scale. The great flood of 1854 reached almost 29 feet above normal flow. The loss of property induced many businesses to relocate on higher ground, away from the river. One of the few areas in Hartford not inundated was Samuel Colt's armaments factory and workers' housing; Colt had taken the precaution of surrounding his land with a dike nearly two miles long.

The flood of 1936, the worst on



Riverfront Recapture, Inc., a joint private and public interest, non-profit organization, was formed in April of 1981. Its board of directors was made up of state and city officials, members of the business community, and neighborhood representatives. Administrative costs were paid by local businesses, including banks, insurance companies, and United Technologies.

RRI invited professional planners to study the waterfront in Hartford and East Hartford, and to submit proposals. According to Alfred A. Gaffa, executive director, RRI wanted "to put together a team to 1) tell us whether riverfront recapture is possible, and 2) what are the obstacles and what are the possibilities? We wanted a plan that would be implementable—



record, and another deluge in 1938 prompted Hartford and East Hartford to put up their own dikes. (Hartford added an extra five feet to its dike, to be on the safe side.)

Construction of I-91 along the river in the 1960s created another formidable barrier. Skyscrapers at Constitution Plaza eventually cut off even a view of the river from downtown streets. Today one can stand at the Old State House, looking toward East Hartford, and have no inkling that the river is there.

As the river was lost to sight, it was



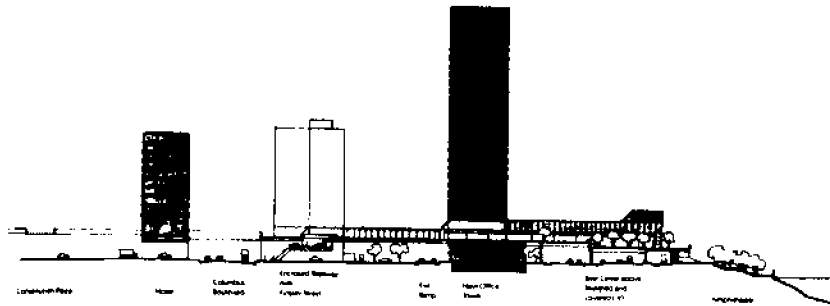
Fourth of July festivals along the river in 1981, 1982, and 1983 drew thousands of people to the river's banks. Powerboat and Sunfish regattas, canoe trips and cruises, and nature education programs on and along the river have also been increasing public appreciation of the river. This past summer, CIGNA Corporation donated \$50,000 so that 40 inner city youngsters could be hired to start the cleanup of Riverside Park. As a result, the YMCA's Camp Downtown was able to use the park for nature walks and canoe trips.



grand and vast, but broken into small steps."

The team that was eventually chosen consisted of Quennell Rothschild Associates (landscape architecture and management); Buckhurst Fish Hutton Katz (planning/urban design); Cahn, Inc. (engineering); William G. Conway & Co. (economics); and Design Communication, Inc. (media/communications). They completed their studies in December 1981. The result of their studies, "The Riverfront Resource Book: Technical Report," was published in May of 1982. The technical report became the basis for two further publications: "Riverfront Guide" (July 1982), and "Recapture Plan" (December 1982).

Jill Diskon, assistant director, and Alfred A. Gatta, executive director, Riverfront Recapture, Inc.



The River Center

The proposed River Center can bridge the realigned highway, linking the riverfront to new development sites and to Constitution Plaza.

also lost to recreation. Hartford's Riverside Park, 51 acres of picnic grounds, playing fields, and open space, was isolated from its neighborhood by I-91 and fell into disrepair. It was almost impossible to get to the river for a leisurely stroll, and the areas nearby were so unattractive that few people cared to try.

In the 1970s, however, other American cities began to study their waterfronts and restore them to public use. Rivers were cleaned up in Portland, Oregon, and Cleveland, Ohio; decaying harbors were redesigned for new commercial uses and recreation in Baltimore and San Francisco; and abandoned industrial lands were reclaimed in Seattle, Washington.

"The idea of doing something about Hartford's riverfront came from a number of people who independently arrived at the conclusion that it was time to look at the riverfront," Jill Diskan says. Some of these people were participants in the Urban Focus Breakfast Series, a group which met to study various urban issues.

Dikes and Interchanges

In May of 1980, the group sponsored a half-day seminar about the river for an audience of Hartford "movers and shakers," a cross section of government, business, and community people. The seminar reviewed the history of the river and the city, what other cities had done with their waterfronts, and the possibilities of support from state and federal agencies.

In August of that year, the Hartford City Planning Department published its "Basic Criteria for Guiding River-

front Revitalization." The criteria divided the river into two sections, a primary area of flood-prone land between the river and the dikes, and a secondary area of vacant, underutilized, and built-up lands behind the dikes. East Hartford's riverfront was later added to the planning area at its request.

An *ad hoc* group continued to explore the possibilities for the riverfront. Although the mayors of Hartford and East Hartford had endorsed the idea of riverfront revitalization from the beginning, political considerations prevented either city government from taking an active part. The city councils, therefore, asked the private sector to take the initiative. Riverfront Recapture, Inc. was the result.

The identified obstacles to increased use of the riverfront were daunting. Foremost was the natural problem of flooding. The dikes, which might be regrettable from an aesthetic point of view, were vital for the cities' protection and could be neither removed nor breached. Any development on the river side of the dikes (the primary area) would have to be able to withstand flooding. State and federal regulations further restricted construction in that area.

The highway system along the river was another major problem. The interchanges in downtown Hartford sprawled over many acres and effectively cut off access and views. Federal interstate highway regulations barred pedestrians and bicyclists from the Bulkeley and Charter Oak Bridges, leaving them only a seldom-used walkway on the Founders Bridge. Foot traffic along the riverbank was blocked by the abutment of the Bulkeley Bridge, which stands out into the stream, the

mouth of the long-buried Park River, and an outfall north of the Charter Oak Bridge.

The land in the secondary area, behind the dikes, had been built up haphazardly. The city landfill was in the North Meadows and the MDC's sewage treatment plant was in the South Meadows. Road access to industrial land in the North Meadows was insufficient. Much land was empty or under-utilized.

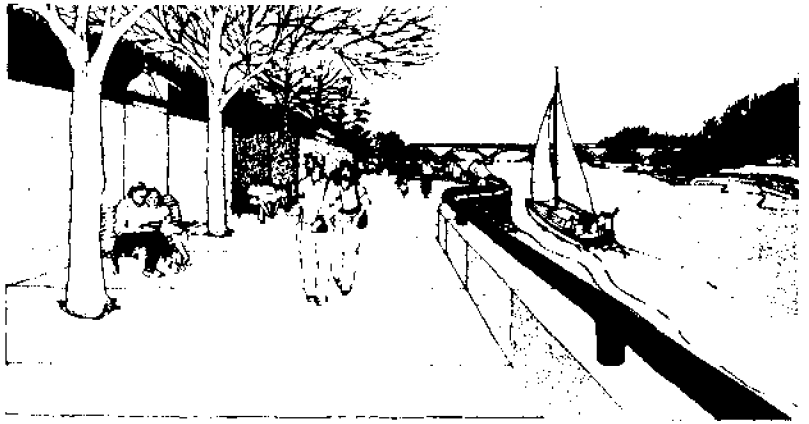
Some of the city's poorest neighborhoods were next to the secondary area—Northeast, South Arsenal, Charter Oak and Sheldon Square. Their residents needed jobs, affordable housing, and recreation—needs which could be met by appropriate waterfront development.

The situation in East Hartford was better since there were no interstates dividing the town from the river. East Hartford's Riverview Park already had a well-used boat ramp, although the park itself was mostly undeveloped. There were also several tracts of vacant land available for development.

One of the planners' problems was that small improvements along the river would do little to change public attitudes toward the waterfront. What was needed were big, highly visible projects which would attract thousands of people and generate enthusiasm for further work. At the same time, such projects would be hard to fund without a certain amount of momentum.

The final plan was indeed grand, even grandiose. The first phases—sponsoring festivals and activities by the river to increase public use and awareness—were already in progress, but the full plan was meant to be implemented over a 20-year period. It would guide development on over

The Riverwalk, a linear network of roads and pedestrian ways along the water's edge, is the basic framework for the Recapture Plan. It will allow easy access to the water's edge along the entire frontage.



700 acres in Hartford and East Hartford, and could affect job and housing opportunities for thousands of area residents.

The key project in the primary area would be the Riverwalk, a pedestrian and bicycle pathway running the length of the riverbank from Keney Park and the Windsor town line in the north to Wetherfield's Folly Brook Natural Area in the south. Riverside Park would be refurbished, and marinas, boat landings, amphitheatres, picnic areas and plazas would be installed along the way. New footbridges would be built over I-91 at Riverside Park and downtown.

East Hartford would tie into the Riverwalk via walkways on the Bulkeley and Founders Bridges. The East Hartford Riverwalk, extending from the Bulkeley Bridge to the Hockanum River, would also have sitting areas, parks, and a marina.

Eventually there would be restaurants, shops, offices, and a visitors' center in buildings atop the dikes. A sixty-foot fountain would be installed in midstream beyond the foot of State Street. Most of these improvements could be completed in time for Hartford's 350th anniversary celebration in 1986.

Turning the primary area into a park—perhaps to become the state's first urban state park—would attract private developers to the secondary area behind the dikes. Improved roads in the North Meadows and closing of the city landfill would open land there for commercial use.

Crucial, but not necessarily essential to the plan, is proposed work on I-91 and its interchange with I-84. By realigning and lowering I-91 downtown, removing the I-91 connections to the Founders Bridge, and eliminating other overpasses and

ramps, about 3½ acres of land below Constitution Plaza could be freed for construction of office buildings, shops, and high-rise housing. In addition, the river would once again be visible from the Old State House.

More housing, office space, and recreation facilities could be built in the Dutch Point-Colt Park area. The South Meadows are currently occupied mainly by Brainard Field. The city has proposed closing the airport, which cannot be expanded because of the dike, and turning its 200 acres over to other uses. An industrial park in that area could hold about 2,000,000 square feet of office and factory space.

East Hartford's waterfront also has potential for development. Under the plan, new commercial buildings could be placed at two sites behind the dikes. A 50-acre privately owned tract on the river side of the dike, north of the Hockanum River, has been filled to a level safely above flood stage. Its owners plan to build a hotel convention site, offices, housing, and a marina there.

The RRI planners estimated that almost 4.5 million square feet of commercial space, up to \$11,000,000 in tax revenues, 1,200 to 1,500 new housing units, and possibly 11,400 jobs could be created by proper development in both areas. The planners also recommended that 20% of all new housing be set aside for low and moderate income people.

Funding for the primary area, estimated at \$18-22,000,000, would come from a mix of federal, state, city, and private funds. Some money may become available from a \$1.1 million federal Land and Water Conservation Fund grant, and East Hartford is waiting for final approval

of its application to the state Department of Environmental Protection for \$480,000 to upgrade Riverview Park and the boat launching ramp. Funding for secondary area development would be left to the private sector, perhaps aided by federal, state, and local tax incentives.

According to Alfred Gatta, the work on I-91 has been approved by the city, state, and federal governments. Work will be done over the next ten years, to be paid for by the 5¢/gallon gasoline tax.

The Recapture Plan has been endorsed by the East Hartford, Wetherfield, and Windsor Town Councils, the Hartford Commission on the City Plan, the Regional Planning Commission, and the Policy Board of the Capitol Region Council of Governments. Hartford and East Hartford officials sit on RRI's board of directors, and the town and city planning agencies have worked closely with RRI's staff.

Public Support and Opposition

Community groups, however, had their reservations about the Recapture Plan from the beginning. A good deal of suspicion arose from the fact that RRI is funded by such major corporations as Travelers Insurance Co. and United Technologies.

Art Feitman, a spokesman for the Riverfront/Economic Development Committee of Hartford's Citizens' Lobby, explains, "The Recapture Plan seemed to be the latest in a pattern of development projects in downtown Hartford which had a major impact on the city, like Constitution Plaza and David Chase's

projects. The projects had good aspects—they increased the property tax base and created jobs. But the jobs often went to people from the suburbs who were only there from nine to five, and displaced neighborhood people. Traveler's track record on neighborhood issues has not been that good."

RRI, aware of such feelings, held meetings and planning seminars with more than 60 business, neighborhood, and civic groups. Many of the groups' suggestions—for more basketball courts and playing fields, a fishing pier, better access to Riverside Park, and a gathering place for the elderly—were incorporated into the Recapture Plan. RRI's board of directors was increased from 23 to 35 in order to include more community representatives. Even its critics generally agree that RRI has tried to be sensitive to people's needs for jobs, decent housing, and affordable recreation.

Once it was clear that the Riverwalk and park improvements would not divert funds from necessary services, opposition to that part of the plan more or less evaporated, although some people continued to feel that the developments were oriented more towards the tastes—and the wallets—of the well-to-do. The sticking point became development in the secondary area—who would pay for it and how it would be regulated.

The Citizens' Lobby created its own riverfront development proposal in response to RRI's plan. "RRI hired its consultants from outside the Hartford area," Art Feltman says. "The riverfront was going to wind up looking like Baltimore or Boston. Our process started from within the city—we asked community groups what they wanted and developed our plan from that. It's a different process and a different follow-through.

"Riverfront development could be very positive if it were done right, if it were done with everyone in mind," Feltman goes on. "I just came back from a weekend in Baltimore. Their harbor development is the same story, with a primary and secondary area. But the entire secondary area is office space, and it starts right over the park. After 5 o'clock, it's dead.

"The Sheldon Square-Charter Oak neighborhoods, South Arsenal, Clay Hill, and the Northeast are the four neighborhoods adjacent to the riverfront. They face the greatest

"The weakness of RRI's proposal is what happens to the secondary area, and that is of most concern to community people."

—Gerrit Sullivan

dangers and the greatest opportunities. Under RRI's plan, most of the secondary area would be opened to private investment. The investors would be looking for a profit and not necessarily community needs"—meaning luxury housing instead of low and moderate income, white-collar employment instead of industrial jobs, marinas and fancy restaurants instead of open space and fast-food stands.

"Once you put in a big park paid for by taxpayers, the adjacent land becomes very, very valuable," Feltman says. "But the taxpayers created the land's extra value. Baltimore's Harborplace is all middle and upper income. What Hartford needs is industrial development, particularly in the Brainard Field area."

Gerry Maine is another spokesman for the Citizens' Lobby Riverfront/Economic Development Committee. He works at La Casa de Puerto Rico and is especially concerned about RRI's housing plans. "The RRI plan talks about creating housing for low and moderate income people," Maine says, "but most of it is planned for the Clay-Arsenal neighborhood, which is already very poor." All of the 200 units proposed for that neighborhood will be low and moderate income, out of 400 units planned for the project overall.

Displacement in neighborhoods near the river is another worry. "Constitution Plaza, where nobody lives and very few Hartford people work, replaced a vital neighborhood," Maine says. "The Dutch Point-Colt Park people are particularly concerned about changes in their neighborhood."

Gerrit Sullivan, a member of RRI's board and a past chairperson of the Citizens' Lobby, adds, "When the

consultants began, they were talking about integrating the low-income housing with the surrounding areas. The community people and the RRI board want to see the income level mix occurring within the new housing itself."

"If the park and development of the downtown parcel is all that happens, and the secondary development isn't controlled, that's where trouble will come in," Gerry Maine warns.

How development in the secondary area will be controlled is an open question. Jill Diskan, RRI's assistant director, says, "RRI is a private planning and advocacy agency. Who will implement the plan—the city, an existing regional agency, the government, or some agency that hasn't been created yet? We can make recommendations on how to control the increase in land values in the secondary area, but the city has to monitor it."

The Recapture Plan itself recommends a non-profit development corporation, to be formed with city approval under Connecticut's Urban Development Law. Gerrit Sullivan says, "There's been a lot of discussion within RRI about which way we should go. I strongly agree with the prototype in the Citizens' Lobby proposal." It recommends that the city establish a riverfront development agency under Chapter 132 of the Connecticut General Statutes. The agency would have seven neighborhood representatives, selected by the neighborhoods and appointed by the mayor, and two business representatives elected by the Greater Hartford Chamber of Commerce.

"I think the city has to become more involved," Sullivan continues. "The weakness of RRI's proposal is what happens to the secondary area, and that is of most concern to community people. We'd better do something about monitoring before we turn around and it's all been developed privately."

C. Roderick O'Neil is chairman of the Finance Committee of Traveler's Insurance and chairman of RRI's board of directors. He has been involved with the recapture movement since the riverfront seminar in May of 1980. O'Neil points out that the city of Hartford will retain zoning powers in the secondary area and questions whether the Citizens' Lobby has

(Continued on page 33)

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Flexible (Flek's əb əl), adj.

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(Continued from page 26)

enough confidence in the city's regulatory abilities.

O'Neil feels that too many people are trying to use the river development plans to meet their own agendas. "The river doesn't stand that high on anyone's agenda," O'Neil says. "Load too much on the recapture plan and it'll die aborning." Instead, he says, "people ought to be working hard to make sure development fulfills everybody's needs. The river itself is a unique presence in the city." O'Neil goes on. "You really have to go down to the river to see how unique it is."

Lucy Summers, another member of RRI's board, is a realtor with the Collin B. Bennett Agency on Albany Avenue. "My interest as a realtor is to encourage people to make good use of every acre they can," Summers says. "Concentrating solely on the problems of the inner city is no good. We've got to get our sights raised to the natural beauty that God has provided for this state.

"We're always trying to recoup the material losses and not trying to revitalize the spiritual aspects or educational development. Think of the writers or musicians who might evolve because they had a chance to walk along and meditate on the bank of the river.

"The river is integral to my life as a black person. Water has always been important to black communities—the villages in Africa were built along rivers. I think the Recapture Plan harks back to the days of founding this country, when we were pioneers and took risks. We should be able to jump in and take a risk as a society, to make better housing and make people happy."

A visitor who succeeds in making it to the riverbank finds an oddly peaceful scene. Although the interstate traffic thunders right behind, the wind is rustling in the cottonwoods and silver maples, and crickets are chirping. Purple loosestrife is blooming along the water's edge. Across the smooth blue current, fishermen at the East Hartford boat ramp are sliding their skiff from its trailer. To the north, the towers of downtown Hartford rise incongruously above the line of trees.

"There's something magical about seeing Hartford from the river," the visitor remembers Jill Diskan saying. "It just changes your whole perspective."



Waterfront World

ANNUAL FESTIVAL ISSUE

May/June, 1984

"You feel mighty free and easy and comfortable on a raft."

Mark Twain, 1884

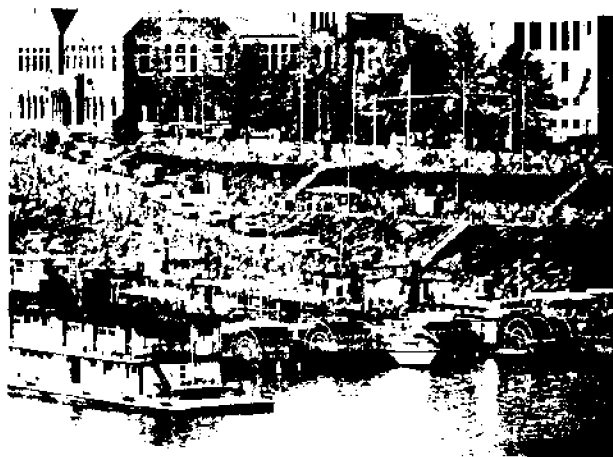
Volume 3, Number 1

Celebrate Waterfronts!



□ Mike Thayer

Festivals in Alexandria, Va., (left), Charleston, W. Va. (upper right) and Austin, Tex., typify annual migrations to the country's waterfronts.



□ Austin Aquas Festival

Waterfront World happily presents our third roundup of waterfront happenings of all kinds from around North America.

Clearly enthusiasm for community celebration both in and along the water is still running high. People are gathering together to bolster and boost cleaner water, fish of all kinds, every conceivable craft, their cultural heritage and civic pride.

We hope the list still serves two purposes: one as a guide to travelers, and the other as a resource for those involved with or contemplating a celebratory event on their waterfront.

We'd like to thank all those who again responded to our call for information from state and community tourism or promotional offices from whence we derive much of the information. These materials were supplemented by items sent by our correspondents and readers, and commercial travel guides.

We have repeated the resources at the end of the list, with some additions.

Every effort has been made to insure accuracy. Because it was not possible to double check every entry, we suggest calling the contact listed or the appropriate state travel office. For both the festival goer and the

Continued from page 1

planner we've tried to provide contact addresses and/or phone numbers.

Those wanting more first-hand information on the nitty-gritty of festivals should join us in Alexandria, Va. on June 1-2. The workshop we're co-sponsoring there, "Creating Lively Waterfronts," will have two sessions devoted to the festival topic. The Third Annual Red Cross Waterfront Festival in Alexandria dovetails with the workshop.

If your favorite waterfront event is missing from the listing, please send us an item about it.

The annual festival issue provides us with a special opportunity to cast a net across the continent and see what comes back. And again we're struck by the amount of activity which speaks for the enthusiasm and hard work going on to stage these events. We salute the energy of all those individuals whose energy helps make these celebrations happen — especially the volunteers.

We urge you to reap the benefits of their labors, go down to the water and ENJOY! □

A.B./D.R.

ALABAMA

Alabama Deep Sea Fishing Rodeo

Mobile, Dauphin Island mid-July

- Contact: Mobile Jaycees, P.O. Box 6746, Mobile 36660.

ALASKA

Nenana Valley River Daze

Nenana May 25-27

- Contact: Julie Hart, P.O. Box 272, Nenana 99760; 907/632-5446.

ARKANSAS

Riverfest

Little Rock May 25-27

More than 100,000 are expected for this free outdoor festival emphasizing the visual and performing arts.

- Contact: Riverfest, Inc., Little Rock Convention Center, P.O. Box 3232, Little Rock 72203; 501/376-4781.

Riverboat Days and State Catfish Cooking Contest

Jacksonport State Park July 26-28

The contest is coupled with a frog jumping competition, fishing rodeo, music and tours of the Jacksonport Museum and the sternwheeler Mary Woods II.

- Contact: Newport Area Chamber of Commerce, P.O. Box 518, Newport 72112; 501/523-3618.

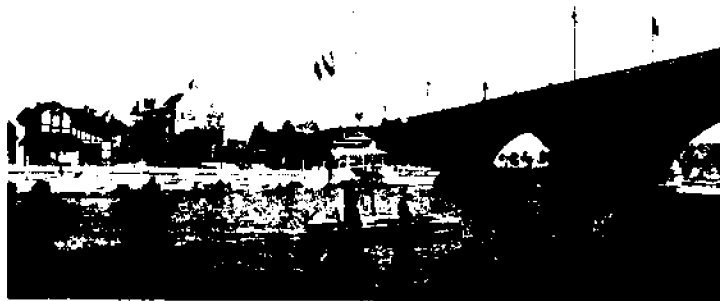
White River Canoe Race and Water Carnival

Batesville August 11-14

The 120-mile race is the major national event for Explorer Scouts; and the carnival along the route, one of Arkansas' oldest celebrations.

- Contact: Arnold Landry, BSA Quapaw Area Council, Exploring Division, P.O. Box 3663, Little Rock 72203; 501/664-4780.

Arizona Office of Tourism



Fishing with "English village" backdrop — in Arizona

ARIZONA

London Bridge Days

Lake Havasu City September 27-October 7

- Contact: Chamber of Commerce, 2074 McCulloch Blvd., Lake Havasu City 86403; 602/855-4115.

CALIFORNIA

United States Open Sandcastle Competition

Imperial Beach July (date not set)

Teams compete for cash prize and title of U.S. Sandcastle Champion.

- Contact: 619/423-8300 or 424-3151.

5th International Calamari Festival

Santa Cruz August 15-28

Squid-inspired fun.

- Contact: 408/427-3554.

Sacramento Water Festival '84

Sacramento July 7-8

Events range from the aquatically sublime — sport parachuting, water skiing and International Formula I circuit powerboat racing — to more ridiculous pursuits like the Great Saloon Race and Anything that Floats Race.

- Contact: Sacramento Convention and Visitors Bureau, 1311 - I St., Sacramento 95814; 916/442-5542.

La Jolla Rough Water Swim

La Jolla September

An international event.

- Contact: 619/456-2100.

Cabrillo Festival

San Diego September 29-30

Commemoration of Juan Rodriguez Cabrillo's discovery of the West Coast in 1542. Including a re-enactment.

- Contact: 619/293-5450.

Morro Bay Harbor Festival

Morro Bay October 13-14

A classic boat show, "sand pounder runs," music, crafts and exhibits.

- Contact: 805/772-4467.

San Simeon Whaling Days

San Simeon mid-November

Celebration of the California Grey Whale's 6,000-mile migration from Alaska to New Mexico, with educational programs on the whale.

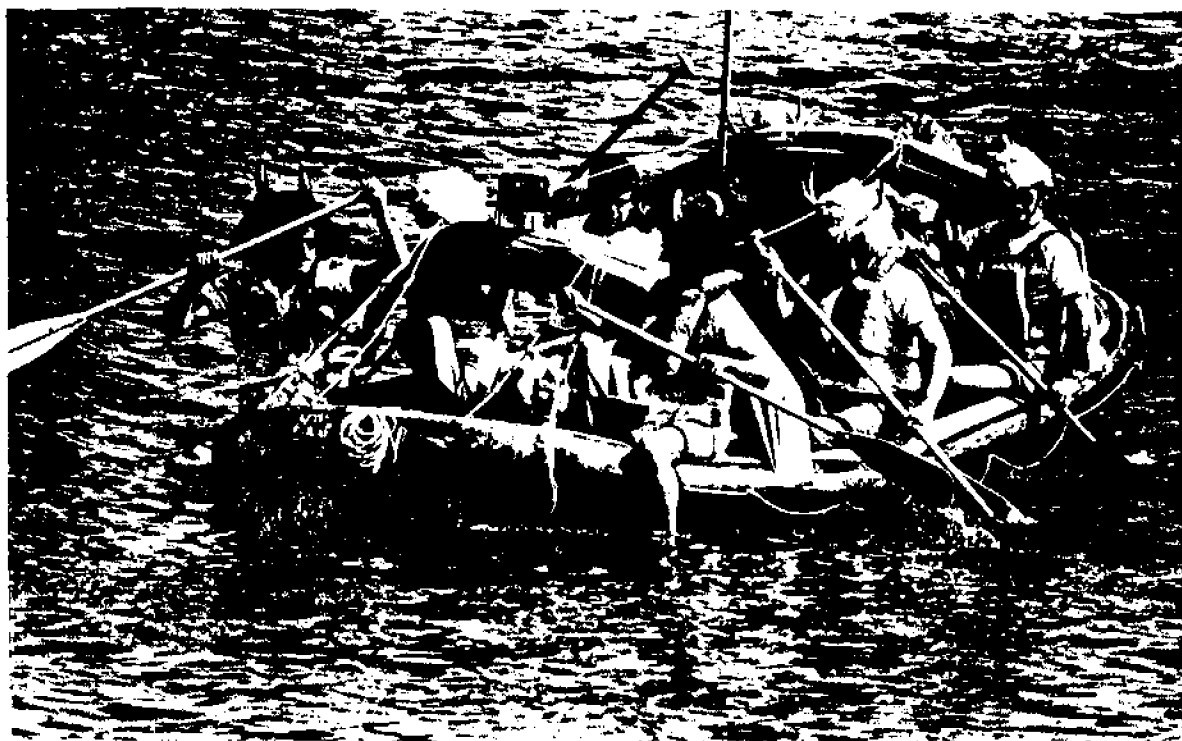
- Contact: Chamber of Commerce, P.O. Box 1, San Simeon 93452; 805/927-3500.

Vallejo-Budweiser Whaleboat Regatta

Vallejo October 5-6

A chili cook-off, and handicrafts fair accompany the whaleboat races.

- Contact: 707/644-5601.



Rubber Ducky Raft Race brings 'em out in Foster City, Calif.

COLORADO

Rio Grande River Raft Races

Creede and Monte Vista June 9-10

Grande Fish Contest

Grand Lake June 9-July 1

Arkansas River International White Water Boat Race

Salida June 14-17

Anniversary Water Day Celebration

Nucla June 30-31

- Contact: State of Colorado Division of Commerce and Development, Office of Tourism, 1313 Sherman, Room 500, Denver, 80203; 303/779-1067.

CONNECTICUT

Sail Festival Weekend

New London July 6-8

- Contact: Marine Commerce and Development Dept., New London 06320; 203/443-8331.

Annual Oyster Festival

Norwalk September 7-9

- Contact: Bob Burk, 203 Liberty Square, Norwalk 06855; 203/838-9444.

Sea Music Festival

Mystic June 9-10

Featuring workshops and demonstrations on Mystic Seaport Museum grounds.

- Contact: Mystic Seaport, Mystic 06355; 203/572-0711.

Long Island Sound America (LISA) Festival

Bridgeport August 25-September 3

Areawide events.

- Contact: Norwalk Chamber of Commerce, 203/866-2521; or Bridgeport Chamber of Commerce, 203/335-3145.

DELAWARE

Sandcastle Contest

Rehobeth August 4

- Contact: The Whale, 302/645-2265.

Marlin Tournament

Lewes Harbor August 3-4

- Contact: Joyce Mears, 302/645-9917; or Delaware State Travel Service, 99 King's Hwy., P.O. Box 1401, Dover 19903.

DISTRICT OF COLUMBIA

Potomac Riverfest '84

Washington, D.C. June 9-10

Music, food, water events, exhibits will all be part of the first annual Potomac Riverfest celebrating cleaner water along the nation's capital region.

- Contact: Jim Purce, D.C. Dept. of Recreation, 3149 16th St. N.W., Washington, D.C. 20010; 202/673-7668.

FLORIDA

Sea Turtle Watch

Jensen Beach June and July

An event which for decades has attracted twice each week visitors to observe ancient sea turtles making their way onto the beach to dig nests. Supervised outings are offered.

- Contact: Chamber of Commerce, 1910 N.E. Commercial St., Jensen Beach 33457; 305/334-3444.

Billy Bowlegs Festival

Fort Walton Beach June 2-10

The legendary pirate Billy Bowlegs and his riotous crew steal in from the sea to take over the city for a week of fun.

- Contact: Chamber of Commerce, Drawer 640, Fort Walton Beach 32548; 904/244-8191.

FLORIDA

Continued

Pensacola Shark Rodeo

Pensacola June 13-17

Shark fishing tournaments and shark food dishes.

- Contact: Bill Mathers, 205 N. 9th Ave., Pensacola 32501; 904/434-1234.

Kissimmee Boat-a-Cade

Kissimmee June 17-23

Billed as the "oldest and largest annual boat cruise in America," the 75-boat caravan will travel more than 630 miles up Florida's east coast, starting on Lake Tohopekaligo.

- Contact: Elain Makinson, Kissimmee Boat-a-Cade, Inc., Box 1855, Kissimmee 32741; 305/847-3662.

Panacea Blue Crab Festival

Panacea September 1

Seafood dinners, crab-picking contest, gospel sing and other music.

- Contact: Dean Courson, Box 246, Panacea 32346; 904/984-5577.

Seafood Festival

Pensacola Mid-September

Pensacola salutes its bustling seafood industry with two weekends of boat parades, water ski shows, cooking contests and a blessing of the fleet.

- Contact: Visitor Information Center, 1401 E. Gregory, Pensacola 32501; 904/434-1234.

The Great American Raft Race

Port St. Lucie September 29

Annual "anything goes" celebration of paddle-power.

- Contact: Bill LaBrutto, Port St. Lucie Exchange Club, 8028 S. US Hwy. One, Port St. Lucie 33452; 305/878-4422.

Pier Fest

St. Petersburg early October

A month-long celebration of the arts.

- Contact: Stan Blakey, Pinellas Arts Council, 315 Court St., Clearwater 33516; 813/462-3327.

GEORGIA

Oconee Raft Race

Dublin June 30

- Contact: Kenneth Toller, 314 Saxon St., Dublin 31021; 912/272-8780.

Octoberfest

Savannah October 5-7

German food, beer and wine; arts and crafts; and continuous entertainment.

- Contact: Savannah Waterfront Association, P.O. Box 572, Savannah 31402; 912/234-0295.

HAWAII

26th Annual Hawaiian International Billfish Tournament

Kailua-Kona, Hawaii August 17-26

The "world's leading international marlin fishing tournament," according to sponsors.

- Contact: Peter Fithian; 808/922-9708.

Waikiki Annual Rough Water Swim

Honolulu September 3

Two-mile swim for all ages and categories.

- Contact: Gen Inuma, 808/922-9708.

Aloha Week Festivals

Maui October 20-27

Oahu September 20-30

Kauai September 30-October 6

Hawaii October 13-20

Molokai October 6-13

A gala event with Hawaiian pageantry, street dances, luau, Royal Ball (Oahu) and canoe races.

- Contact: Aloha Festivals, 750 Amana St., Suite 111-A, Honolulu 96814; 808/944-8857.

Waterfront World

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PierFest draws thousands to St. Petersburg's waterfront

IDAHO

Lake Coeur d'Alene Days Festival

Coeur d'Alene May 11-14

Boat parade, logging festival, art show.

- Contact: Chamber of Commerce, Box 850, Coeur d'Alene 83814; 208/664-3194.

ILLINOIS

Chicago

A series of lakeside concerts continue through the summer, among them:

Chicago's First Annual Blues Festival June 8-10

Venetian Night August 18

A aquatic parade, preceded by a symphony concert.

Chicago Kool Jazz Festival August 29-September 2

Fiesta Italiana August 17-19

Olive Park

- Contact: Mayor's Office of Special Events, City Hall, Rm. 609, 124 North LaSalle St., Chicago 60602; 312/744-3315.

13th Annual Rend Lake Water Festival

Benton May 13-19

- Contact: 618/730-2221

Steamboat Days

Peoria June 15-17

Crafts, food, river activities, tours of historic sites, and entertainment, with a Miss Steamboat Days contest.

- Contact: Peoria Convention & Visitors Bureau, 331 Fulton Plaza, Suite 625, Peoria 61602.

Catfish Days

Wilmington July 1-5

An annual, old fashioned bash offering stagecoach and boat rides, a carnival, ice cream social, and catfish feed.

- Contact: 815/476-9841.

Annual Steamboat Race

Cairo July 2

A slice of Americana as the "Mississippi Queen" takes on the "Delta Queen."

- Contact: 618/734-2737.

Waukegan Lakefront Festival '84 and Venetian Night Celebration

Waukegan August 6-7

Waukegan harbor parade, dancing and fireworks.

- Contact: 312/680-4444

Development Seminar Set For September

An intensive, one-day seminar on the waterfront project development process, drawing on the experience of American City Corp., will be conducted September 13 in Washington, D.C.

Co-sponsored by American City Corp., the Waterfront Center, and George Washington University's Dept. of Urban and Regional Planning, the seminar will be held at the Hotel Washington on Pennsylvania Ave. in mid-downtown. Attendance will be strictly limited to 100 persons.

The seminar will feature opening sessions in the morning and afternoon for all attendees, following which there will be three parallel classroom-style sessions. The entire seminar will be built on case studies where American City Corp. has been involved.

The coverage at the seminar will begin with pre-development analysis and include such topics as "development arithmetic" and techniques of implementation.

Attendees will receive a workbook full of documentation on waterfront development, using the files of the three co-sponsors. Registration is \$285.00, (\$250.00 for subscribers to *Waterfront World*). A block of rooms is set aside at the Hotel Washington. The seminar begins Wednesday evening, Sept. 12, with a reception on roof terrace of the hotel, and closes Thursday with a reception that will include speakers and others involved in the Waterfront Center's second annual waterfront conference that starts Friday, 14. For details, contact the Center at 1536 44th St. N.W., Washington, D.C. 20007; 202/337-0356. □

11th Annual Riverfront Awareness Cruise

Peoria August 29

The Tri-County Riverfront Action Forum's annual barge trip down the Illinois river.

- Contact: Don Mienen, Tri-County Riverfront Action Forum, P.O. Box 220, East Peoria, Ill. 61611; 309/694-4391.

Grape Festival

Nauvoo September 1-3

On the banks of the Mississippi: "Wedding of the Wine and Cheese Festival."

- Contact: 217/453-6496.

INDIANA

16th Annual Three Rivers Festival

Fort Wayne July 7-15

A regional gathering featuring raft and canoe races, a fishing derby, triathlon, historic boat tours and over 200 other events. The rivers: Maumee, St. Joseph, and St. Mary's.

- Contact: Three Rivers Festival, Fairfield Manor, Suite 107, 2301 Fairfield Ave., Fort Wayne 46807; 219/745-5556.

Yellow River Festival

Wythogan Park, Knox September 15-16

An Indian Summer frolic featuring arts, crafts, food and recreation: tennis and softball tournaments, canoe and foot races.

- Contact: Dave Geisler, c/o Yellow River Festival, P.O. Box 237, Knox 46534; 219/772-6266.

Outdoor Sportmen's Rendezvous & Indiana State Duck Calling Contest

Crown Point Lake County Fairgrounds September 22-23

Sanctioned State Duck Calling Contest, duck decoy carving, bow hunting demonstrations, and food, while focusing on our feathered friends.

- Contact: Sandy Borden, 2293 N. Main St., Crown Point 46307; 219/769-PARK.

IOWA

Two Rivers Festival

Des Moines June 16-17

Historic district tours, cafe, music, fireworks and paddlewheeler cruises on the Des Moines River.

- Contact: Greater Des Moines Convention and Visitors Bureau, Chamber of Commerce Bldg., Eighth and High Sts., Des Moines 50307; 515/286-4960.

Port of Sioux City River-Cade

Sioux City July 15-21

A boat parade, fireworks, water ski tournaments, talent competitions, arts and crafts, parachute jumping, and other events attract upwards of 60,000.

- Contact: River-Cade Assn., P.O. Box 1318, Sioux City 51102; 712/277-4226.

KANSAS

Wichita River Festival '84

Wichita May 11-20

Paeon to a river with a parade, outdoor concerts, hot air balloons, bathtub races, and a potpourri of sports, music and drama events.

- Contact: Wichita Festivals Inc., 519 S. Broadway Suite 5-B, Wichita 67202; 316 267-2817.

How We Do Celebrate!

Water-related celebrations during 1984 run from special days to an entire year.

We begin July 1 the Year of the Ocean, proclaimed in a Presidential proclamation, Congressional resolutions and similar Washington-based send-offs. Backed by a foundation and board, the Year of the Ocean observance will sponsor a number of open house events in early July to get the public relations event rolling.

The foundation plans events throughout the 12 months beginning in July, including discussions and conferences and backed by national advertising, with the aim of focusing attention on and appreciation for ocean resources.

More down to earth in ambition is the annual Rivers Month, again led by the American Rivers Conservation Council in Washington. The grassroots observance consists of local events around the country that tie in with the national rivers appreciation theme. There were 150 such events in 40 states last year.

Then there's Fishing Week beginning June 3, not to be confused with National Week of the Ocean which is April 29 to May 5. There is also National Safe Boating Week June 3 to 9, and Coastweek '84 on October 7 to 14. The latter observance enjoyed over 600 activities last fall and is sponsored by the Coast Alliance.

And finally in our little list we have Sea Day in New York City, coincident as is its custom with the national observance of Maritime Day on May 22. Sea Day is on May 19 and features a parade of 30 or so working vessels, beginning at 11 a.m. at Staten Island. A prime viewing spot: Fulton Ferry landing in Brooklyn.



KENTUCKY

Heritage Weekends '84
Louisville June 9-10, June 30-July 1

Cross-cultural sampling of food, entertainment, crafts, and concerts, set off with fireworks on the Riverfront Plaza Belvedere overlooking the Ohio River.

- Contact: Heritage Corporation, 300 W. Liberty St., Louisville 40202; 502/582-2421.

Paducah Summer Festival

Paducah July 27-August 3

18th annual revelry compete with a balloon race, sky diving, arts and crafts, ski show, and music. Fireworks on the 31st.

- Contact: P.O. Box 90, Paducah 42001; 502/443-8783.

Flat Boat on the Ohio

Henderson mid-August

- Contact: Kentucky Department of Tourism Development, Capital Plaza Tower, Frankfort 40601.



The Great Steamboat Race in Louisville

LOUISIANA

South Lafourche Seafood Festival

Galliano August 11-12

- Contact: Mr. Lloyd Guidry, Box 499, Galliano 70354; 504/632-4633.

Louisiana Shrimp and Petroleum Festival

Morgan City September 2

- Contact: Mrs. Alberta Jendron, P.O. Box 103, Morgan City 70380; 504/385-0703.

Gumbo Festival

Bridge City October 12-14

Entertainment, cooking demonstration, and a "Beautiful Child Contest" in this "Gumbo Capital of the World," on the west bank of the Mississippi. Both chicken and seafood varieties will be simmering in a 500-gallon pot.

- Contact: Barbara Gautreau, The Gumbo Festival, P.O. Box 9069, Bridge City 70094; 504/436-2121, ext. 4764.

MAINE

Pier Day

Bath June 10

Annual festival of maritime culture at the Maine Maritime Museum.

- Contact: Maine Maritime Museum, 963 Washington St., Bath 04530; 207/443-6311.

Windjammer Days

Boothbay Harbor July 10-12

- Contact: Chamber of Commerce; 207/633-4232.

Clam Festival

Yarmouth mid-July

- Contact: Chamber of Commerce; 207/846-3964.

Aroostook River Raft Race

Caribou July 22

- Contact: Chamber of Commerce; 207/492-5231.

Maine Seafood Festival

Rockland August 3-5

- Contact: Chamber of Commerce; 207/560-0031.

Holy Mackerel Tournament

Belfast August 10-12

- Contact: Chamber of Commerce; 207/338-2896.

MARYLAND

Harborplace, Baltimore

Salute to Calvert, Charles and St. Mary's Counties June 9

Square Dancers Convention June 28-30

- Contact: For ongoing Harborplace events: Baltimore Office of Promotion and Tourism, 110 W. Baltimore St., Baltimore, MD 21201; 301/752-8632.

Seafood Feast-I-Val

Cambridge August 8

All you can eat, music, Choptank River and Cambridge Creek cruises.

- Contact: Frances Eskridge, Cambridge Port, Franklin St., Cambridge, MD 21613; 301/228-0545.

350th Festival Flotilla

Chesapeake Bay towns September-October

Maryland "Dove" and "Pride of Baltimore" on a seven-week tour of the Bay accompanied by power and sailing craft.

- Contact: B.G. Bandelin, Dept. of Natural Resources, Tawes, Bldg., Annapolis 21401; 301/269-2926.

MASSACHUSETTS

Annual Blessing of the Lobster Fleet

Boston — Peddocks Island June 17

Celebrations, dedication of lobster exhibit and crackerbarrel session. Admission \$5.00 includes transportation to the island.

- Contact: Michael Westgate, Peddocks Island Trust, Old City Hall, 45 School St., Boston, Mass. 02108; 617/523-1184.

Boston Harborfest '84

Boston June 28-July 4

- Contact: Boston Harborfest, Inc., 45 School St., Boston, MA 02108; 617/227-1528.

□ Kentucky Dept. of Travel Development

MICHIGAN

Hart Plaza Ethnic Festivals

Detroit	
Arab World	May 18-20
Greek	May 25-28
German	June 10-12
Irish	June 8-10
Around-the-World	June 1-3
Slovak	May 4-6
Italian	July 6-8
Ukrainian	July 13-15
Afro-American	July 27-29
Far Eastern	July 29-31
Scandinavian and Festival of India	August 5-7
Polish	August 10-12
Mexican	August 17-19
African World	August 24-26
Yugoslav	September 14-16

- Contact: Convention and Visitors Bureau; 313/259-5400.

International Freedom Festival

Detroit/Windsor	June 29-July 8
<i>Some 50 events, celebrating Canadian-American friendship.</i>	

- Contact: Convention and Visitors Bureau, listed above.

Coast Guard Festival

Grand Haven	July 30-August 5
<i>Features U.S. Coast Guard band, tours of Great Lakes cutters and icebreakers, plus fireworks, a parade, art fair, carnival drum and bugle corps competition, and the "World's Largest Musical Fountain."</i>	

- Contact: Chamber of Commerce, One Washington Ave., Grand Haven 49417; 616/842-4910.

MINNESOTA

"Tuturistic Fantasies '84," Minneapolis Aquatennial

Minneapolis	July 20-29
<i>This annual extravaganza — the largest civic event in the nation, according to its sponsor — offers 250 events, including two major parades, powerboat racing on the Mississippi, a marketplace fair, fine arts fair, and sailing regatta.</i>	

- Contact: For schedule information: Minneapolis Aquatennial Assoc., 702 Wayzata Blvd., Commodore Court, Minneapolis 55403; 612/377-4400; for ticket and program information: 612/377-4621.

Manion Outdoors Walleye Tournament Circuit and Sports Festivals

Garrison	May 26-27
<i>Organized at Lake Mille Lacs in Garrison, Minn., this major fishing tournament offers \$10,000 in prizes at each of several cities on the circuit, including</i>	

Lake Winnebago, Oshkosh, Wis. (June 23-24), Sandusky, Ohio (July 21-22), Lake Onbe, South Dakota (August 11-12), and Sturgeon Bay, Wis. (September 15-16). The kickoff festival features 300 boating and fishing related exhibits, water ski shows, and arts and crafts sales.

- Contact: Timothy Manion, Manion Outdoors Co., Box 221, Delafield, Wis. 53081; 414/646-4196.

St. Paul's Annual River Festival

St. Paul	June 15-24
<i>Located on and around Harriet Island, with food, fireworks, music, crafts, and a traveling carnival.</i>	

- Contact: David Helminiak, Division of Parks and Recreation, 25 W. Fourth St., Hall Annex 300, St. Paul 55102; 612/292-7400.

Wheels, Wings and Water Festival

St. Cloud	July 5-8
<i>Central Minnesota's largest festival, featuring power boat races on the Mississippi, a triathlon, and arts and crafts show, and concert.</i>	

- Contact: Dan O'Connell, Chamber of Commerce, Box 487, St. Cloud 56302; 612/251-2940.



MISSISSIPPI

Blessing of the Fleet, Shrimp Festival and Fais DoDo

Biloxi	June 2-3
<i>Street dance and seafood as the gaily decorated boats are blessed by a priest.</i>	

- Contact: Chamber of Commerce, P.O. Drawer CC, Biloxi 39531; 601/374-2717.

36th Annual Mississippi Deep Sea Fishing Rodeo

Gulfport	early July
• Contact: P.O. Box 1289, Gulfport 39501; 601/863-2713.	

Pass Christian Seafood Festival

Pass Christian	July 27-29
• Contact: Chamber of Commerce, P.O. Box 307, Pass Christian 39571; 601/452-2252.	

MISSOURI

Memorial Day Riverboat Race

St. Louis	May 28
<i>The "Huck Finn" and the "Tom Sawyer" have it out on the Mississippi near the city's gateway arch.</i>	

Meramec River Float Race

St. Louis	June 23
<i>Anything that floats — from a bathtub to a rubber duck — will qualify you for this two-mile race.</i>	

- Contact: St. Louis Convention and Visitors Bureau, 10 South Broadway, Suite 300, St. Louis 63102; 314/421-1023; or 800/325-7962.

MONTANA

Viking Regatta and Whitefish Lake Regatta

Whitefish	June 1-3, July 20-22
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- Contact: Travel Montana, Department of Commerce, 1424 9th Ave., Helena 59620; 406/444-2654.

Yellowstone River Float Trip

Livingston	July 13-16
<i>A variety of craft — from inner tubes to launches — will travel to Columbus, Montana.</i>	

- Contact: Livingston Chamber of Commerce, P.O. Box 660, Livingston 59047; 406/222-0850.

Diamond Horseshoe Regatta, Demeres Indian Summer Regatta

Polson	August 4-5, 25-26
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- Contact: Port Polson Chamber of Commerce, P.O. Box 677, Polson 59860; 406/883-5969.

NEBRASKA

Water Carnival

Seward	early August
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- Contact: 616 Bradford St., Seward 68434; 402/643-4189.

NEVADA

Steve Owens Memorial Liars' Race

Hawthorne	June 17
<i>"Anything that floats will get you in."</i>	

- Contact: Cliff House Marina; 702/948-5257.

NEW BRUNSWICK

New Brunswick's bicentennial will be celebrated throughout the province, all year.

Lobster Festival

Shediac	July 10-15
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- Contact: Tourism New Brunswick, P.O. Box 12345, Fredericton, New Brunswick E3B 5C3, Canada

NEW HAMPSHIRE

Piscataque Estuary Tour

Portsmouth August 14 and 21

An historic marine cruise on the "Piscataqua" through Great Bay to Oyster River, Durham.

Riverfest '84 September 7-9

Arms Park, Amoskeag Millyard, Manchester.

- Contact: 603/622-4113; or the Mayor's office, 603/624-6500.

NEW JERSEY

International Seaport Festival

Elizabeth Waterfront June 16-17

Fun and food at one of New York harbor's busiest ports.

- Contact: 201/455-3230.

Harbor Festival of N.Y. and New Jersey

Liberty State Park, Jersey City July 4

Tall ships, ethnic eating, entertainment, and fireworks with the New York City skyline as a backdrop.

- Contact: 201/420-2017.

State Ethnic Festival

Liberty State Park, Jersey City September 15-16

- Contact: 201/435-0736.

- Contact for all of the above: New Jersey Division of Travel and Tourism CN 826, Trenton 08-2470; 609/292-2470.

NEW MEXICO

5th Annual Great American Duck Race

Deming August 25-26

Only partly tongue-in-cheek, the affair features some 500 ducks, competing for such titles as World's Fastest Duck, Best Dressed Duck, and Richest Duck; and a humans-only Duck Ball — no wise quacks please.

- Contact: Deming Chamber of Commerce, P.O. Box 8, Deming 88030; 505/546-2674.

NEW YORK

Sea Day

New York City May 19

Ferry Landing Museum in Brooklyn along with other sites in the harbor will be spots to observe the main event of Sea Day: parade of over 30 working harbor craft beginning in Staten Island at 11:00 a.m.

- Contact: Mel Hardin: 212/858-5680.

1984 Harbor Festival

New York City June 30-July 4

The official New York/New Jersey 4th of July celebration, to preserve the spirit of Opsail '76. July 4 is a big day with many activities. Other featured events include:

The Liberty Cup June 30-July 3

Stars and Strips Regatta July 3-4

Fishing Rodeo June 29, July 1

- Contact: Mitchell-Manning Assoc., Suite 302, 1010 Third Ave., New York, NY 10021; 212/759-7570.

7th Annual "Clearwater's" Great Hudson River Revival '84

Croton Point Park, Westchester County June 18-19

Gathering for both boatbuilders and the general community to garner support for their river. Small craft construction demonstrations, crafts and environmental exhibits, along with music and dance by over 50 performers. Sponsored by the environmental group, Hudson River Sloop Clearwater, Inc.

- Contact: River Revival, 112 Market St., Poughkeepsie 12601; 914/454-7673.

NEWFOUNDLAND AND LABRADOR

Twillingate Fish, Fun, and Folk Festival

Twillingate July 26-28

St. John's Regatta

Quidi Vidi Lake, St. John's August 1

North America's oldest sporting event.

- Contact: Tourism Branch, Department of Development, P.O. Box 2016, St. John's, Newfoundland A1C 5R8, Canada.

NORTH CAROLINA

Snug Harbor Day

Sea Level July 28

Music, crafts, games and refreshments celebrating Sailors' Snug Harbor move to Sea Level.

- Contact: Sharon Carson, Sailor's Snug Harbor, Sea Level 28577; 919/225-4411.

Strange Seafood Exhibition

Beaufort August 16

Sample over 40 unusual seafoods, including coquina clam soup, yaupon tea and stingray casserole, and live to tell about it. At the Hampton Mariners Museum; attendance limited to 1,000 ticketholders.

- Contact: Hampton Mariners Museum, 120 Turner St., Beaufort 28516; 919/728-7317.

Wilmington early October

A street fair, sailboat regatta, and raft race comprise the hoopla.

- Contact: Riverfest, P.O. Box 2235, Wilmington 28402; 919/343-8394.

Fourth Annual N.C. Oyster Festival

South Brunswick Island October 12-14

Gustatory treats like an oyster roast and fish fry, crafts, raft races, a beauty pageant, and more.

- Contact: South Brunswick Islands Chamber of Commerce, P.O. Box 1380, Shallotte 28459; 919/754-6644

NORTH DAKOTA

Governor's Walleye Cup

Garrison July 20-21

Hundreds of fisherman along the north shore of Lake Sakakawea vie for \$25,000 in cash and prizes.

- Contact: Derby Director, Box 988, Garrison 58540; or North Dakota Tourism Promotion, 1050 E. Interstate Ave., Bismarck 58505; 701/224-2525.

NOVA SCOTIA

Digby Scallop Days

Digby August 3-6

Sea-oriented event features shucking and filleting contest, parade, yacht races, afternoon concerts, and Queen's pageant.

- Contact: Department of Tourism, P.O. Box 130, Halifax, Nova Scotia B3J 2M7, Canada.

ONTARIO

Toronto

1984 is Toronto's 150th birthday — its Sesquicentennial. In celebration, the city is staging a raft of events at downtown Harbourfront, including:

Toronto International Children's Festival May 15-21

114 theatre, music, puppet, mime and dance performances.

Seagram's Super Party June 1

A lakeside street party.

Toronto International Music Festival June

Over 75 performances planned.

Antique and Classic Boat Show June 21-22

Tall Ships Visit July 7-11

July 11, the ships begin a race to Rochester.

Asian Festival August 10-Labor Day (weekends)

- Contact: Harbourfront Corp., Communications Dept., 417 Queen's Quay West, Suite 500, Toronto, Ontario, Canada M51A2; 416-364-7127

OHIO

Dayton River Festival

Dayton May 27-28

- Contact: Mrs. Randie Sweeney, 1980 Winters Bank Tower, Dayton 45423; 513/226-1444.

Days of the Ships Weekend

Cleveland June 22-24

Venetian parade, diverse fare including belly dancing, park party, and other attractions that drew 50,000 last year.

- Contact: Port of Cleveland, 101 Erieville, Cleveland 44114; 216/241-8007.

OKLAHOMA

KRMG Great Raft Race

Tulsa (Arkansas River) September 3

Hundreds of homemade rafts take on a 9-mile course.

- Contact: Oklahoma Tourism and Recreation Dept., 500 Will Rogers Bldg., Oklahoma City 73105; 405/521-2406.

OREGON

Newport Loyalty Days and Sea Fair Festival

Newport May 3-6

Boatnik Festival

Riverside Park, Grants Pass May 25-28

Fleet of Flowers Memorial Service

Depoe Bay May 28

Floral wreaths and sprays are carried to the sea by fishing craft and tossed on the waves in tribute to those who have died at sea.

Clam Chowder Festival

Curry County Fairgrounds, Gold Beach June 16-17

Fleet Days/Ocean Festival

Reedsport and Winchester Bay July 27-29

West Salem Waterfront Festival

West Salem August 10-12

Portage Days

Cascade Locks August 11-12

Astoria Regatta

Astoria August 8-12

North Santiam Water Festival and Country Fair

Detroit August 17-19

Driftwood Derby

Lincoln City October 19-20

- Contact: Tourism Division, Oregon Economic Development Department, Salem 97310; 1-800/547-7842.

PENNSYLVANIA

Philadelphia

Down By the Riverside

More than 90 activities will be staged by Penn's Landing Corp. this summer, along the Delaware River, including:

Gazela Primeiro May 31

Public celebration as Philadelphia's own Tall Ship departs for Quebec 1984.

Safe Boating Weekend June 2-3

Freedom Festival July 3-4

8th Annual Philadelphia Cup Race July 4

8th Annual Harbor Festival July 21-22

Hispanic Fiesta July 28-29

German Festival August 3-5

Polish Festival August 11-12

Delaware River Yachtmen's League

Queen Pageant August 18

Afrikan American Extravaganza August 26

- Contact: Penn's Landing Corp. Penn's Landing Museum, Delaware Ave. & Walnut St., Philadelphia 19106; 215/923-8181.

Three Rivers Regatta

Pittsburgh August 3-5

Great Sternwheeler Races and outboard Grand Prix races are staged on the Allegheny, Monongahela, and Ohio Rivers, as are a tugboat showing contest, water ski and diving shows, and fireworks.

- Contact: Pittsburgh Three River Regatta, P.O. Box 6038, Pittsburgh 15211; 412/261-7055.

Three Rivers Arts Festival

Pittsburgh June 8-24

Celebrating the arts with sculpture, painting and crafts, plus performances of drama, music and dance.

- Contact: Nancy Bren, Carnegie Institute, 4400 Forbes Ave., Pittsburgh 15213; 412/687-7014.

Lehigh River Canal Festival

Easton June 10

- Contact: Hugh Moore Park and Canal Museum, 200 So. Delaware Dr., P.O. Box 877, Easton 18042; 215/258-7155.

Fanny in the Susquehanny Tube Float

Williamsport end of August

- Contact: Lycoming County Tourist and Convention Bureau, 416 William Street, Williamsport 17701; 717/326-1971.

PRINCE EDWARD ISLAND

Lobster Carnival and Livestock Exhibition

Summerside July 15-22

Oyster Festival

Tyne Valley August

Oyster shucking, step dancing, fiddling contests, seafood suppers, all month.

- Contact: Visitor Services Division, P.O. Box 940, Charlottetown, Prince Edward Island, C1A 7M5, Canada.

PUERTO RICO

Tall Ships and Water Sky Show

San Juan May 16-20

Puerto Rico has been selected as a rendezvous point for some of the Tall Ships from Europe, Canada and South America that will continue on to Quebec City for the International Celebration.

The simultaneous water show will feature folklore presentations, artisan exhibitions, and water sports, among other activities. Most events will be held in the Old San Juan Harbor and the Condado Lagoon.

- Contact: Janice Colon, Promotion Manager, Commonwealth of Puerto Rico Tourism Company, Tourism Building, 301 San Justo St., P.O. Box 4435, Old San Juan Station, San Juan, Puerto Rico 00905; 809/721-2400.

QUEBEC

Shrimp Festival

Matane June 15-24

International Regatta

Valleyfield July 7-8

Sporting events, music, live entertainment, picnics.

RHODE ISLAND

The Wooden Boat Show

Newport August 16-19

Over 120 exhibitors representing rowing, sail and power craft in North America. Also featured will be the "quick and dirty boat building contest" for the SIKKA Challenge Cup and for the "King of the Quick and Dirty Boat" Crown.

- Contact: Newport Yachting Center, America's Cup Ave., Newport 02840; 401/846-1600.

SOUTH CAROLINA

Catfish "Feastival"

Ware Shoals June 9-16

- Contact: Lois Higgins, Box 510, Ware Shoals 29692.

Riverfest '84

Columbia June 23

Canoe and kayak races, music, and exhibits on the banks of the Saluda River.

- Contact: Save Our Saluda, Inc., P.O. Box 5774, Columbia 29250; 803/791-5700 or 799-1079.

Beaufort County Water Festival

Beaufort July 14-15, 21-22

Water, air and boat shows, bed race, Blue Grass, shrimp dinners, children's days, and more.

- Contact: Dept. of Leisure and Cultural Resources, P.O. Drawer 1167, Beaufort 29902; 803/524-3940.

SOUTH DAKOTA

Oahe Days

Pierre August 8-12

An old-fashioned party in-town and at the Oahe Dam, with parades, a raft race, ice cream social, and more.

- Contact: Chamber of Commerce, P.O. Box 548, Pierre 57501; 605/224-7361.

TENNESSEE

Memphis in May International Festival

Memphis May 4-June 3

This year's festival salutes Mexico. Free festival weekends feature:

International Barbeque Cooking Contest May 18-19

Beale Street Music Festival May 25-26

Canoe and kayak race on the Mississippi May 26

"Sunset Symphony" June 2

The Memphis Symphony Orchestra performs on the banks of the Mississippi, followed by fireworks over the river.

- Contact: Memphis in May International Festival, 12 South Mid-America Mall, Suite 1224, Memphis 38103; 901/525-4611.

The Cotton Carnival May 25-June 3

A traditional salute to "King Cotton" with river pageant, parade, fireworks.

- Contact: Cotton Carnival, 1060 Early Maxwell Blvd., Memphis 38104; 901/278-0263.

TEXAS

Fiesta San Antonio

San Antonio April 20-29

An 89-year-old celebration patterned after Mediterranean flower festivals. This modern version includes the Fiesta River Parade of "floats which really float," a Mexican rodeo, pilgrimage to the Alamo, panoply of food booths, plus dancers, singers and bands.

- Contact: Fiesta San Antonio, Inc., 306 N. Press, Suite 8, San Antonio 78205; 512/227-5191.

Austin Aqua Festival

Austin August 3-12

Nine evenings of ethnic festivals, highlighted by two major parades — one a lighted water affair, a professional water skiing tournament, and an Air Force air show. Also in store are a skeet shoot, cat and coin shows, and a small fry fishing derby.

- Contact: Austin Aqua Festival, P.O. Box 1967, Austin 78769; 512/472-5664.



□ Austin Aqua Festival

Small Fry Fishing Derby, Austin

Texas International Fishing Tournament

Port Isabel/South Padre Island early August

- Contact: Mary Lou Campbell, TIFT, 300 Garcia St., Port Isabel 75675; 512/943-5571.

Bayfest

Corpus Christi September 28-30

Music, food, dancing and children's activities, seaside.

- Contact: Corpus Christi Family Festival, P.O. Box 6683, Corpus Christi 78411; 512/887-0868.

VERMONT

Lake Champlain Discovery Festival

Burlington-Shelburne June 1-July 4

In honor of Samuel de Champlain's 1609 discovery of the lake, fishing derby (June 15-17), a jazz festival featuring Sarah Vaughan (June 22-24), French Canadian festival (June 23), antique car show (June 30-July), Shakespeare Festival (July 3), and much more.

- Contact: the Lake Champlain Regional Chamber of Commerce, P.O. Box 453, Burlington 05402; 802/863-3489.



□ Texas Tourist Development Agency

Fiesta Noche Del Rio, evening show in San Antonio



Milk carton race, Seattle

Aquafest '84

Newport July 19-22

Aquatic events, including an international "swimathon," coupled with a craft show, parade, and dances.

- Contact: 802/334-7782.

VIRGINIA**Festival-on-the-River**

Roanoke May 28-29

Feting the river with handmade craft, river race, tug-of-war, frisbee fling, fireworks, food, and music.

- Contact: Carole Privette, P.O. Box 12745, Roanoke 24028; 703/342-5790.

Harborfest

Norfolk May 25-27

The waterfront is graced by tall ships, sailboat races, music, crab races, ethnic foods, and fireworks.

- Contact: Norfolk Convention & Visitors Bureau, 208 East Plume St., Norfolk 23510; 804/441-5266.

Alexandria Red Cross Waterfront Festival

Alexandria June 1-3

Vintage ships, boat races, water safety demonstrations, art music, and seafood are involved in this historic waterfront festival.

- Contact: Jane B. Mays, 401 Duke St., Alexandria 22314; 703/549-8300.

Portsmouth Seawall Outing & Seafood Festival

Portsmouth May 26-28

Exhibits, entertainment, and seafood are in the offing.

- Contact: Portsmouth Chamber of Commerce, P.O. Box 70, Portsmouth 23706; 804/397-3453.

Chesapeake Bay Days

Hampton September 15-17

Nautical arts and crafts, exhibits, and seafood at the "oldest continuously English-speaking settlement in the country," still a working waterfront.

- Contact: Old Hampton Assoc. Wine Street-Queens Way Mall, Hampton 23669; 804/896-4210.

WASHINGTON**Salty Sea Days**

Everett May 31-June 3

A seaside celebration bringing folks a carnival, fireworks and food.

- Contact: Everett Area Chamber of Commerce, 2532 Wetmore Ave., P.O. Box 1080, Everett 98201; 206/252-5106.

Lummi Stommish

Bellingham mid-June

Indian water carnival with war canoe races, Indian dancing, a salmon bake and arts and crafts.

- Contact: Bellingham Chamber of Commerce, P.O. Box 950, Bellingham 98225; 206/734-1330.

Seattle Seafair

Seattle July 14-August 26

Citywide marine festival featuring regattas, speedboat races, parades and sports events.

- Contact: Seattle Seafair, Greater Seattle, Inc., 901 Occidental Sq., Seattle 98134; 206/623-7100.

WEST VIRGINIA**Tri-State Fair and Regatta**

Huntington June 16-July 7

W. Va., Ashland, Ken., and Ironstown, Ohio

Regatta held on the Ohio River.

- Contact: Lisa Mahood, P.O. Box 1643, Ashland, KY 41104; 606/329-8737.

Hughes River Festival

Harrisville August 2-5

Ohio River Festival

Ravenswood August 5-11

- Contact: Willie Scaggs, 402 Race St., Ravenswood 26164; 304/275-2250.

Charleston Sternwheel Regatta Festival

Charleston August 25-September 3

On the Kanawha River.

- Contact: Henrietta Cook, P.O. Box 2749, Charleston 25330; 304/348-8024.



White Water Wednesday in Oak Hill, W. Va.

WISCONSIN

Walleye Weekend

Fon du Lac June 9-10

A walleye fishing tournament and other entertainment ranging from concerts and sky diving to the "world's largest fish fry."

- Contact: Fon du Lac Convention and Visitors Bureau, 207 N. Main St., Fon du Lac 54935-3942; 414/923-3010.

Fyr-Bal Fest

Ephraim June 16

Scandinavian dancers welcome summer.

- Contact: Door County Chamber of Commerce, Green Bay Rd., Sturgeon Bay 54235. 414/763-4456.

Festival of the Arts

Milwaukee June 20-22

Professional outdoor arts festival on the grounds of the Milwaukee Art Museum along Lake Michigan, over 175 artists take part.

- Contact: 414/273-3950.

Summerfest

Milwaukee June 28-July 8

"The world's greatest music festival," combining air and water shows, a circus, marketplace, and music to suit all tastes on the sprawling lakefront grounds.

City of Festivals Parade

Milwaukee June 23

The parade launches the Lakefront Ethnic Festivals — Irish, German, Mexican, African — from June-August.

- Contact: Milwaukee Summerfest, 200 N. Harbor Drive, Milwaukee 53202; 414/273-2680.

Midwest Antique and Classic Boat Club Show

Fon du Lac Yacht Club July 7-8

Irish Fest

Milwaukee August 17-19

Nationally renowned musicians perform on Summerfest grounds along Lake Michigan.

- Contact: Irish Festivals Inc., P.O. Box 599, Milwaukee 53201; 414/961-0676.

WYOMING

Green River Rendezvous

Pinedale mid-July

Historical pageant commemorating the meeting of fur trappers and Indians at Fort Bonneville.

- Contact: Pinedale Chamber of Commerce, Box 176, Pinedale 82941; 307/367-4336.

YUKON

Discovery Days

Dawson City and Watson Lake August 18-20

Parades, dances, sporting events, raft and canoe races, ball tournaments.

Klondike International Outhouse Race

Dawson City September 1-2

A tenuous connection with water, perhaps, but we couldn't let this go unmentioned. The outhouses on wheels cover a 2.5 km or 1.5 mile course through the streets of downtown Dawson.

- Contact: Tourism Yukon (CG), P.O. Box 2703, Whitehorse, Yukon Y1A 2C6, Canada.

Resources

For copies of any of the items listed, please contact directly the source given. Many of these items have been listed in previous festival issues, however, they continue to be good sources.

□ **Special Events Report.** The International Biweekly Newsletter on Events, Festivals & Promotions eight pages per issue. Subscriptions \$320 per year and \$120 per year for non-profit organizations. Individual issues are \$15 each. Special Events Report, Inc. 213 W. Institute Place No. 303, Chicago, Ill. 60610, 312/944-1727.

In addition to a newsletter which covers public relations, vendor activity, sponsorship opportunities and special articles and features, the editors also offer an International Directory of Special Events & Festivals said to contain descriptions of 3,000 events throughout the world and an industry yellow pages of vendors. Cost is \$100.

□ **World's Fair.** Published quarterly. 16 page-newsletter. \$24 per year. World's Fair P.O. Box 339., Corte Madera, Calif. 94925.

This illustrated newsletter is dedicated to the lore of world's fairs as well as keeping one abreast of current and future events. The winter 1984 issue featured a cover story on "Chicago Politics and the World's Fair of 1992" by Ron Dorfman.

□ **The Urban Fair: How Cities Celebrate Themselves, 1981.** U.S. Department of Housing and Urban Development, Government Printing Office, Washington, D.C. 20402. \$4.25 (G.P.O. #023-000-0068-0).

The first part of the 73-page report covers ten urban fairs, most of which are waterfront-oriented or have water activities. An excellent summary chart is included. The second part covers fair planning and management.

□ **A Year of Celebration — A Report on the Fairs and Festivals of Baltimore, 1975-1976.** Baltimore City Department of Planning. 16 pages. Copies available through the Waterfront Center. \$3.00 includes postage and handling.

This report is a summary of a study the Department of Planning undertook of some 30 outdoor fairs in Baltimore in 1975-76. Of particular interest to those interested in festival planning is the "How To Do a Festival" kit.

□ **Chases' Calendar of Annual Events, 1984.** Compiled by William D. and Helen M. Chase. Contemporary Books Inc., 180 North Michigan Ave., Chicago, Ill. 60601. 192 pages, over 4,000 chronological listings, illustrated with black and white line drawings. Paperbound. \$12.95.

Chases' 27th Calendar remains a unique American reference book devoted entirely to holidays and celebrations.

□ **Festival — An Inside Look at a Community Celebration, 1982.** Shirley M. Fries. Danish Festival, 327 S. Lafayette St., Greenville, Mich 48838. 22 pages. Paperbound. \$5.00 plus \$1.00 for postage and handling. Checks or money orders should be made to Shirley Fries.

This very personal and highly readable account covers various aspects of festival management.

□ **International Festivals Association.** Bayfront Concourse Hotel, 333 First St., South, St. Petersburg, Fla. 33701; 813/898-3654. Herbert Melleney, director.

Close to 200 festivals and organizations both large and small are members of the IFA. The association publishes a quarterly newsletter and conducts an annual convention and seminar.

□ **Mobil Travel Guides.** Rand McNally & Company.

The Hartford Courant

Established 1764

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Keith L. McGlade
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Managing Editor

EDITORIALS

First Fourth on the River

An improbable idea, inspired by a mid-winter walk across the Connecticut River, will become the Hartford region's first riverfront Fourth of July festival tomorrow.

This joint Hartford-East Hartford Independence Day celebration has the ulterior motive of reintroducing area residents to the river that was Hartford's reason for being from the time the Dutch first settled these shores in 1633.

The festival, like any new venture, has had its share of creative joys and bureaucratic frustrations. The high point (until the bombs burst in the Hartford sky tomorrow night) probably was the moment festival organizer Andrew Bendheim and Old State House Director Wilson Faude discovered the icy beauty of the Connecticut River from atop the Founders Bridge one mid-winter day. (Hartford's Connecticut River is generally inaccessible and a lost resource.)

Their original vision of a spectacular Fourth of July celebration on the bridge and along the river banks had to be toned down when the organizers raised less money than expected. One of the key people quit early in the

planning. And the state Department of Transportation refused to close down Founders Bridge for pedestrians.

So what you see tomorrow will be less than what might have been, but more than what has been in Hartford in recent memory on July 4. There will be booths and river races, a pops concert and, of course, fireworks over the river.

Hartford does have the problem of highways blocking its riverfront so people will have to disperse along the East Hartford side of the river, at Riverside Park or at various downtown locations to catch a glimpse of this urban fireworks display.

Oddly, the state Department of Transportation, which initially insisted that the bridge could not be closed, then demanded that the bridge be open to emergency vehicles only, in the end conceded that traffic could flow throughout the festival.

Pedestrians will lose out on that very personal discovery of the river from above. Fourth of July atop the Founders Bridge still intrigues — maybe in 1982. Making it all happen this year was a triumph of determination. But that's what Fourth of July is all about anyway, isn't it?

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EDITORIALS

The Festival Worked

The July 4th Festival was billed as an extravaganza that would "delight young and old from sunup to sunset."

What sunup and what sunset? Clouds covered the region from dawn to dusk. The land Beside the Long Tidal River (Quinnehtukqut) was dampened by showers and wilted by humidity.

Still, people turned out by the tens of thousands for the main event. There was delight, if not in the dank air, certainly in the spirit of the populace. Hartford and East Hartford put on a show that will be remembered as the first revival of an old and time-honored celebration that had fallen on hard times.

The revival was nothing short of miraculous, given the difficulties of coordinating among countless organizations, the challenge of convincing city, town and state governments, and the trying task of raising funds.

The festival worked, in spite of the weather, in spite of poor access to the river and in spite of bureaucrats.

Some events had to be cancelled, others

postponed, but there was still enough to please the eye and tickle the heart. It was July 4, circa 1981, from clowns, 4H drills and the First Governor's Foot Guard, to craft exhibits and Double Dutch championships. The Hartford Symphony performed, a day late and a note soggy, but the crowd at Constitution Plaza stayed, even when the skies thundered.

And the fireworks! From Avon Mountain in the northwest, to Ridge Road in the south (Wethersfield), the bursts of red, white and blue could be seen exploding from the Connecticut River near Founders Bridge.

The only sad spectacle was watching the lines of cars whose drivers could not reach the riverfront. We, the people, have done quite a job in separating ourselves from the Long Tidal River, as the Indians called it. Had there been good access, there would have been 100,000 people on the riverbank.

Next year — and there must be a next July 4 on the riverfront — we hope petitions are circulated from sunup to sundown, demanding that the people are entitled to be reunited with their river.

Section Four - BOATING & MARINAS

"Boating 1983: A Statistical Report on America's Top Family Sport," National Marine Manufacturers Assn. (NMMA)

NMMA Publications

- Urban Waterfronts '83: Balancing Public/Private Interests (Conference Summary)*
- Harbor and Marina Development: Who Pays? (Ch. 6)
 - Boating Facilities Options (Ch. 8)

PUBLICATIONS

401 North Michigan Avenue, Chicago, IL 60611 - 353 Lexington Avenue, New York, NY 10016

GENERAL BOATING INFORMATION

ALMOST EVERYTHING YOU EVER WANTED TO KNOW ABOUT BOATING features the fundamentals of boating safety. .10 each, \$7 per 100.

BOATING FILMS DIRECTORY is a 40-page booklet listing more than 250 films on general boating, sailing, safety, watersports, fishing and powerboat racing. Single copies .25 each, \$37 per 100.

ANNUAL BOAT SHOW CALENDAR lists U.S. and international boat shows, dates and sponsors. Published annually. \$2 each.

CANOE SOURCE BOOK provides tips on canoe/kayak safety, national sources of paddling information, and a detailed state-by-state compilation of where to write for free information on canoeing/kayaking waters, trails, preserves, parks, etc. .20 each. Quantities available.

YOU & YOUR BOAT is a powerboat ownership guide to operation and maintenance. .20 each, \$185 per 1,000. Quantity orders accepted in multiples of 250 only.

YOU AND YOUR TRAILER is a companion book to You & Your Boat, explaining the proper ways to use a trailer. .20 each, \$185 per 1,000. Quantity orders accepted in multiples of 250 only.

INFLATABLES— THOSE VERSATILE BOATS IN A BAG is an eight-page booklet describing the versatility of inflatable boats. Single copy .25, \$35 per 100. Quantity orders from New York office only.

WHERE TO LEARN TO SAIL is a 16-page brochure that lists U.S. sailing schools by state. Single copy .25, \$25 per 100 or \$200 per 1,000.

MARKETING/STATISTICS

BOATING is a statistical abstract prepared annually containing summary information on boating registrations, industry sales, average retail prices, boating population estimates, etc. \$2 each.

BOATING REGISTRATION STATISTICS is a detailed state-by-state analysis of boating registrations by hull type, length, hull material, etc. \$20 each.

MARKET RESEARCH NOTEBOOK is a detailed demographic and geographic profile of the boating consumer for each major market segment of the boating industry. Contains age, income, occupation data, etc. \$125 each.

MARKET RESEARCH NOTEBOOK ACCESSORY SUPPLEMENT is a detailed summary of accessories installed by boat buyers on outboard boats, I/O Boats, inboard boats and sailboats. \$30 each.

THE BOATING MARKET - A DEMOGRAPHIC OUTLOOK looks at U.S. Bureau of Census population and income forecasts for the 1980s and relates them to potential boat buyers. \$15.

THE BOATING MARKET - THE DEMOGRAPHICS OF THE UPPER TIER MARKET looks at a U.S. Bureau of Census population and income forecasts for the 1980s for upper income households and relates them to potential buyers of inboard/outdrive boats, inboard boats and sailboats. \$15 each.

FIRST TIME BUYER STUDY is a detailed demographic and geographic profile of the first time buyer in each major market segment of the boating industry. \$30 each.

FINANCING

BUSINESS OF PLEASURE BOATS is a quarterly newsletter directed exclusively to marine bankers and the financial community, providing a synopsis of boating industry news and information on the National Marine Bankers Association. Subscription FREE. ONLY for marine bankers.

INVENTORY MANAGEMENT by Duane Spader. A step-by-step instruction guide to show dealers how to calculate precise inventory levels using turnover, gross profit and the interest rate on floor planning to increase profitability. NMMA members \$1.50. All others \$15.

GETTING FINANCING FOR YOUR CUSTOMERS is a dealer's guide to types of loans and financing available in the market, the advantages of each, and the benefits to the boat buyer. By Art Pulis, financial consultant. Single copy \$15. NMMA members may order 25 for \$37.50.

LENDER'S BOATING HANDBOOK details the process for perfecting recreational marine loans at federal, state and local levels. The 32-page handbook offers background information on the American boating industry, its customers, explains the federal documentation process for boats, and offers tips for interpreting financial statements of marine retailers. Single copy \$1.50 for banks, thrifts and financial service companies; over 10 copies \$1 each. All others \$10.

INDIRECT MARINE FINANCING explains the through-the-dealer approach to marine financing. Published in January, 1983, it includes the latest figures available on the marine lending industry and explains how to set up a marine finance center in established installment lending departments. Copies \$1.50 each for banks, thrifts and financial service companies; 10 copies or more \$1 each. All others \$10.

ENGINEERING/CERTIFICATION

NMMA CERTIFICATION HANDBOOK details NMMA Certification programs and technical requirements, updated yearly. Designed to help manufacturers comply with established standards and safety regulations, and to help inform the public of such compliance when purchasing equipment. Write NMMA Engineering in Chicago.

MARINE SERVICE is a technical manual produced by the NMMA Engineering staff and the NMMA Marine Service Committee. It is designed for use in service schools and for the marine dealer to use in service operations. Write NMMA Engineering in Chicago.

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SPECIAL

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DIRECTORY OF ARCHITECTS & ENGINEERS lists consultants experienced in designing, planning and supervising construction of recreational boating facilities. Also lists firms specializing in marina consulting and designing. Contains state, foreign and alphabetical listings for companies and describes area of specialization, type of services performed and a list of typical projects. \$3 each.

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SMALL CRAFT HARBORS by James Dunham and Arnold A. Finn for the U.S. Army Corps of Engineers. Engineering and design data on the construction of small boat marinas. 1980 reprint, 369 pages. \$10.

U.S. BOATING PRODUCTS DIRECTORY is a guide for international buyers seeking marine products manufactured by NMMA members. Contains company and product listings of accessory, boat, engine/motor and trailer manufacturers. \$15 each. Subject to availability.

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Urban Waterfronts '83

Balancing Public/Private Interests

**A summary of a conference at
George Washington University,
Washington D.C.,
September 30-October 1, 1983**

Ann Breen and Dick Rigby, editors

The Waterfront Press, Washington, D.C. 1984

INTRODUCTION

Panel A-2

The evolution of marinas from small, individual enterprises into larger, corporate undertakings was described in this panel presentation.

Lawrence Williams, a principal in the firm of Williams-Kuebelbeck and Associates of Irvine, California, traced the beginning of the large, corporate-style marina serving the growing boating community of Southern California. Williams, a market and financial planner of marinas, described the gigantic facilities in that state.

David Carroll, waterfront planner in Baltimore's Planning Department, described that city's initial venture into public boating facilities in the Inner Harbor and its current, more challenging, effort to provide larger boating facilities in nearby areas of the city's busy commercial harbor.

Panel leader Dwayne Stevenson attributed the trend to the "waterfront phenomenon." From his perspective as chairman of the board of a private development firm, Marinas Internationale Ltd. based in McLean, Va., Stevenson told how marinas enhance projects and provide a dimension that helps make homes, offices and other developments more attractive financially. □

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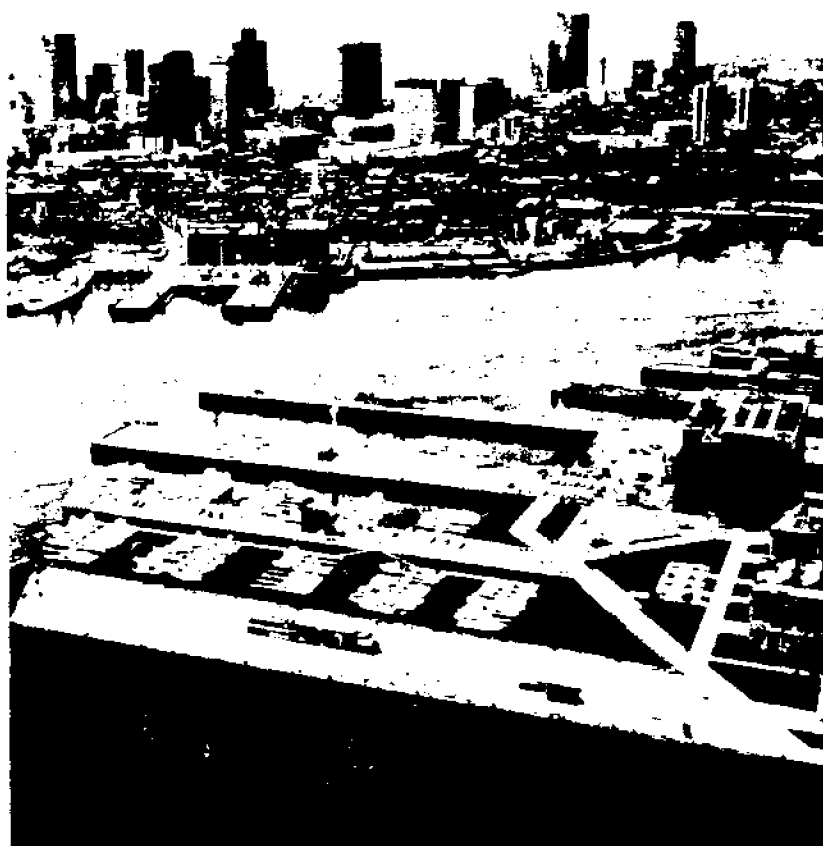
Harbor and Marina Development: Who Pays?

For Dwayne Stevenson, the transformation came in 1975. A developer at the time, he related to the audience how he had been invited to inspect a project in Annapolis, Md., where a "phenomenon" was taking place.

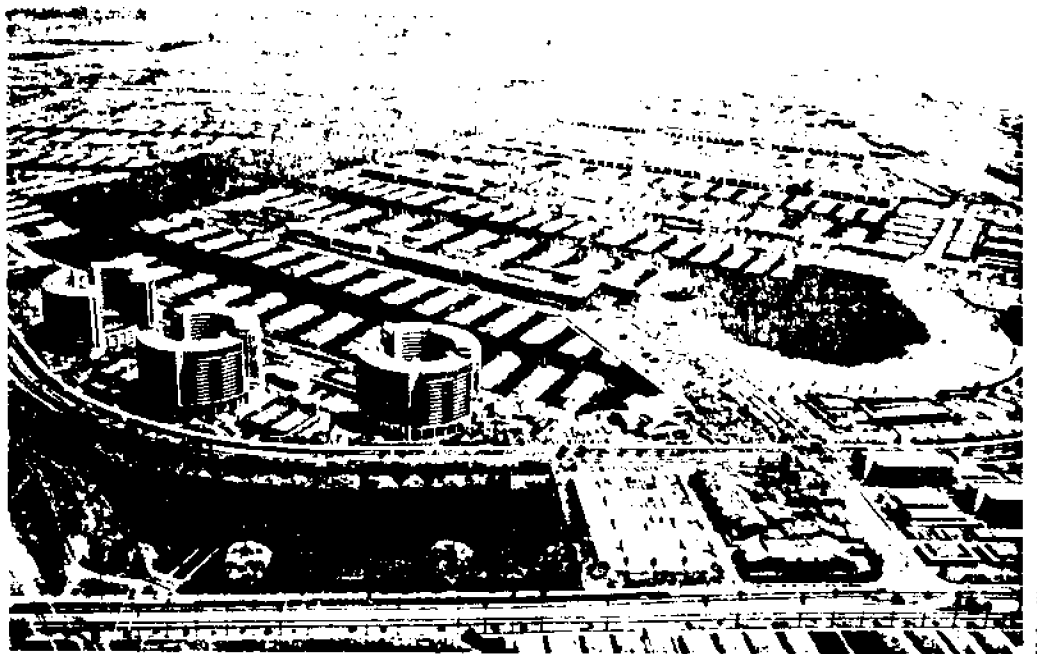
What he saw was a condominium project with boat slips. What was striking was that in the midst of a real estate depression at the time, when he couldn't find buyers for his projects, the Annapolis development had sold out in a few months.

The difference, he came to realize in talking to buyers, was the water location and the availability of boat slips, which was so attractive even to those without boats that they would pay a premium.

From that moment Mr. Stevenson has been a believer in what he calls the "waterfront phenomenon" and which he freely forecasts is a trend in future development, not only of housing but also of offices, parks, and commercial undertakings. The discovery in Annapolis led him to acquire a floating dock firm and concentrate on marina-related developments since that time.



New marina takes shape at former Charlestown Navy Yard downtown Boston in rear



© Greg Werner

The "granddaddy" of large, modern marinas: Marina del Rey, Calif

The trend which Mr. Stevenson sees in the '80s, toward "water-oriented communities," poses challenges for those in business and government; they must work together to produce the best possible installations since they will be building for future generations. As an example he pointed to an instance of inadequate planning that allowed access to the waterfront to be blocked.

"Phenomenon" Noted

The "waterfront phenomenon" has been observable for some time in Southern California. **Lawrence Williams** reported. There, mega-marinas are included in the harbor installation boom that has taken place since World War II. Mr. Williams reported that there are now about 50,000 boat slips in ocean-oriented marinas from Santa Barbara south to the border, where only three marinas existed after World War II. Twenty-five years ago fish camps and yacht clubs dominated. Today 4,600 marinas exist around the nation. Mr. Williams sees a trend toward bigger and more expensive installations, bearing out Mr. Stevenson's predictions.

Mr. Williams related the successful use in California of revenue bonds and state harbor development loans to finance public marina improvements. In each of these instances the project must be financially self-sufficient. The result, he said, is that the boater ends up paying for the facilities, and often quite dearly. Mr. Williams said communities were finding

that marinas and related development are prime assets. The average slip rental rate in Southern California at present, he reported, is \$5.80 per linear foot per month. Public marinas are lower, and some private facilities are as high as \$13.00 per foot per month, he said. Space for a 40-foot boat might cost as much as \$520 a month, in other words.

Two factors increasing the attractiveness for private investment in marinas were discussed by Mr. Williams. One is the inclusion of boating as part of a mixed-use project, generally more attractive to lenders than if separate. Another is a change in federal tax laws in 1981 that has permitted a quick write off for marinas. Floating docks may now be written off, or depreciated as an offset to income, in five years, Mr. Williams stated.

From his viewpoint as a financial analyst, Mr. Williams said he felt marina projects were an excellent occasion for public-private cooperation, with the public investing in the basic improvements that make possible the subsequent private investment. He related that the ratio in the giant Marina del Rey project of 6,000 boat slips was \$36 million in various public funds (federal, state and local) invested by Los Angeles County, leading to a subsequent \$360-million aggregate investment in docks and related urban facilities by private firms over 20 years. He also noted, however, that future sites in Southern

California were going to be more difficult and more costly, suggesting a larger portion of public dollars might be needed for the necessary dredging, breakwaters or jetties to make harbors secure. This is so because the good, natural harbors along the Southern California coast have already been developed.

In this vein Mr. Williams related the recent experience in Long Beach where a 1,825-slip marina has recently opened adjoining the downtown. Financed with municipal revenue bond funds, the marina was put to a referendum and won with 66 percent approval, the first time such an installation was put to a public vote. Mr. Williams believes. Opposition to the proposed size of the facility, on environmental grounds led to design changes from the original proposal, he said. A \$34-million revenue bond was issued and construction began in 1980. An adjoining specialty retail project is included.

He said the slips in Long Beach were rented immediately, and it is these rents that will ultimately pay off the bonds, along with the retail center's lease of the waterfront land.

Difficulty of another kind faces Baltimore as it too moves to accommodate the public's interest in boating. With the gradual cleanup of the harbor and the magnet of the Inner Harbor's attractions, the city finds itself a favored destination by Chesapeake Bay boaters, in marked contrast with years past. This **David Carroll** related, is why the marina installation in the Inner Harbor includes 30 percent transient boat space among its 175 slips.

But, Mr. Carroll pointed out, the city is populated by people the majority of whom will never own a boat. Thus the Inner Harbor features tour boats, paddle boats and excursion boats — a variety of craft that serve all needs and add to the harbor's activity.

Complexities Cited

In moving beyond the Inner Harbor project, where the city owned the land and could control use, Baltimore is dealing with the complexities and difficulties of providing for recreational boating in an Eastern port city. Steps are being taken, both public and private plus a mixture of the two, so that boats of various kinds, from the inexpensive motor boat to the large sailing yacht, may be accommodated.

In the Middle Branch area, a water body immediately south of the redeveloped Inner Harbor, industrial uses predominate. The city has begun converting large areas of land to public park use. Even junkyard land, which the city recently acquired, cost \$100,000 per acre. Mr. Carroll said, pointing up one of the hurdles urban areas must overcome to transform shoreline into a public resource.

While the area served boating needs 40 years ago, when the Maryland Yacht Club was on the Middle Branch, the area is now silted and will in some cases require dredging, raising the dredge spoil disposal problem. Provision of parking for boat launches will be another difficulty. And whether viable manufacturing plants in the area, such as a concrete firm, are truly compatible with recreational boating activity remains to be seen, he said.

An indication of the Middle Branch's potential for boating came with the recent installation of a small city boat launching ramp. The first days were marked with arguments as eager boaters crowded to the facility which, while modest, was free and the first such ramp opened in the city in years.

Problems of a different sort are posed in the Fells Point section of the Baltimore harbor where the city plans to accommodate private boaters. In com-

bination with the city's first new waterfront housing in 150 years, which rapidly sold out, are boat slips. In an adjoining former industrial section, there are plans to build what for Baltimore will be a major marina containing 430 slips as part of a mixed-use waterfront project.

The condominiums and private residential development have raised the issue of public access to the water. Resolution came in the form of a waterfront promenade that is completely public and in fact will in most cases be deeded by the developer to the city after construction. A

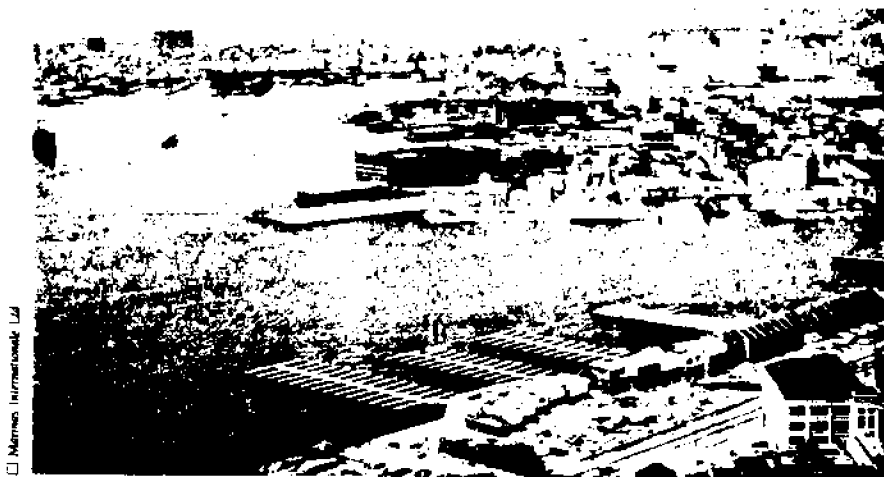
a vital part of Baltimore's harbor, moving the tankers and other vessels that call on the port. The tugs have in the past had the harbor virtually to themselves, since it is only recently that pleasure boaters have been interested in visiting the upper reaches of Baltimore's harbor.

Corps Key

In working with private developers in the Fells Point area, Mr. Carroll said the permitting process, particularly that involving the Army Corps of Engineers, was a key. Since the city owns little land, it must exercise what controls it can through permitting, and thus has developed a close working relationship with district Corps personnel so that city objectives are reflected in Army Corps permit approvals.

Among the lessons Baltimore has learned as it moves to accommodate boating interests in a variety of ways is the need to address directly the conflict between commercial shipping and recreational boating interests. In Baltimore this has taken the form of a special Mayor's Task Force on Boating Safety that has led to stepped up enforcement authority for city harbor police and speed limits in portions of the harbor. Another need is a clear statement of city policy about what it does and does not want on its waterfront so that developers, citizens and other interests will know how the city administration will react to one proposal or another. There must also be a policy statement, if not inclusion in urban renewal plans of public access points.

What's involved, Mr. Carroll said, is a historic shift in use of the waterfront from that which has prevailed for the past 200 years. He cautioned that what cities undertake now may be in existence for the next 200 years and needs to be carefully planned. Thought must be given to what impact there will be on, among other things, uses of the water and existing communities.



Marina and condominiums in foreground. Inner Harbor in rear

loan backed by the federal Urban Development Action Grant program has been used for the first 900 feet of the promenade. Other developers are expected to build the remaining segments of the walk.

Mr. Carroll said this proposed installation near Fells Point has also raised a delicate question of harbor management, namely the relationship between newly-introduced recreational boats and existing tugs and commercial shipping. He said the problem has been dramatically raised by instances of boaters tying up to fuel barges at night and climbing over them seeking aid, cigarettes lighted! The tugs are

Mr. Stevenson, in observations that served to summarize the presentations of the other two panelists, noted that the East Coast lags behind the West in marina and harbor area development, with the trend being toward the sophisticated kinds of installations Mr. Williams described. And as if to bear that out, Mr. Carroll's discussion showed how Baltimore is in fact moving in that direction.

Mr. Stevenson said the characteristics of the new kind of recreational boating installations that foresees include pleasing esthetics, safety considerations, and environment safeguards.

Mr. Stevenson illustrated his observations with examples from such disparate locations as Salt Lake City, the Houston space center area, Boston, Kiawah Island, S.C., and Annapolis, Md.

He stated that the economics of marina-related developments are "staggering." He gave as an example a 2,800-slip marina with an initial capital investment of \$18 to \$19 million. After investment tax credits, five-year depreciation on floating docks, rents, interest deductions, and fully leased, the project could be sold in five years for something on the order of \$55 million or more, not taking into account the increased value of the adjoining property.

It is these kind of economics that sparked Mr. Stevenson's observations about the "waterfront phenomenon," and led him to issue a warning that whatever is developed must be done right.

He urged all interests, public, private and citizens, to work together, taking the long view since, echoing Mr. Carroll's observation, the developments taking place now are, for better or worse, the waterfront legacy being handed on to future generations. □

Excerpts

Dwayne Stevenson

"I've had a chance to think about the 'waterfront phenomenon' and what it is, and it might sound a little trite and a little simple, but I think that phenomenon goes something like this:

"People like to visit and be around the water or the waterfront. People, if they can, like to live near the waterfront, for esthetics as well as the boating activity that is there. Third, people would like to work around the water and the waterfront if their work would permit them to do so. Fourth, people will pay a premium price and will even sacrifice where they live in order to be around the waterfront. And fifth, many people upon retiring would like to retire to the waterfront. Now you add all of that and it amounts to what I call the 'waterfront phenomenon' seen through the eyes of a businessman."

"The economics (of a project near Houston) are just staggering. And it's the result of a new concept that's come into the marina business in the last few years, where people buy their slips rather than rent them. The numbers as they work on this project with 2,800 slips: it cost about \$18 or \$19 million for the land, the dredging, the bulkheading, and the slips, and all of the recreational facilities. The developers get an investment tax credit of 10 percent right up front. They rent the slips for enough to pay carrying costs, plus a rather liberal profit. After five years they will sell the slips outright for \$55 to \$60 million, all of it capital gain. That's only the marina part, and doesn't take into consideration the increased values of properties around the marina itself."

"Annapolis was a sleepy little town 10 or 12 years ago, just 50 miles from Washington. They started holding the United States sail boat shows there. It became touted as the sailing capital of the world, and helter skelter the slips started going out, and then developments, interestingly, it was the boats and the waterfront that made these developments possible...Every place you look in Annapolis they put in boat slips wherever they can."

"In my judgment, water-oriented communities will become a chosen life style in the 1980s. The quality of life of the people in these communities will depend on our vision, our foresight and our willingness to work together at all levels of government. The challenge is there for all of us — it's bigger than all of us. However, there's no room in the planning process and the development of our waterfronts for the greedy developer, there's no room for the insensitive planners or government bureaucrats, there's no room for corrupt political forces, there's no room for unrestrained, uncompromising environmental regulations, and there's no room for the person who wants to come in and despoil the environment. It's going to take all of these elements working together in a very positive approach if we're to be able to leave the heritage of the waterfronts to our nation."

David Carroll

"We're not looking at the development, of the water, at least in Baltimore, for simply the recreational boater, that is the people who can afford the \$50,000, \$150,000 on up boat. We (have) a number of for rent sailboats, paddle boats, tour boats — we added an extra tour boat last summer. And we have long-range excursion boats which can be rented by everyone from church groups to business executives; we just added the second one of those. So we define as water

use not only the large, expensive recreational craft, but a whole variety of craft for a whole variety of people. The vast majority of the people who live in Baltimore will never own a boat. If we just plan exclusively for those (expensive) boats we are missing an obligation we have and we would be missing an economic advantage that we can gain from the kind of concessions that usually pay for themselves.

"Most of the people who come into your harbors and ports, if you are in an urbanized area, have never functioned in a setting like this. They've been in the Annapolises, the Chesapeake Bays, and they rarely have had to deal with (a tug wake of four feet).

"The tug boats are a vital part of the port. (In Fells Point) they are literally about a block away from where several developers are looking at marinas."

"One of the first things you are going to have to look at on your waterfront is the very nature of the water activity. Very few people take into consideration how their harbor functions, who is there, who is using it, the nature of their function, and how they operate. A tug boat operates very differently from a 900-foot-long tanker. It takes a 900-foot-long tanker that's moving about 12 or 14 knots almost a mile and a half to stop. Tugboats have quite expectantly had most harbors as their own domain for a number of years. With the introduction of 1,000 or so (recreational) boats operators are going to have to rethink their entire way of operation. You've got to convince them that it's in the best interests for them, the jurisdiction, and the general public."

"The very nature of the water body that you are going to be dealing with is really going to guide your hand."

"And the very nature of existing land uses — most of the land use around most ports are industrial uses. A number of them have communities immediately adja-

cent. A number of them are historic districts. That is something that every developer and every city agency is going to have to deal with. When do you start changing zoning? When do you start facing the reality of having to relocate the concrete storage of the grain elevator away from the \$125,000 condominiums? I realize there are lots of 'urban pioneers' but most people don't think it's very clever to come out in the morning and find concrete dust on their Mercedes. You are not going to have a very receptive market if that is what they have to deal with every day."

"There are a few things you should do or at least try to before or parallel with the development of marinas and other waterfront kinds of uses. First, try to resolve as much as possible the inherent conflicts that are going to come up between recreational boaters and commercial shippers. That is not easy to do. I would suggest that you set up some fairly formal relationship — some structure to bring in every one who has an interest. That is, the Coast Guard, the Corps of the Engineers, people representing developers, people representing the tugboat operators, your port authority, right down the line...There are very few ports that have existing laws that are going to work to your advantage...The state's marine police were the only ones who could issue citations, until recently. Which meant that the Baltimore city marine police if they saw a boater speeding, or a tugboat operating in a manner which was not acceptable, they actually had to stop that boat, take them in to the nearest dock, take them into court, and spend three or four or five hours with those individuals. They had no power to issue tickets for operators. We really didn't even know that until the police came to us and started complaining about that problem. They fortunately now have citation powers and are actually using radar just like on the highways."



Aerial view of upper Baltimore harbor

"One thing that is instrumental: there has to be a very clear statement by the local jurisdiction of what it wants to do with the waterfront. It's simply not fair to developers or anyone else coming and using that waterfront, to have them spend time and money developing plans for marinas, and the jurisdiction not knowing what it really wants to do with that land, that shoreline, or that waterfront."

Lawrence Williams

"There are only about 4,600 marinas in this country. Most of these are very small, 'mom and pop' operations. The actual period of building major new marinas only goes back about 25 years. Prior to that marinas were fish campy, they were either that or yacht club-oriented. The idea of the family boating experience and major new marinas is a post-World War II phenomenon in our country."

"The public sector has gotten involved in marinas in this post-World War II phenomenon essentially because it is an attractor and it's an area where improvements can be configured on the waterfront to allow not only the boater to come and pay for these improvements, but other related improvements to develop adjacent to and around the marina."

"The question of who pays for marinas is an easy one — the boaters."

"How has the public sector financed all of this? They have financed it basically on a pay-as-you-go basis. The typical type of financing is not to beat a path to Washington for federal money for the California marinas. The marinas there have been developed by revenue bonds, or by state loans, most or all of which have to be paid back over a period of time."

"Traditionally, lenders have red-penciled private marinas. Too risky. Too much of a problem. Lenders in the private side do not now red pencil marinas out of hand. It's very easy, however, to finance a marina as part of a mixed-use, urban waterfront development, wherein the marina is really the tail that wags the dog in so far as serving as an attractor, the creator of the atmosphere that makes the shoreside uses important, makes them attractive, and that has helped a great deal in so far as private financing of marinas is concerned.

"If you look at a marina and compare it with, say, office buildings or a hotel, and say will you make money in a marina, you bet your life you will make money in a marina. You make a nice return on a marina. Where you must be careful as far as marina financing is concerned is that you don't get sucked down by your fixed, front-end costs of breakwaters, dredging, shoreline protection, off-site improvements and what have you."

"Hence the obvious role for the title of this conference, 'Balancing Public/Private Interests' as far as developing marinas is concerned, is that the private sector should go in and build the docks and put the buildings up in the marinas. This has been done quite nicely throughout California. Marina del Rey is a classic example of the public-private partnership." □

Resources:

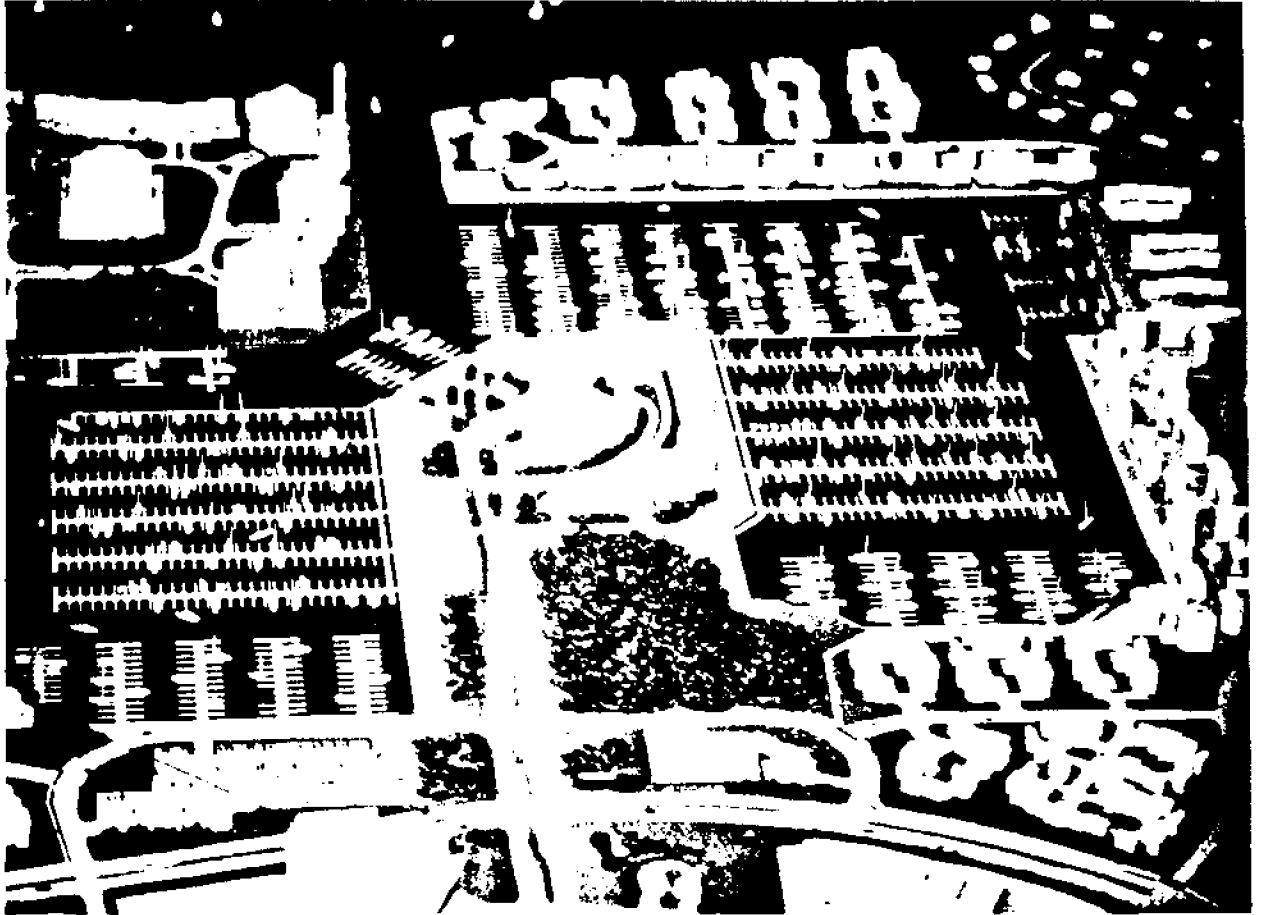
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Model of "South Shore Harbour," development near Houston

INTRODUCTION

Panel C-2

In contemplating boating facilities, the consensus advice of this panel was to find planners, designers and builders familiar with boats and marinas. Drawing from their own considerable experience in planning and building various boating facilities around the country, the panelists gave numerous examples of mistakes that have been made, and of solutions that are available. Panel chair Steve Otis, a veteran of over 20 years in the boating facility business, outlined 16 factors and variations he felt are involved in deciding what type of installation to choose.

Joe Schachter, discussed the pros and cons of fixed docks on piling vs. floating facilities in areas with small tidal range, and on the variations that occur in the general rule of thumb. Clint Chamberlain, author of a National Marine Manufacturers Association book, *Marinas*, focused on the ways of handling small boats 25 feet and under. The options here are dry storage lots or stacked storage in a large warehouse-type structure. Launching facilities can be either ramps or hoists.□

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Boating Facilities Options

The myriad considerations in marina and boating installations were spelled out in detail and with specific examples of do's and don'ts. For persons unfamiliar with boating facilities, the presentation served to sound the alert to the many places where mistakes are possible, and how to avoid them.

The panel's basic advice, borne out by examples along waterfronts in all parts of the country, is to consult persons experienced in planning, designing and building marinas or other types of boat-handling arrangements. Failure to do so can result in costly mistakes, no matter how well-regarded the persons working on the project, if they have not previously dealt with water.

Options outlined

Panel chairman, **Steve Otis**, outlined the different types of facilities that can be chosen, and some of the major considerations that dictate which are best for a given site. Facilities options include:

- open slips vs. covered slips;



Stack storage: one answer to waterfront space demands

- dry storage and launching ramps;
- restaurants and stores;
- fishing or swimming piers;
- courtesy tie-ups for transient boaters;

and

- major installations such as an amphitheater (like one in Tulsa, Okla).

Among the considerations Mr. Otis cited that should be taken into account are:

- Harbor configuration: either natural area or man-made.
- Parking. If, as in a New York City installation, space is not available, some form of transportation has to be devised.
- Esthetics. With the right kind of planning and installation, a boating facility can add excitement to a community's waterfront.
- Water depth, including whether the area is subject to tidal fluctuation. This factor is part of the consideration between fixed and floating docks, discussed in detail by Mr. Schachter.
- Ice in northern climates comes in three forms: stable, moving as along the Great Lakes where ice pileups make marinas on the shore risky, and flowing. Where water levels fluctuate, ice is capable of lifting piles from the bottom.
- Load factor, whether it be 20 pounds per square foot or 100 pounds, depends on the type of use to which a pier is to be put.
- Width of piers.
- Wave and wind factors.
- Services such as lighting, electrical supply, plumbing and sewage, and fire protection.

Dealing with the saltwater environment was Mr. Schachter's topic, and he reviewed the impact of tidal rise and fall on the choice of the type of installation — either fixed (on pile) or floating.

Variations Noted

The guidelines for choice cited in the Army Corps of Engineers' manual entitled *Small Craft Harbors: Design, Construction & Operation* suggest that with less than a two-foot tidal fluctuation, fixed piers on pile are recommended. Where tides rise and fall by five feet or more, the Corps says, floating docks should be used; with the choice optional when the range is between two and five feet. But, Mr. Schachter pointed out, many factors come into play that challenge the application of *any* guidelines.

In the Bay of Fundy, for example, with daily tides of 38 feet, there are almost no floating docks because getting pile of adequate length is prohibitively expensive, and bottom conditions are difficult. Conversely, in Crisfield, Md. where the tide is less than two feet, his company is supplying floating docks for a public marina.

Another major consideration is whether the area is exposed to severe storms. Thus, the Galveston, Tex., area which normally has only 1.5-foot daily tide, experienced 12-foot storm tides during a 1983 hurricane. The few floating installations escaped practically unscathed, while the fixed piers were severely damaged.

Mr. Schachter said a number of factors had contributed in recent years to the trend toward floating systems for marinas. Cost was one factor, because fixed piers require many piles for support, and the cost of pile increases every year. Utilities such as electricity, cable TV and phone lines on floating systems ride up and down with the storm tides whereas the waters can rise over the wiring and drown them out on a fixed pier.

Another significant factor cited by Mr. Schachter was the tax treatment of the two types of docks. Fixed piers are considered real estate; floating docks are regarded as personal property, allowing an investment tax credit to be taken and quick depreciation as an offset to income.

Regarding materials for floating systems, Mr. Schachter mentioned some of the pitfalls associated with each. Wood can decay, and some treated woods can become brittle and also can warp, which must be taken into account in any evaluation. Exposed foams used for flotation are subject to deterioration, whereas plastic containers of various shapes filled with the proper type of foam have a good survival record. Steel floats, given the required maintenance, serve well; and aluminum systems of marine-grade alloys also last when bolted connections are heavy enough to properly transfer loads and flex-fatigue is accounted for in the design. Concrete floats, manufactured by experienced firms, could last indefinitely in salt water, but because of their mass are very dependent on the engineering, strength and lasting qualities of the materials that connect them together.

One practice he felt should be avoided was the use of chain to connect a floating system to a pile. After a period of time, tidal action can cause the chain to wear away the softer sapwood of the pile, leaving the knots protruding, providing a ledge on which the chain can catch on an outgoing tide with frequent disastrous results. Rather, he suggested a pile guide of bent pipe, curved into a "U" shape, of sufficient diameter to present a broadly-rounded face to the pile. Further, after fabrication it should be hot-dip galvanized, as should be every steel component of a recreational marina system.

Commenting on icing conditions that lend themselves to possible solutions, Mr. Schachter advised that the number of piles used to hold a system be kept at the absolute minimum because pile-and-ice-interaction were at the core of most winter marina problems. The cost of hiring someone to calculate the required number of piles was frequently more than offset by the number saved. An example of how extensive "jacking-out" of piles due to ice-uplift could be was demonstrated during the harsh 1976-77 winter when two-thirds of the piles at a huge near-Boston marina reportedly were lifted out and had to be redriven in the spring.

Small Boats

Handling smaller boats for which in-water mooring is inappropriate was **Clint Chamberlain's** subject. He defined as a small boat those under 25 feet, and cited the economics of marina slip operation, noting that it is generally no longer practical to provide in-water storage for these boats.



Boat hoist in Florida

His calculations were as follows: it costs about \$5,000 to build a new slip, be it floating or fixed, in most sections of the country. Paying off that investment, with interest, requires about \$1,000 in annual rental, plus about \$400 to cover operating costs. Thus, a marina operator needs to charge enough to generate \$1,400 per year per slip to be financially viable. This amount becomes prohibitive for boats 25 feet and under. That is why, Mr. Chamberlain said, his firm is now recommending slips at least 30 feet in length in all new marinas.

The alternative for handling small boats are basically two: "Dry storage" which basically means stored on a trailer, and "stack storage," where boats are stacked in racks, inside a structure.

In contemplating dry storage, Mr. Chamberlain made the following recommendations: the rule of thumb on spacing is 100 boats per acre, for which \$300 to \$400 per year can be charged. The storage yard has to be level, it needs to be adjacent to the water, fenced and lighted for safety, landscaped, and cars should be prohibited. Boats should be moved around in the yard by a tractor or by the owner using a "dolly." He advised against mixing sail boats and power boats, stating the two types of boat owners did not get along.

Dry storage yards are meant for annual storage. Their space requirement can pose a problem in urban areas, especially when the need for nearby car or truck parking is added. He recommended against allowing owners to work on their boats in the public facilities.

Stack storage is a more efficient use of land space, but more costly. A building is usually involved, generally a warehouse structure with a clear span. In width, Mr. Chamberlain advised 100 to 110 feet, never 90 feet. In length, he recommended 200 feet. Such a structure would

house 200 boats stacked four high, which he felt is a sound number. Stack storage facilities for less than 100 boats usually are not economical.

A fork lift is essential for moving the boats around, and has to be specially designed for the task. When purchased new these can cost up to \$70,000. The bulkhead has to be strong enough to carry the combined weight of the fork lift truck and boat, or else the downward pressure will gradually push out the bulkhead, he stated.

One esthetic note: Mr. Chamberlain said he felt most boat storage buildings were painted an unfortunate shade of blue and recommended extra care and expense be taken to make the structures more pleasing.

Apart from the method used to store them, Mr. Chamberlain described the two basic methods of launching small boats. One is the launching ramp, the second is the hoist.

Launching ramps look simple enough, he cautioned, but can be and are easily done wrong. One factor often not taken into account is the transition curve from the incline into the water to the level surface. If this curve is too abrupt, trailers are scraped or hung up at the intersection of the two surfaces.

Low Ramp

Sometimes, he said, the ramp is not constructed long enough to permit launching at low tide. He showed examples of these problems in Crisfield, Md.

Hoists are more efficient than launching ramps, he advised, and can be self-operated. Generally, a hoist takes two minutes to put a boat into the water, versus about five minutes for a launching ramp. A single hoist, therefore, can handle the boat traffic of two or three ramps.

Things to watch for in hoist installations are: sufficient water depth, at least two or

three feet, and a solid bulkhead on which to carefully position the hoist.

About boat yards in general, he said their reputation as dirty, messy places was unnecessary. With proper management, he said, boat yards can be attractive, even interesting. He cited a restaurant in Alameda, Calif., that is on the second story of a boat yard overlooking the operation. He said that municipalities that lease city-owned land to boat repair operators should insist they keep the area tidy. This will become more significant as non-industrial uses of the waterfront spread, bringing more people into contact with previously neglected areas.

Another caution of Mr. Chamberlain's had to do with fire protection at a marina. Large fire extinguishers are the minimum, he felt, and water pumped through a nozzle is needed for boat fires. These fires are usually associated with fuel handling.

As for the payoff in marina operation, he said that a good rule of thumb on operating costs was 40 percent of income per slip. This income should be augmented by a return of 15 to 20 percent from boat service, and another two to six percent from boat sales.□

Excerpts

Steve Otis

"There are some locations, such as one I worked with in New York City, where there's no way of getting available parking next to the (boating facility) site. If that is a problem then you have to have some kind of transportation to and from the marina."

"Your boating facility can add beauty to the area with proper planning. They can get people excited about boating, and also about your community if they're pulling into a dock and it looks attractive."

"Another type of ice is moving ice, like on the Great Lakes where the wind action breaks the ice up and then stacks it on the shore. In that case it's impossible to have a marina or any kind of floating facility or fixed facility out in the open. It must be in a man-made harbor or a natural harbor."



Joe Schachter

"Generally speaking, I think the key factor you should consider regarding a decision for fixed or floating piers is what the storm tide is in the area."

"There is overall one additional significant factor about fixed and floating pier systems which impinges on the subject of this conference and on trying to get private involvement after the public has gotten things started: With a fixed system, the tax people have ruled that it is real estate and, therefore, it is taxed as real estate. Conversely, a floating system is

considered personal property and personal property is entitled to the investment credit and depreciation allowances."

"My advice to you, if you want to stay with a home-made system, something that you can do yourself, is to get away from exposed foam for flotation. Go to the polyethylene pots, the 'poly pots,' filled with foam of some kind. You can leave them in the water, they are not attacked by the kinds of things that attack exposed foam."

"Good piling practice is vital. If you're putting in a marina, get someone who can do the pile calculations, and who also knows the parameters to which they should be driven. Just don't hire somebody and say drive a bunch of piles. Tell them how many blows or how many tons, or whatever, and work it out with someone who has experience."

Clint Chamberlain

"Quality construction of fixed structures and floating structures are very nearly equal; in other words it costs just about the same to build a fixed structure as it costs to build a floating structure in today's market. The payoff one against the other is very much site-specific. But I think it is important for you to know that in general the floating structures in the Houston area did survive the hurricane forces."

"Dry storage yards will work for all kinds of boats, but it is best if you restrict them to small sailboats. Above all, you must not mix sailboats and power boats in the same dry storage yard. It's partly because of the difference in the boats themselves, but it is even more importantly because of the difference in the kinds of people who operate small sailboats and who operate small powerboats. There is a difference and you will have troubles if you allow them to mix. The rag people don't like stinkpots, and the stinkpots don't like rag people."

"Designing a boat ramp is not something for an amateur. It's not something for the local park engineer and it's not something for the local public service department, generally speaking. The problem is that a ramp, to be properly designed, must consider the angle which is critical, and must consider what's called the transition curve...it's why you see all sorts of scuff marks in the concrete surfacing, because the transition curve is not correct."

"We find through most of the country a very strong shibboleth to the effect that a boat yard is a nasty, dirty, unattractive place. People, it ain't so. Or it doesn't need to be so. We have a client in Alameda (who has a boat yard with a restaurant on the second floor of his building). Everytime the travel lift moves, the whole restaurant tilts toward the fork lift, because it's such an exciting thing for people to watch. They want to see this activity. A messy boatyard is simply a problem of bad management."

Resources:

Dunham, James W., and Finn, Arnold A. **Small-Craft Harbors: Design, Construction, and Operation**. 1980 reprint of 1974 document prepared for U.S. Army Corps of Engineers 369 pages Available from National Marine Manufacturers Association, 401 N. Michigan Ave. Chicago, Ill. 60611. \$10.00

Chamberlain, Clinton. **Marinas—Recommendations for Design, Construction and Management, Vol. 1**. 1984. Available from NMMA (see above) \$35.00 (A second volume to be available in mid-1984).

Section Five - PARKS AND FESTIVAL MARKETS

"Many Ingredients Key to Festival Markets Success," - *Center City Report*

"An Insider's Story of the Inner Harbor," - *Planning (Special Conference Issue on Baltimore)*

"User Fees, A Challenge for Managers and Users," National Parks & Conservation Association

Charleston Waterfront Park: Master Plan, - Sasaki Associates, Inc.

Project Briefs for Public Parks/Private Development: Boston Harbor; Milwaukee Lakefront; Promenade Park - Toledo; Newburyport, MA Waterfront. Sasaki Associates, Inc.

David Wallace

Many Ingredients Key to Festival Markets Success

If Norfolk can do it, why not Toledo, Charleston, St. Petersburg, Miami, San Antonio and Dallas? And would you believe Wilmington (DE) or Buffalo? Why not? As the popular CBS news magazine broadcast "60 Minutes" announces, "all these and more" are at this writing planning or constructing "festival markets."

Quincy Market in Boston established what "it" was years ago. Harborplace in Baltimore and the recently completed Fulton Market in Lower Manhattan confirmed, to many, that "it" could be successfully repeated, given the right setting and support.

However, in each of these examples, die-hard "yes, but-ers" claim that special circumstances led to the developments' success — circumstances that were unique and incapable of being replicated elsewhere. The Enterprise Development Company's positive experience in constructing The Waterside in Norfolk, Virginia, however, should lay to rest the reservations of the "yes, but-ers." The Waterside — located on the banks of the bustling Elizabeth River in a smaller city in a middle-sized region — is convincing proof that the festival market is a reusable recipe for many previously unthought-of cities.

The Waterside opened June 1, 1983, on Norfolk's downtown waterfront with the pomp, panoply and panache that are Jim Rouse's trademarks. As reported in the August 1983 *Center City Report*, it is Rouse's first project with the Enterprise Development Company (EDC), the new organization he founded after his retirement as chief executive officer of the Rouse Company. Profits from EDC are earmarked for low-income housing.

The Waterside's already-tremendous success cannot be credited solely to EDC. The development was designed by Wallace Roberts and Todd (WRT), working with Mort Hoppenfeld, EDC's Vice President for Planning and Design. The setting was also masterminded by WRT,

who participated in forming the downtown development strategy of which Philip Hammer (then of Hammer Siler George Associates) was the "chief guru." And no festival market can succeed on its merits alone. Norfolk has benefitted dramatically from The Waterside, but The Waterside also needed the spirit, city renewal plans and foresight of the Norfolk leaders for it to become a reality. The recipe for successful festival markets is composed of many ingredients.

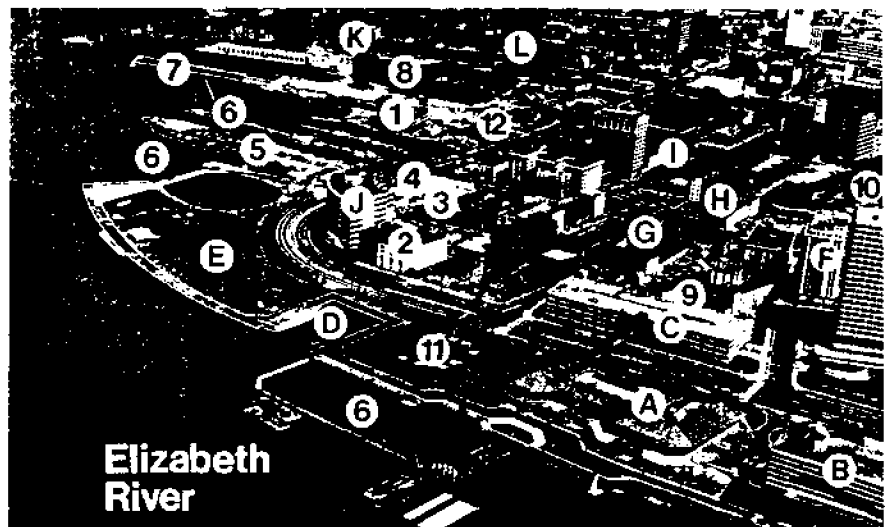
Hammer, who with this author developed Norfolk's Strategy, likes to make the distinction between the "necessary" and the "sufficient" ingredients for development success. The necessary ingredients are the "whens" and the "wheres" of urban development; the sufficient ingredient is "how to do it." Under the aegis of the City Planning Department (CPD) and the Norfolk Redevelopment and Housing Authority (NRHA), Hammer's expert analysis showed that the five necessary ingredients were present in Norfolk in

spite of some local pessimism. These ingredients were: market opportunity; access and location; amenities; a decision-prone leadership; and money. All downtowns have these ingredients to varying degrees, but in Norfolk they had coalesced to an unusual state of readiness for action.

What about the market? Downtown Norfolk is at the geographic center of a region large enough to support well over three times its current employed population of 25,000. However, its links to outlying communities are poor as a result of divisive waterways that have created a multi-centered region with five downtowns. Nevertheless, a growing area population of 1.2 million is out there and its increasingly diversified economic base contributed to positive market and feasibility studies.

Vehicular access, parking and location are as crucial as market in mapping The Waterside's success. Final site selection, made by Rouse himself, was based on proximity to the potential walk-in trade

(continued on page 4)



A. Waterside Festival Market B. Omni International Hotel C. Parking Deck D. Otter Dock E. Town Point Park F. Financial District G. Selden Arcade H. Monticello Arcade I. Granby Mall J. World Trade Center I K. West Freemason Harbor L. Freemason Harbor. In construction: 1. Harborplace Condominiums 2. World Trade Center II 3. Parking Deck 4. World Trade Center Hotel 5. Cousteau Oceans Center 6. Marinas 7. Pier B Boatel 8. Tazewell Street Condominiums 9. Hotel/Parking Deck 10. Parking Deck/Offices 11. Waterside Phase II 12. Harborplace Phase II.

COMMENTARY

Festival Markets continued . . .

of employees in the adjacent financial district, to the already successful Omni International Hotel, to the visual and vehicular touchdown point of Interstate 264, and to the waterfront itself.

Festival markets must be in places of high amenity, where people already are or want to go. WRT's Baltimore concept showed 150,000 square feet of "commercial recreation" at the water's edge in both the 1964 and 1971 Inner Harbor plans, but it took another eight years for the opportunity to mature sufficiently for Harborplace to become the icing on an already popular cake. While Norfolk's waterfront environment was still not in full flower, Rouse was more sure of the renaissance in Norfolk at an earlier stage than he was in Baltimore because he found the process could be hastened if the city could deliver the amenity, as well as several other items.

Norfolk's decision-prone leadership is epitomized by the city's leading obstetrician, Dr. Mason Andrews, and his catchy campaign slogan for re-election to City Council: "Mason Andrews Delivers." And deliver he did, not only as Vice Mayor and a key member of Mayor Vincent Thomas' ad hoc committee that sets the Strategy, but also as the link between the NRHA, the business leadership and the city administration.

Any city that aspires to a festival market as a civic enterprise must have superior leadership and organizational skills, and Norfolk had both.

Not only must the leadership be decision-prone, it helps to be well-heeled. Aubrey Gorman, EDC's president, is fond of saying to city fathers at the start, "Now you understand we have no cash to invest in the project." The financing package for festival markets in every case thus far matches money and site on the public side with the developer's know-how and management. Cities are equity partners.

Fortunately, Norfolk had the money without having to resort to a referendum and bond issue. Roughly \$10 million in "urban renewal close-out," CDBG, and revenue-sharing funds provided the bulk of The Waterside's financing. It is the best investment the city has ever made.

All of the previous ingredients come under the "necessary" category. A developer/operator who knows how to make it work is the "sufficient" ingredient, without which many cities will falter, if not fail. It is not just a formula that anyone can apply. Although it is an invention of Rouse's, at least three developers besides EDC and The Rouse Company are actively applying this new retail program with their own variations. Of course, if one ignores the distinction between specialty markets and festival markets, the list lengthens. The air traffic to Norfolk has increased markedly as developers and city representatives try to understand and learn from Rouse's magic.

And magic it is. The Waterside is the result of the creative direction, taste, judgment and decisions at every step of the process of development of a team consisting of Rouse, key officers of EDC, Norfolk partner, developer and realtor Harvey Lindsay, WRT and the NRHA.

Along with its creative plans for design, EDC's marketing, leasing, and first-time retailer recruitment and training methods are all key parts of Rouse's special approach. The high percentage of neophyte business owners in Quincy Market originally stemmed from desperation. National and local retailers had shied away from the experiment and pushcart entrepreneurs were almost literally "picked up off the street." It worked and is now considered a key ingredient. And in Norfolk — as in Baltimore — encouraging minorities to participate became good politics and good business. Fourteen of the 120 Waterside tenants are minority businesses, and more are in training. About half of all Waterside employees are black in a city with a 35 percent black population.

EDC's officers function as design advisors, critics and decision makers with WRT. The design of The Waterside benefitted immeasurably from this close architect-client relationship. While every festival market has certain shared characteristics, the Norfolk design detail and tenant mix are completely new to retail aficionados.

The design mandate from Hoppenfeld

is to give each market a distinctive regional, eclectic and situational flavor. The Waterside is a "pavilion-in-the-park" strongly reminiscent of a Victorian ferry terminal restaurant that once stood on the site. The ship figureheads, the idea for the trompe l'oeil mural (beautifully carried out by artist Richard Haas), and the design of The Waterside's tug logo among other ideas are WRT's responses to demands by Hoppenfeld for local color.

Haas' mural turned a blank wall needed for inside retail backup space into one of The Waterside's main visual attractions. Inside and out, EDC imposes stronger design and operating controls on tenants than are characteristic of regional malls. These are expressed in the Tenant's Manual prepared by WRT, but heavily laced with input from the EDC staff.

Being able to ready the delivery of the surrounding amenity of Norfolk's south waterfront was no accident. The development strategy had pointed to the need for a detailed Waterfront Master Plan, a WRT specialty. The resulting plan, completed by WRT in 1981, had programmed and detailed the marina, wave screen, water's edge, Otter Berth and Town Point Park and garage development all in advance of EDC's agreement to proceed, so WRT landscape architect associate partner Henry Bishop was able to move quickly into contract documents on Town Point Park and the amenity package with NRHA as the client.

Of crucial importance is the fact that The Waterside, the marina, Otter Berth and Town Point Park have acted as levers to trigger renewed developer interest in downtown Norfolk. Goodman Seeger Hogan's World Trade Center is currently 80 percent leased, design for its second phase is underway, and other office buildings are in planning. NRHA is preparing to offer the area around Pier B on West Freemason Harbor for a 50-room "boatel," a marina and high-rise housing. Two enclosed arcades that can form an important part of a pedestrian link from The Waterside to Granby Mall have been renovated with good new retail.

To tie all this together and ensure
(continued on page 9)

Preservation Week 1984 To Focus On "Taking Care of America"

To focus attention on the role of historic preservation in the United States, the National Trust for Historic Preservation has designated May 13-19, 1984, as National Historic Preservation Week with the theme "Preservation Is Taking Care of America."

The purpose of Preservation Week is to make the public aware of the major contributions that historic buildings and districts are making to the prosperity of America's cities and towns. More than 5,000 preservation and neighborhood organizations are expected to hold events

during Preservation Week to help the public understand that historic preservation is not only an aesthetic concern but a factor in the economic stability of neighborhoods, downtowns and rural areas. Events will include neighborhood clean-up days, workshops, award programs and media interviews.

Michael L. Amslie, president of the National Trust, explained the selection of the theme "Preservation Is Taking Care of America" when he said, "Quality rehabilitation and restoration, as well as quality maintenance, are the principal concerns of all preservationists, including the owners of old homes, city and state government officials and owners of commercial buildings. I know that preservation and neighborhood groups across the

country will seize the opportunity — during May 13-19, 1984, and throughout the year — to demonstrate their commitment to preserving our heritage."

Central to the national calendar of Preservation Week events is a vivid full-color poster being produced by the National Trust. The poster will be distributed through the Trust's member organizations and affiliated neighborhood groups in March. An information brochure on rehabilitation and maintenance techniques will be produced by the Trust as well. All Preservation Week materials are available by calling or writing the National Trust's Public Affairs office, 1785 Massachusetts Ave. NW, Washington, DC 20036 (202/673-4141).

Ralston Purina Honored with Corporate Leadership Award

Ralston Purina Company of St. Louis is the recipient of Cleveland State University's first annual George S. Dively Award for Corporate Leadership in Urban Development.

The award is being presented to Ralston Purina for its role in the revitalization of LaSalle Park, a severely blighted urban neighborhood of St. Louis.

"The Dively Award is intended to inspire corporations to support development activities in their own communities," said George S. Dively, chairman emeritus of the Harris Corporation. "Ralston Purina Co. has set an example of outstanding corporate dedication through its efforts to revitalize LaSalle Park. Ralston's work over the last 16 years has resulted in a fully-restored neighborhood of national significance."

Spanning a 20-block area, LaSalle Park on the near south side of St. Louis was considered a slum in the late 1960s and early '70s. With Ralston Purina's commitment, the former abandoned neighborhood has been transformed into a community of new and rehabilitated homes, townhouses, apartments and commercial buildings.

Much of the area's mid-19th century flavor was saved through the renovation. Recently, 130 buildings in the area were

placed on the National Register of Historic Places.

The company announced its commitment to revitalize the area when it decided to remain in the City of St. Louis and enlarge its world headquarters at Checkboard Square in the northern end of LaSalle Park. The company was named redeveloper of the 140-acre area by the City of St. Louis in the early 1970s. Working with the city and federal government agencies, the company invested nearly \$5 million toward the area's redevelopment, and helped to attract more than \$30 million in additional redevelopment funds.

"We are pleased and excited to receive this honor," said John Baird, senior vice president and general counsel of Ralston Purina. "We are proud to have played a major role in preserving and enhancing this important city neighborhood, and hope that our effort serves to encourage other corporations to become involved in urban development projects. We were fortunate to have had the cooperation of the City of St. Louis Land Clearance Authority and the U.S. Department of Housing and Urban Development in this unique partnership."

The George S. Dively Award will be administered yearly by Cleveland State University's College of Urban Affairs, the

site of a prototype program linking the skills and resources of the college and university with the needs of the urban community. A distinguished panel of judges included representatives from business, government and education.

Entries for the Dively Award included more than 60 major corporations from all parts of the country. The award carries a \$25,000 stipend which will provide five graduate fellowships in the field of urban development to the winner's choice of universities.

Festival continued . . .

that the city gets the most leverage from the new development climate, the team of Hammer and WRT has been brought together again under NRHA and the CPD to update the Development Strategy and prepare detailed urban design guidelines for the next round of public/private cooperation in the growth areas. As the process repeats, Director of Planning Phil Stedfast says, "Well, here we go again." Under Dr. Andrews' watchful eye, of course.

David A. Wallace is partner of the architectural and planning firm Wallace Roberts and Todd, based in Philadelphia.

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Harbor, the neighborhoods, the nation's
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An insider's story of the Inner Harbor

By David A. Wallace

When Gerald Johnson said, "Baltimore might make it" in the *New Republic* in 1966, his emphasis was on *might*. To allow even that much was a major concession to optimism for Johnson and other native Baltimoreans, whose skeptical response to city plans has always been, "It won't happen in my lifetime." No more!

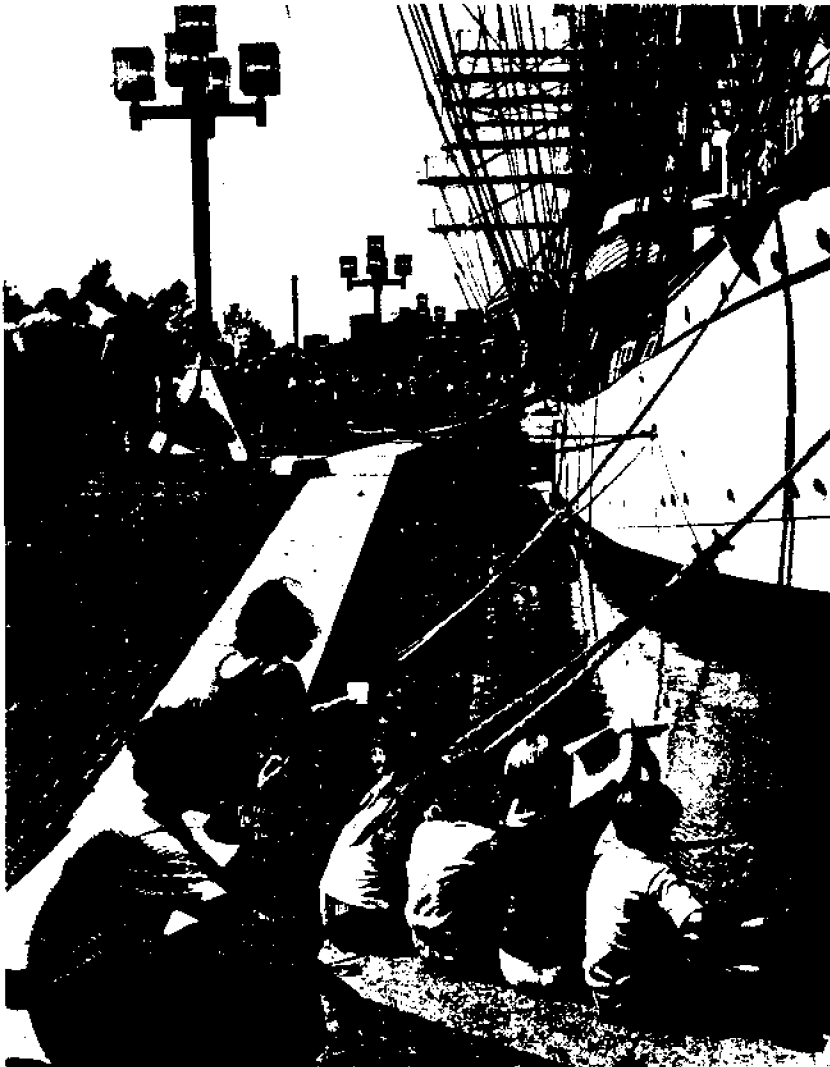
Today Baltimore clearly *has* made it, and the Inner Harbor is the centerpiece of the city's renaissance—a renaissance that fully meets historian Arnold Toynbee's theory of challenge and response, on which Gerald Johnson cautiously rested his supporting argument.

The success of city plans in general (and Baltimore's in particular) can be measured partly by comparing

the outcome with how bad things were before. But the measurement is only partial, for in the long run plans must be judged by the quality of the new environment they create and by their impact on people. Who cares today about what a terrible place the Inner Harbor was a short 15 years ago? It was ringed with noisy traffic, the water was polluted and inaccessible, the decayed piers were used only for overspill parking from the CBD. The Inner Harbor in fact had been abandoned by port planners as being too small to have a major role in the region's maritime future, and it was surrounded by obsolete and deteriorated buildings.

All that was true in 1963, when a civic leader named Abel Wolman returned from Europe with glowing

tales of Stockholm's harbor. Wolman advised Mayor Theodore R. McKeldin that, with Charles Center already a demonstrable success (the credit having gone to McKeldin's predecessor, Thomas D'Alessandro, Jr.), with the downtown emerging as a focus of investment interest, and with engineering for the perennially delayed Jones Falls Expressway supposedly well along, it was high time the mayor set in motion plans for the neglected harbor as the next step in downtown revitalization. At the urging of William Boucher III, executive director of the Greater Baltimore Committee (GBC), McKeldin reassembled D'Alessandro's winning Charles Center partnership with GBC to raise the funds Wolman is reported to have sug-



gested, "Get that young fellow who did Charles Center back down here from Philadelphia to do the Inner Harbor." Enter your humble servant and his design partner, Thomas A. Todd.

The Inner Harbor had had its share of plans but none had clicked. Arthur McVoy, head of D'Alessandro's planning department, had done a concept plan in 1956. A year later, Pietro Belluschi did a plan for GBC in an unsuccessful attempt to prevent D'Alessandro from putting the Civic Center in Druid Hill Park. Fortunately for both the park and the harbor, D'Alessandro ultimately agreed to have the Civic Center put next to

Charles Center; however, while GBC was still enraged. Bill Boucher got the mayor to designate the entire MetroCenter a redevelopment area as a gesture of appeasement. The gesture cost the mayor nothing and was a lucky move because it obviated argument and extra steps when Charles Center, the Inner Harbor, and half a dozen other MetroCenter projects later surfaced as urban renewal plans.

The Charles Center urban renewal project had just been adopted in 1959 when Baltimore's benchmark CBD plan was published. The CBD plan wisely chose to mark the Inner Harbor as an area that needed

further study, keeping the city's and investors' eyes focused on Charles Center. The temptation to follow McVoy's example with "wouldn't-it-be-nice-if" sketches for the harbor was hard to resist, but we knew the harbor's time was not yet ripe. In fact, it was not ripe for another four years.

At least three things made Tom Todd's 1964 Inner Harbor master plan different from earlier efforts: the fundamentally solid economics it was based on (skeptics' arguments to the contrary); the readiness of success-hungry city and federal programs to back a clear winner; and Todd's elegantly persuasive urban design and conceptual graphics.

The major design decisions made in 1964 have largely stood the test of time. They include the nature and location of the harbor's edge, Constellation Pier and the West Promenade as a pedestrian extension of Calvert Street; a major tower to anchor the harbor's northwest corner (which turned out to be the U.S. Fidelity and Guaranty Building); the World Trade Center, with its "prow" symbolically in the water; buildings on the piers (e.g., the aquarium) designed as "objects-in-space"; and the harbor's frame defined by the more or less continuous cornice lines of the surrounding facades. The McCormick spice factory on the west suggested the height limit—a principle that has sometimes been abandoned as market pressures have mounted. But by and large these principles of urban design were public policy and guided development throughout.

Adoption as policy was one thing, but implementation was another. Implementation depended, finally, on broad civic and business support and on a lucky stroke of funding. Tom and I remember a key meeting of the client group at which James W. Rouse played the crucial role, as he had in the earlier Charles Center days. He admitted that he was skeptical about the numbers, but then he said, "Gentlemen, we must not fail to do this!" Heads nodded and belief in the plan spread like wildfire.

At that point, as luck would have

it, the voters rejected a bond issue for construction funds for a new police administration building, and the money for site acquisition was available for diversion to the Inner Harbor. We shortly translated the central portion of Tom's master plan into an urban renewal plan for Project I, and the Inner Harbor was off and running. That happened in the summer of 1967.

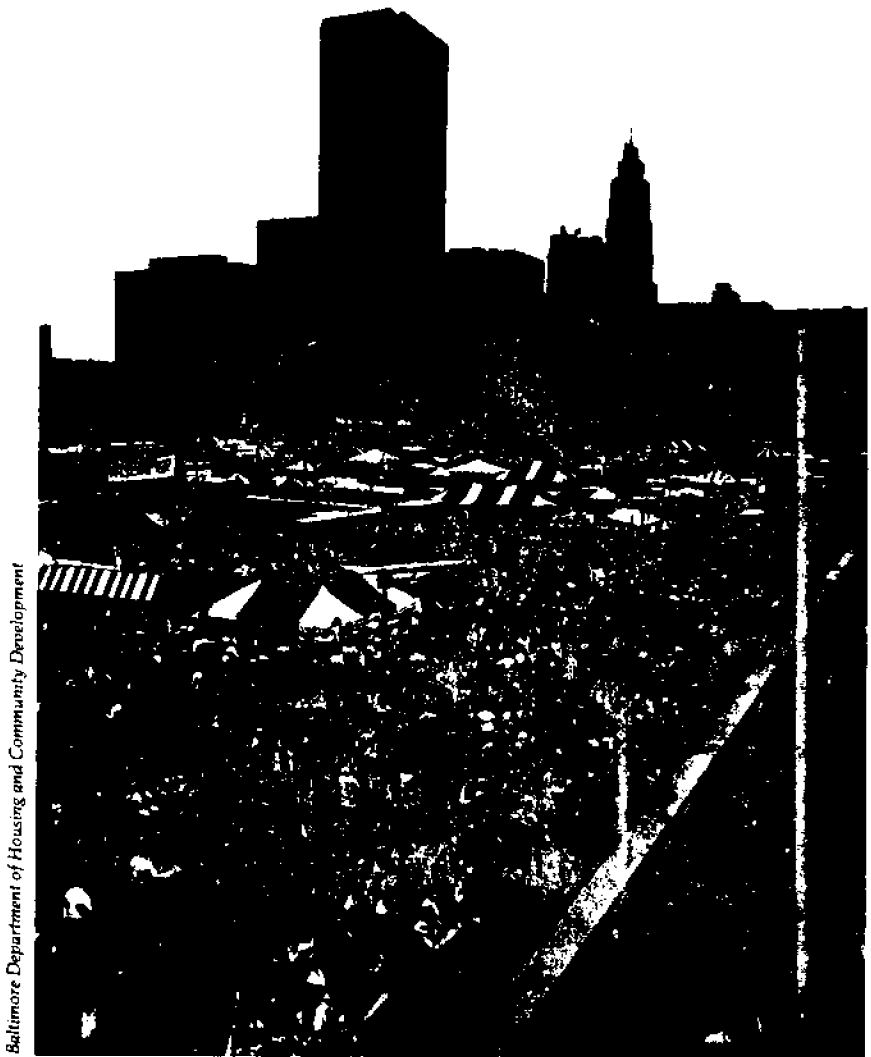
Jim Rouse had good reason to be leery of our numbers. The front-end public investment of \$29 million that would be needed to rebuild the harbor's edge, acquire property, and clear land was formidable. The size of the site that was assembled would have challenged the market absorption rate of much larger metropolitan areas. Nevertheless, Project I received a sizable federal grant, and a mixture of public and private development was well under way by 1971.

Project I dealt only with the one-block deep area along the harbor's edge, however. Money was tight, and HUD Secretary Robert C. Weaver had given priority for residential project grants to cities that would promise that at least 51 percent of the units would be for moderate- or low-income families.

In our 1964 Inner Harbor master plan, we had run out of short-range market potential long before we got to what is now Inner Harbor West (Project II). So we had just colored Inner Harbor West yellow for residential. Luckily, Edgar M. Ewing recognized that this situation and his relation to Weaver provided a rare opportunity for action.

Edgar who?

Edgar Ewing had worked for Baltimore's Department of Housing and Community Development, its predecessor BURHA, and BURHA's predecessor, the Redevelopment Authority, for many years. Most recently, he had been head of Baltimore's public housing program. A black civic leader and a friend of Weaver's, Ewing saw the chance to make Inner Harbor West a racially and economically integrated community. He felt that, if integration could be made successful anywhere, it could be done here because of the inherent



Baltimore Department of Housing and Community Development

attractiveness of the location. Also, since nobody lived in the Inner Harbor, the site did not start with the detriment of being somebody's turf. Inner Harbor West would be the capstone of Ewing's career.

The city and the Charles Center-Inner Harbor Management (CC-IH) (created first to carry out Charles Center, with responsibilities later expanded to include the Inner Harbor) somewhat reluctantly agreed to the preparation of an urban renewal plan, without any commitment to fund it. But they hadn't taken Edgar Ewing into account.

Ewing held a lot of chits at HUD. He had done many favors for Weaver and for Lawrence M. Cox,

Weaver's assistant secretary, such as the thankless chairing of the Pruitt-Igoe [St. Louis] Housing Study Committee. With Weaver's blessing, Ewing showed our illustrated urban renewal plan to Cox, whose reaction was, "That's the best project Baltimore's got. Why doesn't the city submit it?"

Ewing explained that the housing and development commissioner at the time, Robert W. Embry, and the city had allocated all the available funds to other neighborhoods and had no intention of applying. Cox's response was to tell Ewing to keep the grant requirement below \$19 million and submit the urban renewal plan two weeks before the

end of the fiscal year; he'd get the money. Ewing did submit the plan, and he got the grant. Cox left HUD ten days later.

Embry and the city were fit to be tied, but what could they do? They had a project. Tragically, Edgar Ewing did not live to see the Garmatz Federal Building, the convention center, homestead housing, the Equitable Building, and Louis Sauer's Inner Harbor Village (now starting construction)—all in Ewing's project. It didn't turn out quite as Ewing had envisioned it, but it's not a bad memorial.

**The old proverb says
success has 1,000 fathers,
and so does the
Inner Harbor.**

Edgar Ewing's opportunity, a lucky break for the Inner Harbor, made possible a much broader and more comprehensive development than otherwise could have occurred. The recently announced proposals for reuse of the Chesapeake & Ohio/Baltimore & Ohio railroad yards are testimonials to Ewing. But the harbor would not have had such impact had it not been for a series of fortuitous events related to transportation.

Try as we would, the 1964 planning effort could not shake the expressway engineers from their bulldog grip on the harbor. Public pressure in favor of the concept of housing on the piers forced the interchange out of the harbor itself, but it was not until five years had passed and \$3 million had been spent that the Skidmore, Owings and Merrill design concept team was able to persuade everyone that the low-level Inner Harbor bridge would have to be 16 lanes wide and wouldn't work anyway. The bridge became patently impossible and fell of its own weight, so to speak.

With the expressway diverted by SOM to the south and no low-level bridge, the U.S.F. *Constellation* could be stationed in the harbor (and

moved in and out for repairs), the playing fields in front of Federal Hill and the old houses in the homesteading area no longer would be part of a highway acquisition alignment, access to MetroCenter could be achieved via an expressway spur with a carefully designed touchdown at Pratt Street, and most of the truck traffic could bypass the harbor entirely. The Inner Harbor was freed at last.

The transportation planning included the Pratt Street Boulevard, another essential element of the 1964 master plan that Edgar Ewing's stroke of luck made possible. Originated by David W. Barton, City Planning Commission chairman at the time, the idea of the boulevard was often in jeopardy in the early days. The boulevard was intended as an integrating concept, to link the western part of the CBD to the harbor and to give definition to the CBD's southern boundary. Only a few blocks of it were located in the first project area. Without Project II to extend it, the boulevard would not have been long enough to be effective. This is a design idea that has finally proven tremendously effective. Thank you, Dave Barton!

Rouse, Boucher, Barton, and Ewing all had an important influence in the early planning; but, as the proverb says, success has a thousand fathers, and so does the Inner Harbor. My partner, Tom Todd, has been the guiding design force, both behind the overall urban design and at the intimate scale of *where* you walk, *what* you see, and *what* you walk and sit on: the promenade, Constellation Pier, the marinas, the bulkhead, and (now in process) the environment surrounding Harborplace. Decisions such as the marvelous simplicity of the stage that has been set for the harbor's activity, on down to the choice of brick as the rich, primary material, are evidence of careful and restrained design in the face of frequent pressure for overdesign. The seamen from the Tall Ships in the 1976 Bicentennial said Baltimore's was the best harbor of all.

But who could have predicted the aquarium (Embry's idea), or the pro-

posed recycling of the old Gas and Electric Company's steam plant? And Rouse's Harborplace, although conceived by us as part of the 1967 urban renewal plan, in shifting north has achieved a closer relation to the CBD.

As we all know, carrying out ideas is as important as, if not more important than, the ideas themselves. The Inner Harbor has been fortunate to have the strong marketing and managerial hand of Martin L. Mills-paugh and the production genius of



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Al Copp. They are the senior officers of CC-IH. And in Sandy Hillman the harbor has had a city-sponsored impresario of programs and events who has brought the harbor into every Baltimorean's life and every Baltimorean into the harbor.

But the city really should put up a statue to Edgar Ewing, and perhaps it will. I hope Gen. Sam Smith, the hero of the War of 1812 whose statue was removed from the harbor to Federal Hill in 1964, also will find his way back to the harbor.

Also on the list of those who deserve a statue is Mayor William Donald Schaefer. Every city should have such a mayor. The city is his family, and the Inner Harbor is his living room. With respect to the Inner Harbor, he showed a genius and a willingness to take political risks. Examples: his support of the unifying City Fair after the 1968 riots, of the construction of the clipper ship *Pride of Baltimore* in the teeth of a financial crisis, of the convention center and equity participation by the city in the new Hyatt convention hotel, and his engineering of the successful referendum for Harborplace. There is no question but the mayor is the principal reason for the Inner Harbor's success. His personal commitment has been crucial.

As interesting as all of the above may be to those who went through it in Baltimore, or to those who look for lessons to take home to other cities, the experience still does not explain fully the magic of the Inner Harbor today. What makes the place marvelously unique among cities is that it looks inward on itself, is intimate in scale, is enclosed, framed, and yet opens provocatively to the Outer Harbor and to the world. Lacking the skill to capture the soul of a city in words, I can only challenge each viewer to be aware that, in the Inner Harbor, Baltimore has rediscovered a crucial reason for its being and a way to enjoy it.

David A. Wallace, AICP, FAIA, is an architect-planner/urban design partner in the firm of Wallace McHarg, Roberts and Todd, authors of the 1964 Inner Harbor master plan, the 1969 Project I urban renewal plan, the Inner Harbor West urban renewal plan, and the design of the harbor's public infrastructure.

Editor's Note: As the result of a printer's error, this revised advertisement was not included in the August Planning



USER FEES, A CHALLENGE FOR MANAGERS & USERS

January 12, 1984

National Parks & Conservation Association, 1701 Eighteenth Street, N.W., Washington, D.C. 20036
telephone (202) 265-2717

USER FEES, A CHALLENGE FOR MANAGERS & USERS

Let me begin by saying how disappointed I am that I am not with you at this very important conference on fees and how much I appreciate Ray's invitation to come and Destry's willingness to present these thoughts. I also wish to express my appreciation to Conrad Wirth for sharing his invaluable thoughts with me on this issue.

This is also a very difficult topic to address in a meaningful and at the same time stimulating way. Fees, per se, would not seem to be the sort of issue that causes crowds to assemble and people to vote. Yet they have in a way. For it was basically a question of fees that led to a tea party in Boston that gave birth to a nation. So fees must be of some interest to people. And we should not forget that lesson that King George was taught: that you can lose some valuable real estate by the wrong decision with the wrong crowd.

The issue of fees calls for some definitions. "Fees" are charges to those who use public recreation lands for recreation purposes. Recreation is defined in its broadest context: a human activity that is basically nonexploitive and which inspires the individual. Public recreation lands are all of those publicly managed lands generally under the National Park Service, U.S. Forest Service, Fish & Wildlife Service, Bureau of Land Management, Corps of Engineers, the Tennessee Valley Authority, and state and local agencies that supply recreation programs or dedicate areas for recreation purposes. I am specifically brief in addressing these definitions because they are in their own right subjects of conferences and disagreement.

I will also focus my comments on the national park system and its history of fees. It is a well documented debate as to whether or not to charge fees in the parks and secondly, because I believe it is a relevant case study of the issue as it relates to the other public agencies mentioned above.

I should also explain that my first exposure to this topic was at the state level where I served as the chief policy director for state recreation lands, then as the executive director of the Appalachian Trail Conference, a citizen non-profit organization responsible for the world's first and finest recreation trail, then as deputy director of the BOR/HCRS which administered the LWCF, and now as the head of the organization devoted to the creation and perpetuation of our national parks and areas of national significance. I should also mention, if that list sounds impressive, consider that two of those four positions have been eliminated which makes me wonder about their relevance.

The real issue that we are addressing is who benefits from and who should pay for the recreational lands.

The principle of charging the individuals who benefit from public areas must be looked at first in a legal historical framework. THE TAKING ISSUE and MOUNTAINS WITHOUT HANDRAILS both address the continuing debate that started in the English common law upon which our legal system is based. It seems to me that two elements prevailed: first, there were common areas which all the people could use for their needs-- for food, clothing, and shelter material; and secondly, the people paid for access to these common areas, whether or not they used them.

Our public recreation lands are an outgrowth of the British concept that there should be government lands available to the public. We in our wealth of land were the first nation to truly reach the fulfillment of this elemental principle in the creation of recreation lands. But we have not reached the fulfillment of the second elemental principle, that is, that there is a basis in common law for charging for recreation services rendered. How to charge, how much to charge, and how these fees are distributed are the issues for discussion here.

Fees are a common element of our daily activity. We have revenue bonds and fees for highways and bridges, fees for hunting, fishing and camping--but one might argue that all of these are for a consumptive activity that wears the road or diminishes the wildlife or erodes the trail.

In fact, the first fee policy for the parks was stated by Stephen Mather in appropriations hearings in 1926:

When we fixed the automobile fees we did so on a sort of haphazard basis. We took the approximate road mileage at that time, and made a charge of \$7.50 for Yellowstone Park. The revenues for Yellowstone began to grow as the automobile travel began to increase. We made, at the same time, a charge of \$5 for the Yosemite Park, and other parks much less, because those two parks were the only ones that at that time could give facilities. Later, as we developed our camping facilities in the parks . . . we got our minds off the fact that we were assessing this fee on the basis of mileage, and figured that the only logical way to defend it was on the basis of the service we would render people in the parks. As rapidly as conditions would allow we established these public camps on a better and better scale, with more and more facilities, even down to the laundries for the women in one or two of them, with hot water, etc., and we felt then that we were giving a much better service, and were in a much better position to defend these charges than simply on the basis of a road charge.

The Land and Water Conservation Act of 1965 repealed the following policy set out by the appropriations committees in 1928:

None of the appropriations for the National Park Service shall be available within any park or national monument wherein a charge is made or collected by the Park Service for campground privileges.

However, subsequent amendments to the 1965 Act eliminated any hope for a consistent federal fee policy. In 1979, under the Carter administration, the National Park Service was directed to raise \$12 million in fees to compensate for budget cuts. The late Congressman Phillip Burton immediately sponsored a moratorium on entrance fees that would stop any increase in fees or establishment of new entrance fees, which was endorsed by both authorizing committees and signed into law.

To finish the story, and to bring you up to the present status on fees, the current Administration submitted a legislative proposal to the Congress in 1982 entitled Recreation Fees and Improvements Act of 1982, which would charge fees for hikers and hunters, repeal the 1979 moratorium, and institute other park fees, as "necessary for full implementation of the President's program for economic recovery." Watt withdrew the proposal four days later, under massive cries of public scorn. A greatly modified proposal was resubmitted by Secretary Watt in 1983, but to date, the Congress has not introduced it.

Thus we see the federal policy on fees as:

1. confused as to its objective;
2. inconsistently applied; and
3. subjected to continual Congressional policy changes.

Before trying to come forth with some policy, it is necessary to look at what a fees program objective should be and the economics of any potential program.

Mather's 1926 mileage fee of \$7.50 per car if adjusted for 1983 dollars would dramatically cut the users to Yellowstone and Yosemite, especially if we took into account the inflation factor of the dollar, the increased road mileage and the greater cost of road construction in Yellowstone and Yosemite. The following dollar adjustment was done by the General Accounting Office (GAO) in 1982 as part of its study on Increasing Entrance Fees--National Park Service--1982. The 1916 auto permit fees at Yellowstone of \$10, at Yosemite of \$8, and at Mount Rainier of \$6 are the equivalent of \$83, \$65, and \$50 respectively in 1982 dollars. The GAO study found some interesting conclusions on fees in the parks: of the 71 parks selected for the study, 26 areas collected entrance fees. Of the remaining 45, GAO found that it was feasible and cost effective to collect fees in 23 of those parks. "Feasibility and cost effectiveness" were based upon such criteria as visitation, cost of capital improvements needed in order to collect fees, public access control, and legal constraints such as deed covenants or existing fees for main attractions.

Thus, for these 71 national parks, a majority could reasonably charge a fee according to GAO but that the fee policy must be flexible to adapt to the diversity of parks in the system.

A second question regarding the economics of fees is who benefits?

Unfortunately, we have poor information upon which to base a conclusion. There are park visitors, but the estimates of over 300 million visits are inflated by counting commercial vehicles. And we don't make a distinction, fortunately, in U.S. citizens versus others. We sell Golden Eagle passes and give away lifetime Golden Age passes for the elderly and Golden Access passes for the handicapped, but we do not know when, where, and how often they are used.

There are others who benefit from the parks; there are concessionaires who operate programs and facilities as monopolies which generally do a fine job, though there are exceptions. There are also industries which still take the timber and mine the minerals from other parks under existing claims and congressional authority.

So many benefit from the parks directly. We should also note many of us benefit indirectly for even though we may not use these parks, we benefit. They help clean the air, and water, maintain biotic diversity, protect our patrimony, inspire our senses, and much more.

We have just touched the surface of economics. But it is clear that if an entrance fee were collected as a result of consistent and uniform public policy, more parks could have a fee. It could be economical. And it is clear that many benefit directly and indirectly from the parks.

The act of collecting is another important aspect of a fee policy. Fee collection provides the necessary visitor contact where important resource information can be passed along to the visitor. This contact also sends a psychological message to the visitor that the area is patrolled and that vandalism and inappropriate behavior are not acceptable.

But, if we are to have a fee policy, we must first ask why. Possibly the most succinct public statement was made by Congressman Morris Udall in 1964 when he stated;

I cannot believe that the American people are going to blame those in Congress who suggest that those who use the facilities provided by the taxpayers' money should pay a little bit more than those who do not, when we are trying to acquire the parks we need in the East, West, North, and South."

This was repeated in 1972 when the House Interior Committee reported:

Most members of the committee believe that those people who are fortunate enough to be able to take the time to use and enjoy these areas ought to be willing to help, to some reasonable degree, to defray the cost of providing them with these opportunities. No one wants to price anyone out of these outdoor areas, but neither do they want to unduly burden those who never visit such areas--either for economic or other reasons--with all of the costs of making these areas and their related facilities available.

It seems so abundantly clear as to be almost axiomatic:

That the users of Federal recreation areas should contribute more to Federal recreation programs than non-users;
That frequent users should contribute more than occasional users;

That users of more sophisticated facilities should pay more than users of modest facilities; and

That users of modest facilities should pay more than non-users of any special facilities.

To conclude my remarks, I would like to list several philosophical and practical criteria that should be uniformly and universally applied to a new comprehensive public land fee policy. I want to thank my co-worker Destry Jarvis and our fine policy staff for the specifics on this policy.

1. Fees should not be prohibitively high so as to prevent use of public lands by citizens at the lower levels of the socio-economic ladder.
2. Fees should not be assessed with any concept of making public land programs self-sufficient.
3. Fees collected should not be used as a means to offset or reduce funds available through appropriation, but to augment/expand existing programs.
4. It is desirable for the agency which collects the fee to retain the funds thus derived, but these funds should be held in and allocated from a central repository, rather than being retained at the unit which happened to collect the fee.
5. The allocation of revenues collected should be based on resource need, to avoid the gilding of a few popular sites, and to assure that managers will not allow fee collection to become a dominant management factor.
6. Allocation of collected fees will have to be subject to appropriation by Congress. Realistically, no other process is possible.

7. Entrance fees should not be considered access fees, but rather fees that are based upon the impact of the visitor on the resource, and so justified to the public.
8. Any fee program should contain flexibility in order that proper consideration be given to the feasibility of collecting, public policy, visitor benefits, comparable fees charged by non-Federal public agencies, and other pertinent factors. (These criteria were part of the 1972 Amendments to the LWCF Act.)
9. Public land fees should not be assessed merely for a right of access to public lands. All citizens have a right of access which should not be tied to a payment obligation (see fee program).
10. Public land fees are appropriate, at widely differing levels, wherever special facilities, services or activities are provided or permitted.
11. While the level of fees assessed can be based to some extent on comparability with fees in the private sector, this comparison should only be used for determining the maximum user charge and should not be used as a factor in setting the minimum fee.

With these philosophical and practical criteria in mind, I would suggest that there is ample justification for establishment of a comprehensive federal fee program hierarchy, along the following lines:

1. NO FEE - applicable to general public lands for access;
2. MINIMUM FEE - nominal charge for use of primitive backcountry campsites and trails;
3. MODEST FEE - crudest, minimal facilities, i.e., NPS front-country, walk-in campground, BLM campsites;
4. OPTIMUM FEE - standard charge for NPS/FS developed area car campground, Corps recreation areas;
5. MAXIMUM FEE - extractive recreation uses, i.e., hunting fishing, rockhounding, firewood collection;
6. EXPLOITATION FEE - based on a percentage of assessed value of use, applied to grazing, timber harvest, and mining activity.

As you can tell by the graduated scale, the greater the impact, the higher the fee. These are some ideas which are submitted to stimulate further discussion, debate and analysis before we take any further steps toward the development of a comprehensive fee policy for federal areas.

Whatever the future holds for federal land fee programs, all those interested in the outcome should inform themselves, and get involved. In conclusion, we must first consider the reason for the establishment of the various recreation areas before we can create a specific fee policy that is fair to the user and perpetuates the resource.

We should remember the words of an American farmer Hector St. John De Crevecoeur, LETTERS FROM AN AMERICAN FARMER, who wrote in 1782:

There is no wonder that this country has so many charms, and presents to Europeans so many temptations to remain in it. . . . this is every person's country; the variety of our soils, situations, climates, governments, and produce, hath something which must please everybody.

Wallace and Page Stegner (AMERICAN PLACES, p. 12) said it another way.

America was not only a new world waiting to be discovered; it was a fable waiting to be agreed upon.

So it is with a fees policy, my friends, a fable waiting to be agreed upon.

Paul C. Pritchard
President
National Parks & Conservation Association
1701 18th Street, N.W.
Washington, D.C. 20009

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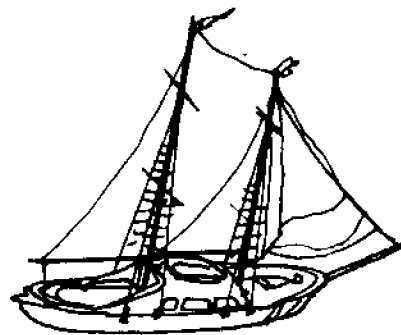
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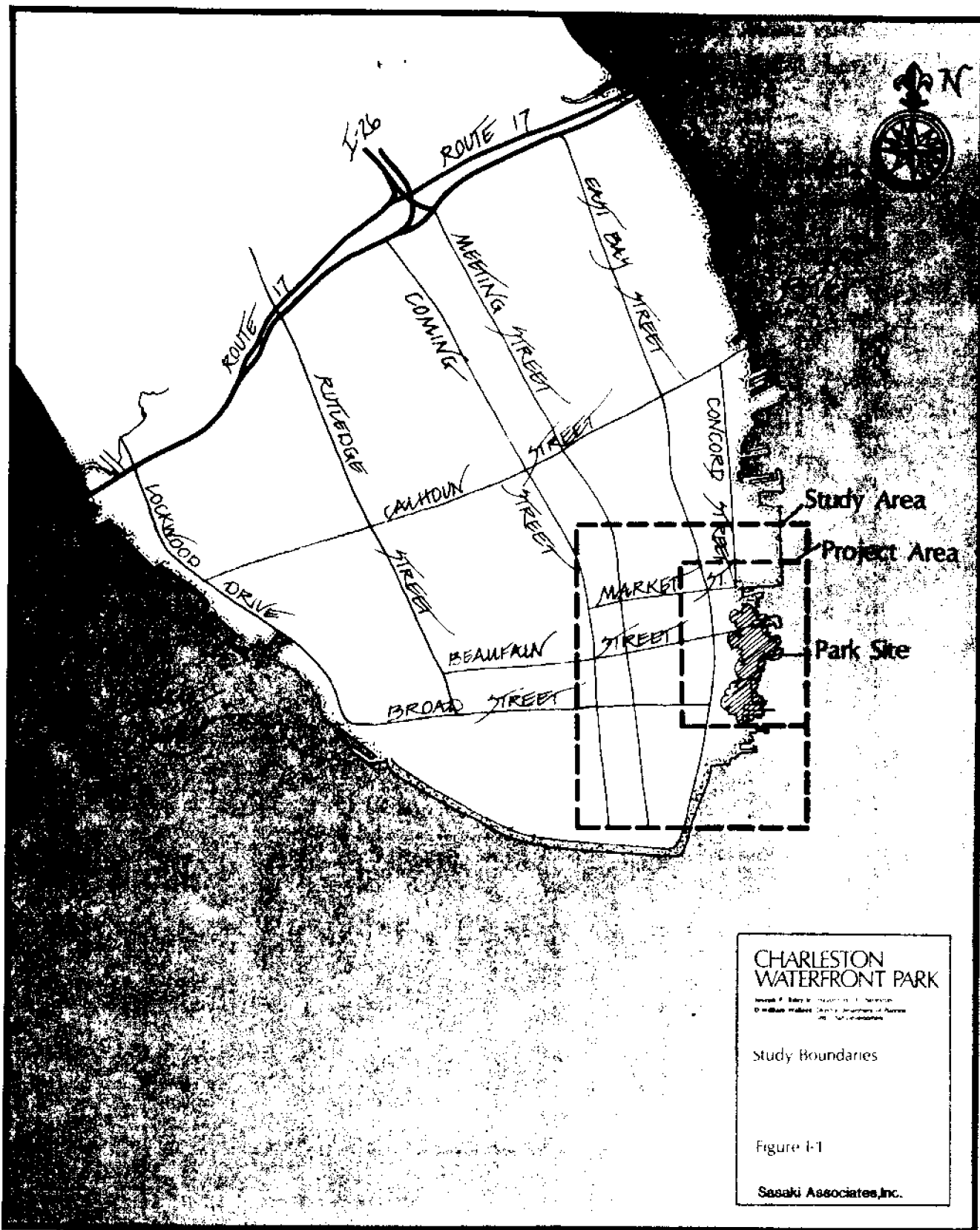
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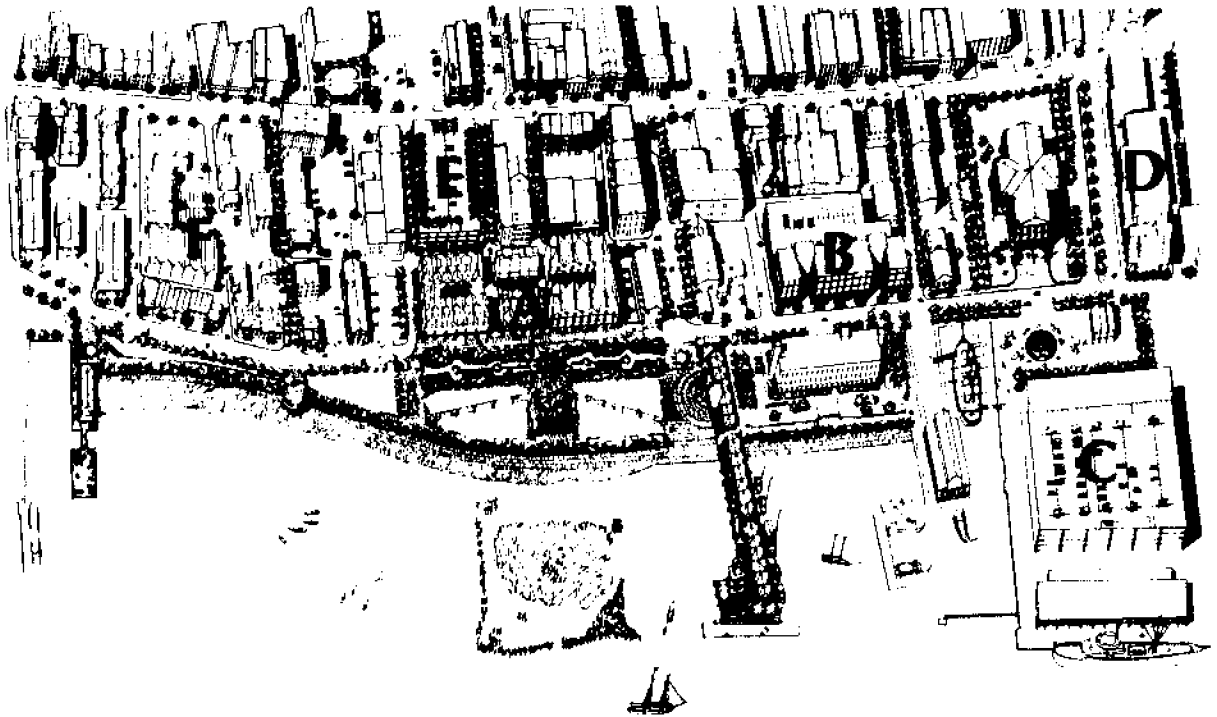


Figure V-1

V. Urban Design Guidelines

The proposed park will substantially change the quality, nature, and use of the surrounding area. Therefore we recommend that the Project Area be designated as a Special District (See Figure V-1, Cooper River Special District Plan) with specific planning and urban design controls, designed both to protect its fragile qualities and to shape its future growth.

This special district could be in the form of an overlay to the proposed new downtown zoning ordinance and could serve as an excellent "testing ground" for special zoning and development controls elsewhere in Charleston. While we have used the proposed zoning regulations of the draft zoning as a guideline in our evaluation of specific development parcels, our preliminary urban design study of the area – including realistic development options, existing architectural character and land use objectives – indicates that these need revision and sharpening. In such a sensitive precinct, design controls which are site specific, dictating, for example, the location and scale of certain urban design and architectural elements, may well have to be added to the more typical and general regulations if a superior design for the park frontage is to be achieved over time. Unfortunately, zoning ordinances have never been a guarantee of three-dimensional design quality and the art of writing successful design controls is still in its infancy in this country.

Given the indeterminate nature and schedule of urban development, a realistic recognition of changing conditions, the controls are flexible in that they derive from general land use and transportation objectives, and specific in that they seek to reinforce certain existing and preferred physical orders. The goal is a harmonious, func-

tional, and attractive new precinct, well integrated into and drawing inspiration from the best parts of the historic peninsula on which it is located. Obviously, as specific proposals arise, the guidelines will have to undergo more detailed study and refinement than is possible at the master plan stage so that they apply to the situation.

The Cooper River Special District

Any special district plan for the Project Area must recognize the following planning/development issues:

- the structural (land use and transportation) relationship of the area to the city as a whole;
- the development potential and density of the area itself;
- land use relationships, both existing and future, within the area;
- pedestrian and vehicular circulation systems within and around the area including parking;
- the character and scale of the area's existing and proposed architecture and open space systems;
- public sentiment.

The special district which results from an analysis of these issues is most logically a low-rise, mixed-use area with office, commercial and tourist activities and major active public open spaces in the north around Market Street, and residential and more passive open space use to the south, echoing existing conditions. It is divided into a number of sub-areas:

Customs House Square – One of Charleston's most exciting urban design potentials is the "Market Street corridor" with tourist and tourist-related commercial uses along an automobile and pedestrian transit street, starting at the Head Market Building and culminating in a (yet to

be designed) square in front of the SCSA Cruise Ship Terminal.

Market Street, as it now stands, is incomplete and needs extension, possibly a continuation of the low, open buildings for another block east, or merely the proper landscaping of this space, to accommodate carriages and vendors. It is recommended that the eastern axis of the street be culminated by a new structure or gate – possibly a tourist information pavilion – built on the foundation of a lovely building that once stood here and serving as a foil to the historic Market Building on Market Street to the west. These two buildings would define or “book-end” the tourist oriented market precinct in a very pleasing way.

By controlling the frontage, scale and character of any building on the parcel at the northeast end of Market Street and recognizing the pivotal nature of the Concord/Market Street intersection, and by formalizing with landscaping the shape and edge of the plaza in front of the terminal and the south and west “walls” behind the Customs House, a great “urban room” can be created. This room would turn pedestrian flow southwards towards the Fort Sumter tour boat facility, while anchoring and completing the tourist corridor running from the proposed Charleston Center to the Customs House. It is an important spatial pivot with the Customs House standing free in a great landscaped urban space – a major event in the Charleston grid that announces in both land use and three-dimensional terms the beginning of the concentrated historical district and the desired modal shift from auto and buses to foot, from more active tourist/commercial uses to more passive residential/office ones to the south. In this sense, Customs House Square is as important as the new waterfront park.

The Ports Authority Maritime Office Building and National Park Service Fort Sumter Tour Boat Facility – To the south of the new Customs House precinct is a transition area which will contain the National Park Service tour boat facility, new port-related offices, and supporting parking to both. A new landscaped eastern edge along Concord Street will connect the park to the Market Street corridor. After the parking facility is developed, the western side of the Ports Authority site can be converted from a parking area to a lawn and an extension of the park’s palmetto path. This path can link the tour boat facility with the park.

Development Parcel Adjacent to Park (Development Block A) – The empty site, bounded by Gendron, Concord, Middle Atlantic and Prioleau, is the development key to the entire precinct, not only offering an opportunity for desirable new development, but also providing both a new backdrop for the park as seen from the water’s edge, and an introduction into the park from the existing city to the west. Obviously, the character, use, and detailed design of this site (Development Block A) are of the utmost importance, for more than anything else they will affect the park. The urban design concept for Development Block A includes an arcaded frontage on the buildings facing the park, extending the width of the sidewalk into the right-of-way (similar to the portico of St. Phillips) with the main formal body of the new park occurring opposite this frontage – an intricate tapestry of trees, flowers, paving and water.

Buildings here are three to four stories, U-shaped courtyard types with continuous frontages along the park and Prioleau Street – a layout which provides an outlook on both public and private gardens interconnected by “alleys”. Prioleau Street will also be arcaded and is intended to contain supporting quality retail facilities, appropriate to the residential neighborhood south of Broad Street. Vendue Range, Gendron, Cordes, North Atlantic, Mid Atlantic, and Exchange Street are to be landscaped to enhance pedestrian movement from East Bay Street through this redeveloped precinct – increasing the sense that the park extends back from the river into the city along corridors which become increasingly pedestrian in character as they near the water. While these new blocks may contain some small inn, restaurant and cultural uses, as well as related parking, they are seen also as an important transition to the more purely residential area to the south and should be designed to fit in with the outstanding residential scale and character that have made Charleston famous.

Middle Atlantic Wharf to Adger’s Wharf – To the south, the urban design plan envisions a predominantly residential neighborhood with the adjacent park little more than a landscaped esplanade (Citywide and tourist activities are drained away to the north). The planning intention here is that this lower end of Concord Street remain much as it is today, but with a greatly upgraded edge and improved residential streetscape. A group of townhouses is shown on Development Block F to illustrate a possible reinforcement of the existing residential character.

Adger’s Wharf to the Battery – Though excluded from the recommended Special District, in time it may be appropriate to study how the proposed park might be more formally connected to the High Battery to the south – either outboard at the water’s edge, inboard through the park south of Adger’s Wharf, or along Concord Street. Certainly at the scale of the peninsula, the new park will be a continuation of a narrow landscaped strip which runs all the way around the peninsula, theoretically from the Coast Guard Station on the Ashley to the SCSA Cruise Ship Terminal on the Cooper. This system should be recognized and fully articulated and exploited, for its potential continuity is rare among American cities.

Urban Design Intentions and Character.

The urban design intentions for this Special District are to:

- reinforce the existing east-west grid pattern and its penetration to the river by
 - maintaining and enhancing east/west visual and circulation corridors,
 - creating new architectural spaces which reinforce this east/west focus,
 - injecting the grid pattern into the park;
- reinforce the eastern edge of this grid and its north-south axis by
 - giving Concord Street a penetrable but hard architectural edge on its eastern side, from Adger’s Wharf to Market Street,
 - narrowing and/or closing Concord Street to bring it more into the scale and character of its

- neighborhood (i.e., it should be the edge of a park, not an arterial roadway,
- extending the center line of the narrowed Concord Street as an open space corridor north-south through the new park (even though the street is closed) to give continuity;
- reinforce continuity, scale and rhythm of the east-west and north-south streets by
 - introducing build-to-lot-line requirements,
 - limiting the dimensions of north/south building faces (in keeping with the general Charleston practice),
 - mandating arcades along certain important high traffic or special purpose pedestrian routes,
 - encouraging (through models) the use of pitched roofs, porches, window and door trim and openings in scale with older buildings,
 - using the existing “Barbadian” color palette,
 - making narrow, deep gardens and courts,
 - designing sympathetic street landscaping, sidewalks and furnishings,
 - placing all utilities underground and eliminating high, modern street lamps,
 - controlling, but not eliminating, street and commercial signage;
- identify those few places where special “object” (rather than “background”) buildings might be appropriately placed;
- be easily understood and applied (which probably requires a more detailed Special District Study resulting in a manual or small handbook).

Clearly it is an existing architectural character which the urban design plan addresses:

- **the lot** – narrow frontage and deep;
- **the Charleston house** – formal, narrow, with side garden entry, slim relatively high street facade, side porch oriented towards the garden and prevailing breezes, (See Figure V-2) sloped roof, richness of door and window detail, Barbadian/Italian color palette;
- **the public building** – formal, generally symmetrical, located usually at a corner or at the end of a street to act as a pivot: front facade often porticoed; massive, heavy, dense masonry buildings with pitched roofs, often with a lantern or roof skylight to admit light to the interior, and in the case of churches with lofty spires to announce themselves on the skyline;
- **the street** – relatively narrow, straight: buildings built to a lot-line (few setbacks); nearly uniform height (except for major buildings); rich sidewalk treatment; the street as a formal “front door” rather than only a movement corridor;
- **the alley** – very narrow secondary pedestrian system at right angles to larger street grid: hard walls and floor; a literal penetration of building mass; sometimes spanned with bridges;
- **the garden** – parallel to the long axis of the house – a “front yard” but on the side generally abutting a long porch; semi-public to view from the street but usually behind a fence; lush planting;
- **the park** – usually formal in shape and edge treatment (i.e., low masonry wall topped by iron fence),

accessible at limited points through gates or, as at the Battery, at entry paths; large trees providing high shade canopy, relatively few bushes and shrubs; when next to the water, a hard formal edge;

- **height** – most buildings three to four stories within an overall protruding canopy of large trees; only silhouettes of major buildings penetrate this height plane (e.g., steeples, Customs House); where other buildings protrude a great loss of harmony (the 35-55 foot limit should remain sacrosanct for all but key institutional buildings).

Land Use Objectives

In general, the land use objectives which lie behind the urban design plan are the reinforcement of existing patterns and trends (See Figure V-3).

Commercial and Tourist (office, retail, restaurant, inn) – Locate commercial in the north of the district with tourist-oriented activities along the Market Street corridor and office uses following the existing movement from Broad Street north along East Bay.

Commercial/Residential/Cultural – Emphasize the zone from Vendue Range to Middle Atlantic Wharf Street as a major transition zone between commercial and residential precincts with the northern part of this site used for high quality inn/restaurant/gallery uses, and the southern part for luxury housing. Prioleau Street is seen as an ideal location for small, “quality” shops (i.e., gourmet wine and food, antiques, etc.) serving the residential area south of Broad and near the front door of a possible small inn. A major structured parking garage here will serve both the new development and some east Broad Street demand.

Residential – Emphasize area south of Middle Atlantic Wharf as primarily residential, interspersed with recently renovated office and support commercial uses. Any major

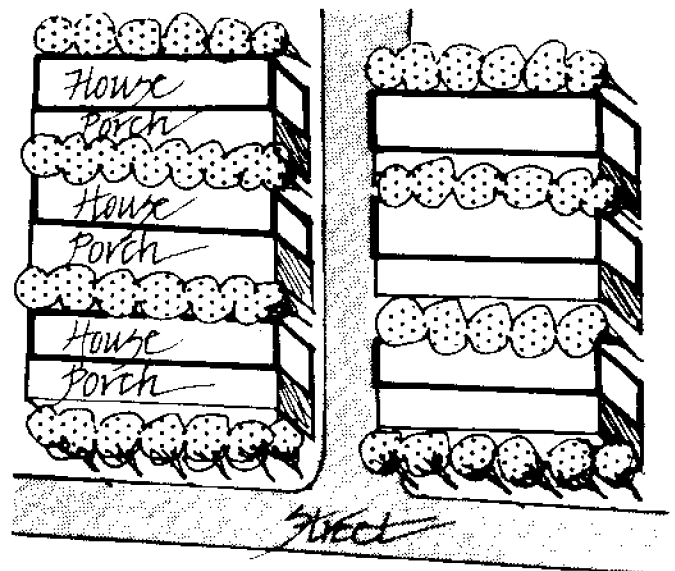


Figure V-2. The Charleston House and Lot

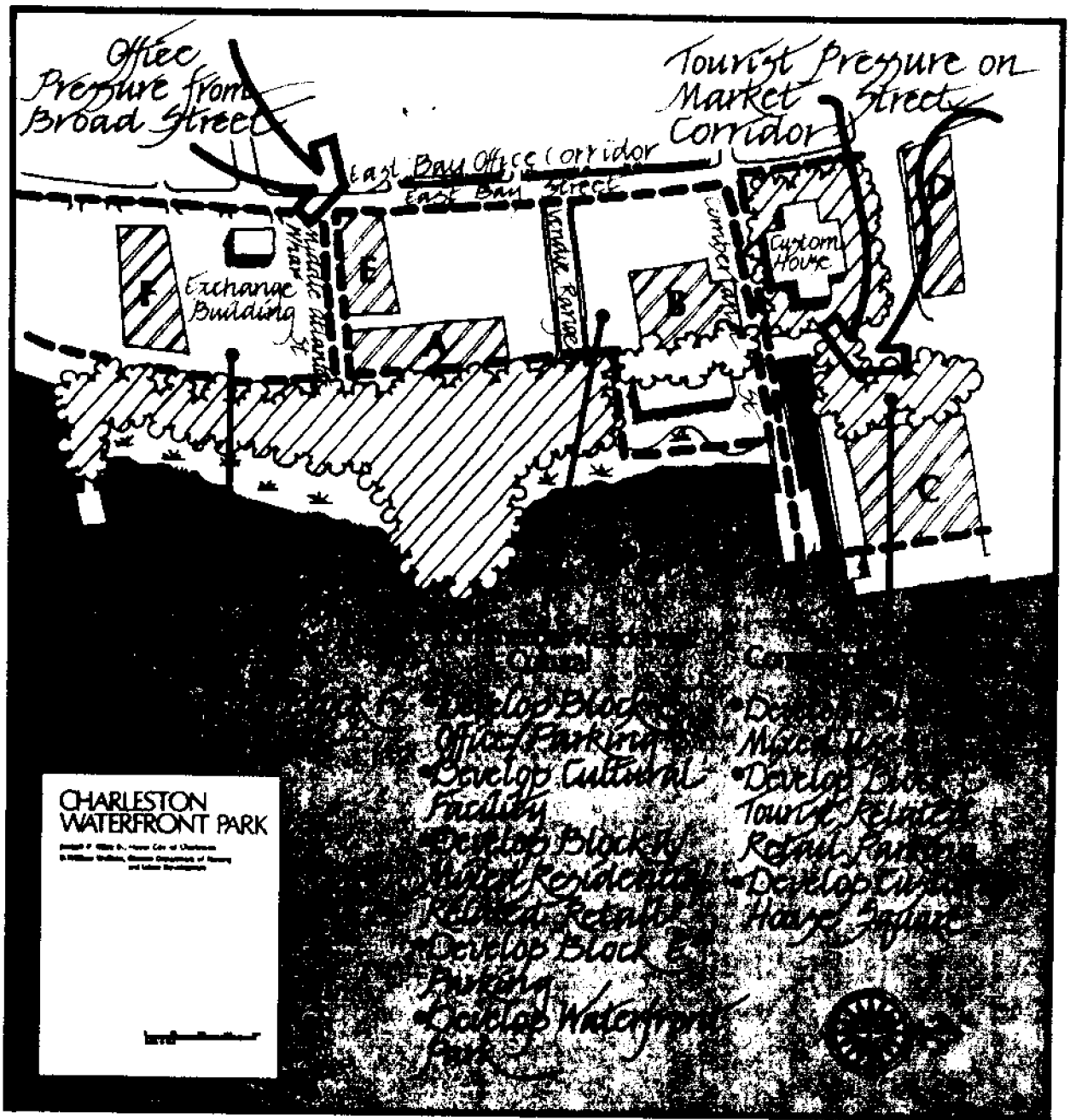


Figure V-3. Land Use Objectives. Cooper River Park Special District

new development here should be residential.

The land use objectives, then, aim at the further enhancement of three of Charleston's most valuable assets: her historic, high-quality, in-town residential precincts; her tourism, and her dynamic and economically important port industry. The park itself provides a way to thread these interests together in an attractive way. The existence of a number of development parcels in prime nearby locations offers an unexcelled opportunity to further develop the existing assets.

Project Brief for Public Parks/Private Development

Project Name: Boston Harbor Study/Waterfront Park
Project Location: Boston, Massachusetts
Owner/Developer: Boston Redevelopment Authority
Project Size: 15 acres
Planning Area:
Year Planned: Planning for waterfront was initiated in 1964
Year Completed: Ongoing
Brief Project Description: See attached sheet.

Project Cost: Park - \$3 million
Long Wharf - \$7 million (Phase I of Study)
Source(s) of Funding: A variety of public and private sources

Private Development within $\frac{1}{2}$ mile

- (1) New opportunity or rehabilitation sites (space & estimated construction value).
- (2) Size, character and value of new development completed to date. Estimated value for completed and planned public & private improvements of 15-acre area - \$85 million.

Motivating factors of the park concept.

Private and public development is occurring throughout city.

Private development: approximately \$72 million

Long Wharf Hotel - \$32 million

New England Telephone Building Renovations - \$18 million

Mercantile Mall - Renovation - \$10 million

Renovation for Elderly Housing - \$12 million

Public Development:

Waterfront Park - \$ 3 million

Long Wharf Park - \$ 7 million

Related Streetscape - \$ 3 million

\$13 million

BOSTON WATERFRONT PARK - Boston, Massachusetts

The Boston Redevelopment Authority retained Sasaki Associates to design Boston Waterfront Park. The park is a 4-1/2-acre parcel located on Boston's historic waterfront in an area formerly devoted to mercantile and shipping activities. The site has been cleared to complete the open space/pedestrian link from Boston's new Government Center complex via the historic Quincy Market area to the waterfront.

The program for the new park recognizes both regional/national visitation and the local recreational needs of the North End and waterfront communities. The design accommodates the passive recreational needs of adults and children in a series of small pedestrian-scale spaces. The major focal point of the design consists of a plaza surrounded by terraced lawn areas visually oriented to the Harbor. A combination trellis/rose arbor provides a pedestrian link between the park's sub-areas. The park is designed to accommodate spontaneous festival and vendor-related activities.

SA provided complete landscape architectural and civil engineering services, working with the Boston Redevelopment Authority, the City's Department of Parks and Recreation and community groups from the formulation of initial concepts to preparation of contract documents and construction administration.

Project Brief for Public Parks/Private Development

Project Name: Milwaukee Lakefront Park
Project Location: Milwaukee CBD adjacent to Lake Michigan
Owner/Developer: Mr. Frank Setyer, City of Milwaukee
Department of City Development
Project Size: P.O. Box 324, Milwaukee, Wisconsin 53201
9.3 acres (414) 278-3333
Planning Area:
Year Planned: 1979
Year Completed: 1981
Brief Project Description: Development of a lakefront park on two parcels of land situated on Lake Michigan directly east of CBD.
Project Cost: \$1.3 million
Source(s) of Funding: Tax increment financing.

Private Development within ¼ mile

- (1) New opportunity or rehabilitation sites (space & estimated construction value).
- (2) Size, character and value of new development completed to date.

Motivating factors of the park concept.

Revitalization of the waterfront adjacent to the CBD providing a link between the lake and adjacent office space. Through the tax increment financing (T.I.F.) legislation the net annual tax revenues from Northwestern Mutual Life Insurance Co. were used for the funding of capitol improvements in the city.

(See attached sheet)

Case Study: Milwaukee, Wisconsin

PRIVATE SECTOR INVESTMENTS

TAX REVENUE ANALYSIS

	<u>Construction Cost</u>	<u>Employees</u>	
NML Corp. HQ Complex	\$76,000,000	2200	70% Net Annual Tax Rev. \$1,429,000
Industrial Reuse Facilities	5,000,000	250 *	T.I.D. Bond 11 yrs. @ 8% pwf 7.139
*includes heavy minority employment			1,429,000 @ 7.139 = \$10,200,000
			Available for Capital Improvements

CAPITAL IMPROVEMENTS - CITY

Streets & Improvements	\$6,000,000
Public Open Space	\$2,000,000
Special Events Area	<u>\$2,200,000</u>
	\$10,200,000

PUBLIC BENEFITS

- * Maximizes local control and flexibility
- * Job generation
- * Provides a secure and timely funding mechanism
- * Accelerates project schedule, avoiding escalation costs
- * Avoids costly state, and federal requirements
- * Key ingredient to private investment feasibility

MILWAUKEE LAKEFRONT AND SUMMERFEST DEVELOPMENT - Milwaukee,
Wisconsin

Sasaki Associates, Inc. was retained by the City of Milwaukee, Department of City Development, in September 1978 to prepare a master plan for Milwaukee's Summerfest and relate that to potential long range development of adjoining lakefront open space. Summerfest, sponsored by Milwaukee World Festival, Inc., is an annual three week theme fair featuring music events and various local food vendors. Schematic design services were provided for the rehabilitation and design of the existing 40-acre Summerfest park site and adjoining parkland along Lake Michigan in the industrial/commercial area of downtown Milwaukee.

The three phase study concentrated on alternative development plans for the site. The first phase examined transportation, parking, adjacent land use and future growth patterns. The second phase determined short- and long-range development alternatives and the final phase focussed on preparing cost evaluations of the various development alternatives.

NORTHWESTERN MUTUAL LIFE INSURANCE COMPANY HOME OFFICE
EXPANSION - Milwaukee, Wisconsin

Sasaki Associates, Inc., in joint venture with Poor, Swanke, Hayden & Connell, is providing full architectural, landscape architectural, and interior design services for the home office expansion of the Northwestern Mutual Life Insurance Company. The projected \$75 million complex is comprised of six separate, but related elements. These are: 1) a 500,000-square foot new office building, 2) a 21,000-square foot connecting bridge and learning center, 3) major renovation of the existing 1913 south wing which includes a new enclosed courtyard and new dining/kitchen facilities for 2,400 people, 4) demolition of the existing north wing, 5) a 250,000-square foot above-grade parking garage, and 6) a 200,000-square foot park area with fountain, reflecting pool and bus drop-off.

The original 1913 home office building will be retained as the primary entrance to the complex. The building's 70-foot Corinthian columns and other architectural refinements will continue to provide a strong company identity. New dining facility, all permanent and executive offices, auditorium, conference rooms, and other special uses will be located in this building. Linked to the 1913 building by a second floor connecting bridge, a new 17-floor office building will provide maximum flexibility of floor area to accommodate the company's various departments. The buildings' surrounding open space will be divided into a series of public small-scale park areas. A parking garage for 750 cars has been built in the area immediately to the north of the existing buildings.

Project Brief for Public Parks/Private Development

Project Name: Promenade Park/Owens-Illinois Plaza
Project Location: Toledo, Ohio
Owner/Developer: City of Toledo
Owens-Illinois, Inc.
Project Size: 15-acres
Planning Area:
Year Planned:
Year Completed:

Brief Project Description: Design of 15 acre Promenade Park along the Maumee River in coordination with plans for a new world headquarters of Owens-Illinois, Inc. to be constructed on an adjacent 6-acre urban renewal site.

Project Cost: \$11 million

Source(s) of Funding:

Private Development within $\frac{1}{2}$ mile

- (1) New opportunity or rehabilitation sites (space & estimated construction value).
- (2) Size, character and value of new development completed to date.

Motivating factors of the ~~Park~~ ^{project} concept.

Major development occurring in the downtown.

Public Improvements: \$3 million UMTA/DOT Street
\$8.5 million UDAG

Private: (4 major projects) \$100-130 million

PROMENADE PARK AND OWENS-ILLINOIS WORLD HEADQUARTERS - Toledo, Ohio

Sasaki Associates, Inc. (SA) is providing full landscape architectural services to the City of Toledo, Ohio for the design of the 15-acre Promenade Park located along the Maumee River. The park design is being closely coordinated with the plans being prepared for the new world headquarters of Owens-Illinois, Inc. which is to be constructed on an adjacent urban renewal site.

The plans for the urban park call for the development of areas for recreational boat slips, outdoor musical performance facilities, picnicking and fishing areas, and multi-purpose plaza areas designed to accommodate the numerous festivals and civic events which are an established tradition in the City. Provisions are also being made for limited food service within the park. The historic themes of this part of Toledo are being developed into an interpretive graphics/informational system and a 1% for the arts program has been established to provide original works of art for specific areas of the Park.

Sasaki Associates, Inc. services to Owens-Illinois include full landscape architectural services for the six-acre headquarters site adjacent to Promenade Park. The focal point within the site is a sculptural fountain surrounded by a 70' x 110' reflecting pool. Designed for use as a skating rink in the winter, the pool is bordered by a tree-lined urban plaza which serves as a "gateway" to Promenade Park and the Maumee River from the city's core area. Restaurants, retail, and public-oriented facilities border the plaza space to provide an active environment on a year round and daytime/evening basis.

Client: City of Toledo and Owens-Illinois

Project Brief for Public Parks/Private Development

Project Name: Newburyport Downtown and Waterfront Improvements
Project Location: Newburyport, Massachusetts
Owner/Developer: Newburyport Redevelopment Authority
Project Size: 23 acres
Planning Area:
Year Planned: 1971
Year Completed: Ongoing

Brief Project Description:

See attached

Project Cost: Downtown - \$3.5 million
Waterfront - \$2.3 million

Source(s) of Funding: Renovation is result of continuing collaboration between Federal, State, and City agencies and the private sector, assisted by the consultants.

Private Development within $\frac{1}{4}$ mile

- (1) New opportunity or rehabilitation sites (space & estimated construction value). Developers kit determined parcels and guidelines for private developers. Site is adjacent to revitalized downtown and waterfront.
 - (2) Size, character and value of new development completed to date. 25-acre site has been renovated in a manner that is historically consistent with 19th century Federalist-style buildings and seaport character of the area.
- Motivating factors of the park concept.

The implementation of the initial portions of the CBD area plan has resulted in a high utilization of the commercial, office, and residential space. The waterfront park provides a public way to the water from the CBD.

NEWBURYPORT WATERFRONT DEVELOPMENT - Newburyport, Massachusetts

Sasaki Associates, Inc. (SA) has provided ongoing services to the City of Newburyport for the redevelopment of its historic waterfront. Preliminary work included contract documents for seawall construction (1.694 million) for the Massachusetts Division of Waterways. Recently completed is the first phase of a 2.3-acre \$900,000 waterfront park for the Newburyport Redevelopment Authority. The waterfront promenade provides public access to the Merrimac River from downtown and includes a 1,200-foot wood deck extending the length of the waterfront park with benches, nautical lights, indigenous coastal plantings and floats for boat moorings. The second phase of the project will include tree lined brick walkway connections to the downtown, a bluestone plaza with a central flower display, grass terraces, and a wood and brick trellis.

SA has also been assisting the Redevelopment Authority in the preparation of developer kits for the bordering waterfront land parcels. This is to ensure the economic viability of the waterfront and the preservation of the historic seaport character in the creation of new facilities.

Section Six - URBAN WATER SPORTS

"Planning for Other Water-Based Rescreation and Waterfront Values," - *Planning for Urban Fishing and Waterfront Recreation (Ch. 5)*

Chapter 5

Planning for Other Water-Based Recreation and Waterfront Values

Tom Franklin
The Wildlife Society

Fishing in urban-suburban waters is only one water-related recreation activity. Others, like boating and waterfront picnicking, either combine or conflict with fishing. Planners must also consider a waterfront's historic, environmental, recreational, and aesthetic values. The term "waterfront" not only refers to a city's central core bordering on lakes, rivers, or bays, but also includes streams, ponds, reservoirs, and wetlands near cities and suburbs. Therefore, we are concerned with the extent and quality of urban aquatic resources, with adjacent lands, land uses, and buildings, and with the recreation opportunities these resources afford.

Status of Urban Waterfronts and Water-Related Recreation

Interest in waterfront revitalization has increased dramatically over the last five years—from Boston to Sarasota, Duluth to Davenport—in short, all across the nation.

Harney¹⁸ has presented a thought-provoking account on urban waterfront evolution, with some complex questions and options to address in waterfront revitalization plans. Waterfronts, once the hub of power and trade for most American cities, more recently have been considered the seamy side of America. With the industrial revolution's advance, trains and trucks moved goods overland, with a corresponding decrease in waterfront trade. The city began to expand away from the water's edge. Residential areas relocated elsewhere, too, leaving shipping, commercial fishing and water-related industries alone on the waterfront. Relatively few people used the waterfront, divorcing it from the rest of the community. Waterfront areas in many cities deteriorated, leaving many vacant or underutilized structures. Subsequently, buildings, docks, and even water quality declined.

According to the Second National Water Assessment by the U.S. Water Resources Council,¹⁹ less than one-fourth

¹⁸A. L. Harney (ed.), *Reviving the Urban Waterfront. Partners for Livable Places*, National Endowment for the Arts, and Office of Coastal Zone Management, a part of the National Oceanic and Atmospheric Administration (NOAA) of the U.S. Department of Commerce, Undated, 48 pp.

¹⁹U.S. Water Resources Council, *The Nation's Water Resources 1975-2000. Second National Water Assessment*, Vol. 1 Summary, 1978, 84 pp. (U.S. Water Resources Council, 2120 L Street, N.W., Washington, DC 20037.)

of the surface water area in the conterminous United States was accessible and usable for recreation because of pollution or other restrictions. Presumably the percentage of urban waters available for recreation was much less. Some urban waters were so badly polluted that they supported essentially no desirable aquatic life forms. Swimming and other water contact sports were prohibited.

This assessment showed 2 billion water-related outdoor recreation activity occasions (participation by a person 12 years of age or older without relation to duration) and a projected 34 percent growth to 2.7 billion occasions by the year 2000. Evaluation of a number of water-related recreation problem issues resulted in listing the following in descending order of priority: (1) preserving free-flowing stream values; (2) retaining flood plains, coastal beaches, and wetlands; (3) improving water quality; (4) optimizing recreation opportunities as reservoirs; (5) providing public access to water; and (6) maintaining instream flows.

"Reviving the Urban Waterfront" also identified certain themes and issues common to many waterfronts which needed to be considered in waterfront revitalization plans. These were outlined as follows:

(1) Cinderella syndrome—typified by the existence of many vacant, deteriorated, obsolete, or underutilized structures as well as by the secondary status which the waterfront takes to the downtown or outlying areas of a metropolitan area;

(2) aesthetic and cultural potential—for both manmade and natural waterfront features and water areas;

(3) environmental concerns—water and air quality, wetlands protection, shoreline maintenance, erosion control, storm and flood damage control;

(4) competition of uses—land, water-dependent and water, residential, recreational, parks, walks, commercial, tourist, industrial, power generation, waste disposal, marina, ports, shipping, and transportation (all modes);

(5) legal and institutional constraints—riparian rights, multi-level jurisdiction (state/local/regional/federal), lack of coordination, and self interest;

(6) economic considerations—tax issues, funding types and amounts available to plan, assemble land, redevelop or restore environmental quality, and market conditions.

The report also stated that waterfront plans must embrace a safe environment, multi-use of land and building areas, deteriorated and abandoned area recycling or renewal, methods for overcoming physical barriers like freeways, major thoroughfares, barbed wire and chain-linked fences, visual access, creation of parks, open spaces or plazas, and pathways along shorelines.

Preserving or rehabilitating water areas suitable for water-based recreation can be accomplished with somewhat less difficulty outside of developed and often dilapidated urban center waterfronts. Fortunately, with community support and cooperation with federal and state agencies, progress is being made to enhance waterfront recreation opportunities.

Recently, HCRS helped form an interagency action group interested in protecting and revitalizing urban waterfronts. Called the Urban Waterfront Action Group (UWAG), it is composed of federal agencies such as Interior, Commerce, Transportation, Housing and Urban Development, Corps of Engineers, and others, together with nonfederal groups such as Partners for Livable Places, the National Trust for Historic Preservation, and the National League of Cities—all brought together by an official Memorandum of Agreement on November 1, 1979. Through this agreement, members acknowledge that run-down or underused waterfront areas can be restored for many uses, including housing, commerce, industry, and recreation.

UWAG can render coordination and cooperation for cities. The group set four initial goals:

- to distribute a directory listing contacts at participating agencies and departments;
- to serve as a clearinghouse through which interested communities and individuals might get advice on acquiring federal aid;
- to simplify bureaucratic machinery governing applications and deadlines, making it easier to get and use federal aids; and
- to expedite delivery of available federal assistance.

A directory of UWAG participants is given in Appendix L.

Enactment of various environmental laws has done much to reduce harmful environmental impacts of new construction, to reduce the amount of continuing water and air pollution, and to clean up existing polluted waters—one of the basic requirements for revitalizing waterfronts. The National Environmental Policy Act of 1969 administered by the Council on Environmental Quality (722 Jackson Place, N.W., Washington, DC 20006) and the Clean Water Act (33 U.S.C. 1251 *et. seq.*), particularly Sections 314 and 404, administered by the U.S. Environmental Protection Agency (401 M Street, S.W., Washington, DC 20460) are especially pertinent. The Environmental Protection Agency and many others can cite success stories describing how various projects have contributed to waterfront recreation. A few examples are given below, but the reader is encouraged to contact agencies and organizations listed in Part IV or the Appendices for additional information.

Examples of Actions Taken to Enhance Waterfront Recreation

Recreation and open space values are being incorporated into most major waterfront redevelopment projects. Two examples, Boston and Baltimore, have parks and marinas in conjunction with "festival markets" together with other commercial and residential uses.

(1) In Denver, Colorado, the Platte River Development project, nearing completion, includes parks, boating facilities, and a 10-mile paved walk-bikeway.¹⁹

(2) Portland, Maine's waterfront, deteriorated since World War I to the point where vacant floor space in buildings amounted to 16 percent, and is now being rejuvenated. Plan objectives include preservation and restoration of this historic architectural area to profitable uses, preservation of a finger pier at the water's edge, improvement in transportation and parking, preserving and upgrading the fishing industry in Portland Harbor, providing boating facilities, including marinas, public landings, and municipal pier facilities, completing an open space pedestrian belt along the waterfront, and expanding a greenbelt into the parks and landscaped streets.²⁰

(3) The Huron-Clinton Metropolitan Authority or "Metroparks," a regional park agency dedicated to outdoor recreation for more than 4 million people in five southeastern Michigan counties, has developed park facilities in the Huron and Clinton river valleys encircling Detroit on the north, west, and south. In one 4,500-acre Metropark, annual attendance is about 2 million, or about the same as at Yellowstone National Park. Michigan's Department of Natural Resources, the State Water Resources Commission, river communities, and the Federal Government all participate in the clean-up of rivers, natural lakes, and artificial lakes constituting the waterways for the Metroparks. Canoeing has been encouraged by establishing canoe camping sites, assigning free canoe guides, and publicity. Intensive use of such urban rivers helps alleviate social pressures in crowded urban areas as well as those on more remote and sensitive river systems.²¹

(4) The Water, Power, and Resource Service's Pueblo Dam and 7,375-acre reservoir are located on the Arkansas River just six miles upstream from the center of Pueblo, Colorado. The relative absence of water-based recreation opportunities in Pueblo, a city of about 100,000 inhabitants, makes the reservoir and downstream river segment especially important in meeting the urban demand for such recreation. Facilities for swimming, fishing, bicycling, wading, picnicking, hiking, nature study, camping, and boating are presently under construction.

(5) The Kansas City Power & Light Company and the Kansas Gas and Electric Company have signed public use agreements for recreation uses on 5,500 acres of company property east of La Cygne, Kansas. The agreements call for a 600-acre park to be built and managed by Linn County, Kansas, 4,900 acres, including 2,400 acres of the station's

¹⁹C. T. Delaporte, *Clean Water Bonus*, EPA Journal Reprint (June), USEPA, Office of Public Awareness, (A-107), Washington, DC 20460, 1979, pp. 21-22.

²⁰(88) A. L. Hamey (ed.), *Reviving the Urban Waterfront*.

²¹R. I. Bryan, *Canoeing Use of Huron-Clinton Metropark*, pp. 121-124 in *Proceedings: River Recreation Management and Research Symposium*, North Central Forest Experiment Station, Forest Service, 1977. (USDA, 1992 Fulwell Avenue, St. Paul, MN 55108)

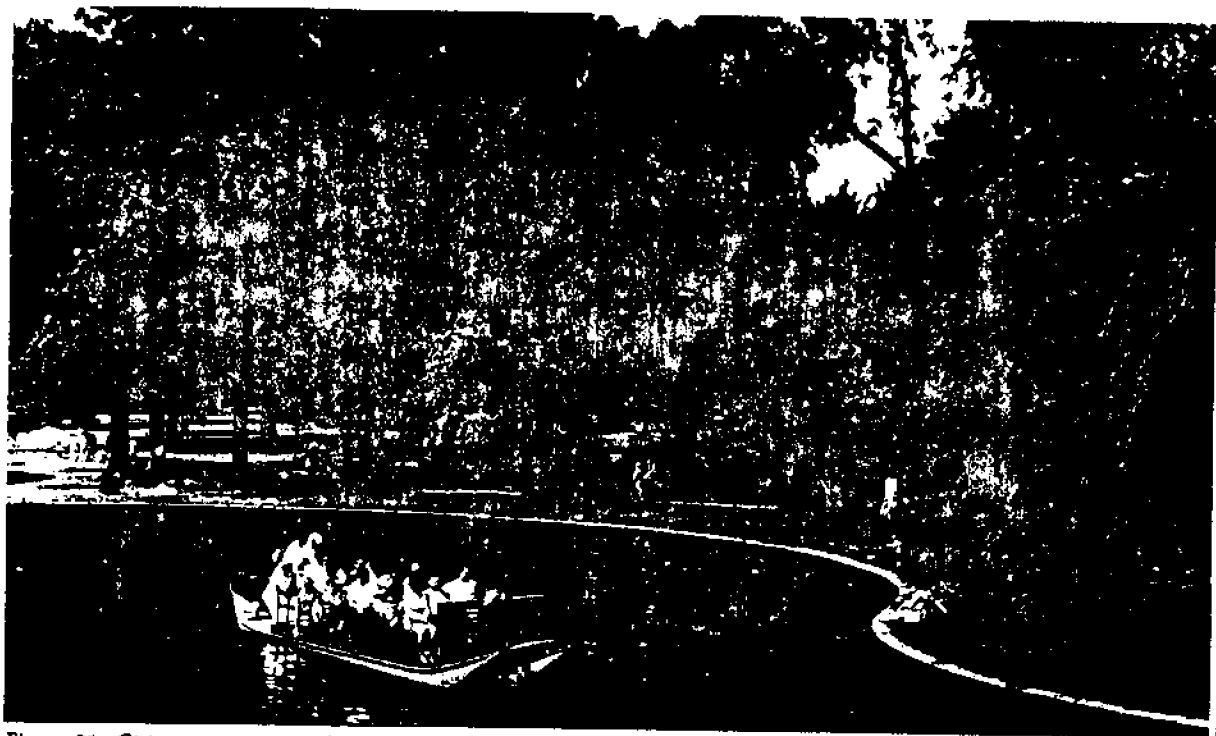


Photo: Heritage Conservation & Recreation Service

Figure 21. Citizens enjoy waterfowl and boating on this lake in Boston, Massachusetts.

cooling lake, is to be devoted to a wildlife management area under the Fish and Game Commission. The park is being financed by Heritage Conservation and Recreation Service funds matching the land and water value made available by the companies. Proposed recreation opportunities and park facilities include picnicking, camping, and hiking, in addition to marina facilities for boating and a heated dock for winter fishing.²³

Suggested Approaches in Planning for Waterfront Recreation

Basic approaches for maintaining or increasing other water-related recreation opportunities are to preserve existing water bodies suitable for such activities, to rehabilitate those that have become degraded, to develop new water areas, and to provide access and facilities people need. Suggested steps incorporating these approaches follow.

1. Assemble information on existing urban-suburban water bodies and waterfront facilities

Data collected should include information on: water quality and quantity; present fisheries, water birds, and other aquatic or water-dependent animals having recreational value; and presence or lack of adequate access and waterfront facilities. Part III of this guide suggests types of aquatic resources data needed and approaches for obtaining the data, while Part IV presents technical assistance sources for collecting and interpreting information on water, soils, fish, and wildlife.

²³Kansas City Power & Light Company and Kansas Gas & Electric Company. *La Cygne Generating Station*. Kansas City Power & Light Company, Undated, 13 pp.

When planning new developments in urbanizing areas, identify on maps and document the presence of pristine streams, ponds, or wetlands, as well as unique biologic communities. Also, with the assistance of engineers and biologists, identify sites suitable for new impoundments or wetlands, weighing recreation values expected against those that would be lost.

2. Determine the attitudes and preferences of area citizens for recreation

Through studies, public hearings, and the like, determine the attitudes, preferences, needs, and demands for water-based recreation. Findings from selected studies may provide guidance.

(a) Based on visitor interviews at four western Nevada lakes—Tahoe, Pyramid, Lahontan, and Rye Patch—Myles²⁴ determined effects on water-based recreation of water quality and other factors, including the following.

- (i) A recreation area was commonly chosen over others because it was closer or more convenient. A 70-mile round trip apparently was considered near. Visitors appeared to prefer particular sites out of habit.
- (ii) Travel to and from the lake was a pleasant part of the recreational experience.
- (iii) Large open bodies of water in forested or desert surroundings seemed more scenic to most people than smaller ones like Rye Patch or Lahontan.

²⁴G. A. Myles. *Effect of Quality Factors on Water Based Recreation in Western Nevada*. University of Nevada Agricultural Experiment Station Publication B-24, 1970, 62 pp.

- (iv) 70-degree water temperatures induced people to say they liked the water because it was warm. Very few, however, mentioned Lake Tahoe water, averaging 65°F, as being warm.
- (v) More restrooms, trash collection facilities and better maintenance were desired at many of the recreation areas studied.
- (vi) Swimming areas could be improved by markers between boating and swimming areas.
- (vii) Most visitors did not mind crowds; in fact, they seemed to like them.
- (viii) Reasons given for liking a favorite outdoor recreation area were good facilities, clean, shade and greenery, scenic, good for swimming, skiing, or camping, and much to do.
- (ix) Time appeared to limit outdoor recreational activities more than money.

(b) A Kentucky study of factors affecting the demand for outdoor recreation by urban residents revealed that as of March 1965, there were 691 private and 392 public outdoor recreation areas in the state. Pond fishing was the most popular activity at private recreational facilities but picnicking was most popular in public ones. Picnicking areas, in most cases, were complemented by a fishing lake, historic site, or some other type of attraction. Picnic areas generally were located close to urban population centers or heavily traveled tourist routes.¹¹

(c) Minnesota canoeists and kayakers prefer lakes rather than rivers. As of 1977, Minnesota residents owned 64,118 paddle canoes and 1,577 kayaks. Eight of every 10 canoes and kayaks were used on lakes. About a third of canoe and kayak owners used their craft only on lakes and about a tenth used them on rivers only. The investigator suggested that management agencies could provide more water-based recreation opportunities for the high proportion of owners who reside in Minneapolis-St. Paul area, thus reducing pressures on more remote and sensitive waters. Close-in small urban streams such as Minnehaha Creek in the southern suburbs and south Minneapolis, and Rice Creek in the northern suburbs permit people to experience near-natural environments despite high human population density. Lack of access for motorized craft often limit motor craft use on urban rivers but nonmotorized craft use could be promoted if instream pollution were curbed.¹²

(d) Gunn¹³ observed that social and economic gains are abundant whenever the rich resource assets of urban river corridors are redirected from waste containers and carriers to places of beauty, repose, and recreational use. He identified two types of river recreation development—ribbon and node. The ribbon type treats a waterway as a parkway by providing an aesthetically pleasing setting for distances along the watercourse; the node type provides a concentrated land-water interface at one location. The node type

is illustrated by the San Antonio River Walk. The ribbon type is being implemented in Wichita, Kansas, along the Arkansas River. Water stabilization is needed in both types. As examples of urban-rural recreation waterways, Gunn cites the 425-mile long Trent-Severn-Rideau waterway in Ontario, Canada, and the 524-mile Barge Canal project in upstate New York. In the latter example, the canal passes through 21 counties, two-thirds of which are highly urbanized areas. Portions of this waterway are already overused, needing boating, camping, day-use, fishing, winter, and trail facilities.

(e) A Technical Note, "Recreation Ready Reference," published by the Northeast Technical Service Center of the Soil Conservation Service, contributes many rules of thumb helpful in recreation planning. It suggests, for example, that depending on shoreline configuration, water quality, depth, boat regulations, and policing, there should be about 15 acres per 10 or more horsepower boat for waterskiing on ponds, lakes, or reservoirs having average amenities. Boats having a motor of 10 horsepower or less, rowboats, canoes, and small sailboats, need 6 acres, while 2 acres suffice for a small fishing boat. Rating scales are provided, too, for shore fishing, camp sites, hiking, picnicking, and swimming. Other planning and design criteria are suggested for such facilities as launching ramps.¹⁴

3. Provide for preservation of unique aquatic-biologic communities

Provisions should be made in the plan for preserving pristine or unique aquatic systems identified when inventorying sites subject to development (see Step 1 above and Chapter 4). Threatened or endangered species and their critical habitats are protected under the Endangered Species Act administered by the U.S. Fish and Wildlife Service.

4. Do everything possible to minimize sedimentation and pollution

Planners and developers can help minimize sedimentation and pollution through careful siting of roads and structures, prompt reseeding of areas disturbed by construction, and retaining buffer strips of vegetation next to water bodies.

5. Encourage clean-up of degraded waters and waterfronts

The U.S. Environmental Protection Agency (see Appendix B for a list of regional offices) and state environmental protection agencies or their equivalent play a very important role in water pollution control. County and municipal officials, civic leaders, and others should be aware of the various programs that can be financed, at least in part, by EPA. Where available, EPA Basin Planning Documents provide a sound basis for further planning, and serve as helpful guides in identifying nonpoint source and other pollution problems requiring rectification within a drainage basin. Restoration of fishery potential is a sound basis for lake restoration under Section 314 of the Act. The EPA

¹¹J. D. Wright, *Factors Affecting Demand for Outdoor Recreation by an Urban Area*, M.Sc. Thesis (University of Kentucky, Lexington, KY, 1966), 133 pp.

¹²Earl C. Leatherberry, *Minnesota Canoe and Kayak Owners: their characteristics and patterns of use*, USDA Forest Service, North Central Forest Experiment Station, St. Paul, MN, Research Paper NC-171, 1979, 8 pp.

¹³C. A. Gunn, *Urban Rivers as Recreation Resources*, pp. 19-26 in *River Recreation Management and Research Symposium proceedings*, USDA Forest Service, North Central Forest Experiment Station, St. Paul, MN, Technical Report NC-28, 1977, 455 pp.

¹⁴(64) H. G. Uhlig, *Recreation Ready Reference*

receives annual reports from the states on the nature and extent of water quality in state waterways; these would be helpful to any planner in a particular region. Additionally, Section 404 of the Act relates to programs affecting water-based recreation, and the Section 201 facilities plan should be helpful from the standpoint of controlling sewage pollution. Cleaning up polluted urban waters often makes it possible to fish or swim where formerly boating only had been permitted.

Much useful information is contained in EPA publications, "Clean Lakes and Us"¹⁰⁰ and "Our Nation's Lakes."¹⁰¹ Lake restoration is dealt with in the latter publication, in the proceedings of a national conference held in Minneapolis in 1978,¹⁰² and in publications by Dunst et al.¹⁰³ and Nelson et al.¹⁰⁴ In addition to addressing ways for improving habitat in western reservoirs, the handbook by Nelson

¹⁰⁰G. Gibson, L. Klessig, S. Nichols, and J. Peterson, *Clean Lakes and Us*. EPA 440/5-79-021, 1979, 37 pp. (U.S. Environmental Protection Agency, Washington, DC 20460.)

¹⁰¹U.S. Environmental Protection Agency, *Our Nation's Lakes*. EPA 440/5-8-009, 1980, 58 pp. (U.S. Environmental Protection Agency, 401 M Street, N.W., Washington, DC 20460.)

¹⁰²U.S. Environmental Protection Agency, *Lake Restoration—Proceedings of a National Conference*, August 22-24, 1978, Minneapolis, Minnesota, EPA 440/5-79-001, 1979, 254 pp.

¹⁰³R. C. Dunst, S. M. Born, P. D. Uttormark et al., *Survey of Lake Rehabilitation Techniques and Experiences*, University of Wisconsin and the Department of Natural Resources, Sponsored by the Upper Great Lakes Regional Commission, Dept. of Natural Resources, Madison, WI, Technical Bulletin No. 75, 1974, 179 pp.

¹⁰⁴R. W. Nelson, G. C. Horak, and J. E. Olson, *Western Reservoir and Stream Habitat Improvements Handbook*, FWS/OBS-78/56, 1978, 250 pp. (USDI, Fish and Wildlife Service, Office of Biological Services, Drake Creekside Building, 2625 Redwing Road, Fort Collins, CO 80526.)

et al deals with stream habitat improvement, a subject considered also by the USDA Forest Service¹⁰⁵ and by Barton and Winger.¹⁰⁶ Planners and developers should recognize that there are many ways to improve lake and stream habitats for fish and wildlife in addition to pollution control. It is suggested that they consult with biologists for guidance, e.g., in creating islands within lakes for added diversity.

6. Provide for creation of new water areas where feasible

For those identified in the resources inventory as having potential for creating new aquatic resources (see Step 1), include appropriate designs for such developments. References cited in Chapter 4 for construction of recreation impoundments are relevant here.

7. Encourage use of areas not currently used for recreation

Multiple use of large reservoirs for recreation and other purposes is common, but there are other possibilities for providing recreation opportunities in urban areas. Through design changes, sediment basins created during construction can be retained and managed for fish and aquatic wildlife after construction, and, with slight changes in configuration, borrow pits and wet gravel pits can be rendered more productive.

¹⁰⁵(78) USDA Forest Service, *Wildlife Habitat Improvement Handbook*.

¹⁰⁶J. R. Barton and P. V. Winger, *Rehabilitation of a Channelized River in Utah: Hydraulic Engineering and the Environment*, pp. 1-10 in *Proceedings of the Hydraulic Specialty Conference*, Bozeman, Montana, Montana State University 1973.



Figure 22. This stream is known as Muddy Creek because it carried so much mud before conservation practices were applied to the watershed.

Photo: Heritage Conservation & Recreation Service

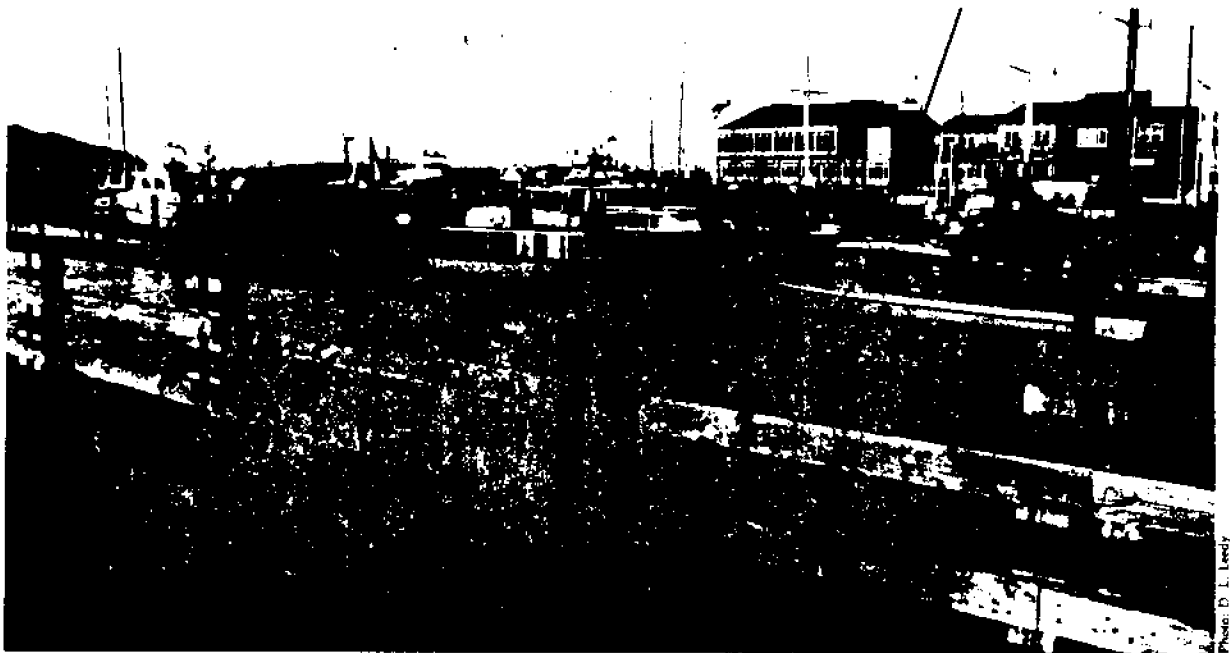


Figure 23. Railings are needed on urban piers for public safety.

Design opportunities at waste treatment facility sites as a means of enhancing urban recreation are discussed by Delaporte¹⁰⁶ and by Gerba and Hague¹⁰⁷ in connection with Section 201 of the Clean Water Act. Under this section the grant applicant must analyze potential recreation and open space opportunities in the planning of proposed treatment works. Though relatively few of the 13,000 wastewater treatment plants already constructed in this country provide for recreation, former HCRS Director Delaporte believes there is great potential at the 6,000 plants currently under construction if steps are taken early in the planning process to incorporate needed features. He believes that investing a little extra money—well below one percent of the total cost of a treatment plant—would enable these sites to become attractive and useful for public recreation and open space needs in addition to their sanitation function. Land and Water Conservation Fund grants matched locally on a 50-50 basis can be, and have been, used at wastewater treatment facility sites for constructing access trails, bicycle paths and boat launching ramps.

An additional innovative use of an abandoned treatment plant is taking place in Bellingham, Washington. This project, funded by a UPARR grant, involves conversion of the facility to a salmon hatchery having extensive interpretive facilities. Located near the city's downtown area, it is truly an urban wildlife/recreation resource. Information is readily available from the HCRS Division of Urban Programs in Washington, DC. Information on Land and Water Conservation Fund grants is available from the State Outdoor Recreation Liaison Officer or from the Regional Offices of HCRS. (See Appendices D and E.)

¹⁰⁶(90) C. T. Delaporte, *Clean Water Bonus*

¹⁰⁷J. Gerba and B. Hague, *Recreation and Land Use: the Public Benefits of Clean Waters*, U.S. Environmental Protection Agency and USDI Heritage Conservation Recreation Service, Washington, DC, EPA 41/8, 1980, 43 pp.

The EPA publication by Gerba and Hague cited above contains much valuable information, not only on design opportunities for multiple use at waste treatment facility sites, but on other EPA programs impacting on urban recreation and the urban environment, including use of water clean-up by-products to improve land quality.

Other federal, state, and local agencies, private industry, and citizen groups also have important roles in providing recreation opportunities or facilities where none exist. Parks and even lakes are constructed on completed landfill areas. As examples, Johnson¹⁰⁸ has noted that Lincoln, Nebraska has two 50-year-old lakes built on an old city dump, which it uses exclusively for recreation purposes. Fishermen get one, boaters the other. The same community, with Lancaster County, has joined with a Soil Conservation District to build and manage some large flood control and erosion control lakes in Salt Creek Valley on the edge of the city. These are very popular places for recreation. Before designing and constructing lakes for fishing and aquatic contact sports on or near old city dumps, however, a thorough check should be made for any evidence of residual pollution.

8. Consider other needs and means for enhancing water-related recreation

Many people prefer non-water-related recreational activities near or in view of the water rather than boating, swimming, water skiing, or even fishing from the shore. These activities range from hiking, jogging, bicycling, and horseback riding to more leisurely nature walks, driving for pleasure, picnicking, or just sitting. People enjoy being near and looking at the water, the boats, the wildlife, or

¹⁰⁸R. E. Johnson, *Examples of Urban Lake Management Problems in Ill.*, dated April 7, 1980, to T. M. Franklin.



Photo: National Park Service, U.S. Department of the Interior

Figure 24. A park ranger conducts a nature walk in Rock Creek Park, Washington, DC.

whatever. From a planning standpoint, this means, again, that facilities for these activities should be incorporated in the plan and be designed and located in a way that fulfills their needs. Some suggestions follow:

(a) Paths (walking or bicycle) and roads built along, or in view of, urban waterways will be used by joggers and bicyclists. The tow path along the historic C&O Canal above Washington, DC is much used by joggers, hikers, and bicyclists. Roads having scenic views of water will be favorite routes for pleasure riding. Hikers, though content to use waterfront paths, will, like most nature walkers, prefer paths leading to fish and wildlife habitats and which offer seclusion. Some of these areas may include cliffs commanding outstanding views of a bay or ocean while others may cross ravines or water areas. Railings, signs, and other safety features are mandatory in such circumstances. Wetland areas afford excellent opportunities for viewing wildlife, but paths crossing these areas should be elevated to avoid trampling of vegetation and disruption of the habitat. Information on how to develop nature trails is available.^{109 110} Well designed nature trails are an important conservation education tool, and consideration should be given to them in the planning of river greenbelts, waterfront parks, and other water-related open spaces. Generally, it is desirable to have separate trails for horseback riders.

¹⁰⁹C. E. Mohr, *Environmental Study Areas Wildlife Preserves*, Audobon Nature Bulletin, a part of set NB-9, 1961, 6 pp (National Audobon Society, 950 Third Avenue, New York, NY 10022.)

¹¹⁰(64) H. G. Uhlig, *Recreation Ready Reference*

(b) The interests of natural history buffs are quite varied. However, many recreationists having such interests concentrate on birds, which are relatively conspicuous. Opportunities for bird watching can be enhanced in several ways in addition to the development of nature trails. Motorists can view birds and other wildlife from the comfort of their cars, using turn-outs and parking areas along roads skirting or traversing a river, wetland area, or bay where large numbers of waterfowl or shorebirds concentrate. Turn-off examples include highways adjacent to the Horicon Marsh in Wisconsin with its large number of Canada geese, and a road along the state-owned refuge south of Anchorage, Alaska. In Anchorage, there is a system of linear parks along four of the creeks meandering through the city which are used for nature observation. On the Scioto River north of Columbus, Ohio, a variety of ducks can be seen.

(c) Establishment of wildlife refuges or sanctuaries in or near urban areas where habitat is preserved and wildlife is protected satisfies the recreational needs of wildlife observers. The Tinicum National Environmental Center near Philadelphia, the Blackwater National Wildlife Refuge near Cambridge, Maryland, the Chincoteague National Wildlife Refuge in Virginia, and the San Francisco Bay National Wildlife Complex are heavily patronized areas. At Blackwater, a road permits tourists to view many types of wildlife, with turn-outs and signs at strategic places to aid the visitor. A high observation tower is available, also, where visitors can get an expansive view of wetland areas and wintering geese. In some aquatic wildlife areas blinds facilitate observations.



Photo: Heritage Conservation & Recreation Service

Figure 25. A nature observation platform has been built in Adams Park, near downtown Atlanta, Georgia.

(d) Viewing aquatic species like turtles can be accomplished in manmade pools near inner cities. For many years several turtle species in a small pool across from the U.S. Department of the Interior Building in Washington, DC, have given pleasure to hundreds of people. Kept in the pool during warmer months, the turtles are plainly visible when they crawl up on logs protruding from the water to sun themselves.

(e) More natural urban ponds with diversified vegetation along their banks create a habitat for many amphibians, reptiles and other forms of wildlife. Logs protruding from the water and rocks or brush piled along the banks furnish both cover and places for turtles, snakes, efts, newts, salamanders, dragonflies, and damselflies to bask. Tips on the management of amphibians and reptiles are available.¹¹¹

(f) Clear water enhances recreation for many. It is needed, for example, for such activities as fish watching. Fish do not have to be eaten or even caught to furnish recreation. Many canoeists or boaters, proceeding leisurely along the shores and shallows of reservoirs, enjoy observing fish, fish nests, other aquatic organisms, and wildlife. Similarly, at the deep, clear water springs at Silver Springs, Florida, glass-bottomed boats allow people to view fish and other aquatic life clearly. Snorkeling and scuba diving are favorite pastimes for some people. Planning and management, obviously, must recognize how to maintain water quality and keep areas clear of undesirable vegetation and other obstruction interfering with such activities.

¹¹¹T. R. Johnson, *Tips on the Management of Amphibians and Reptiles on Private Lands*, 1978, 15 pp. (Missouri Department of Conservation, P.O. Box 180, Jefferson City, MO 65102.)

9. Consider how to avoid conflicts among water-based recreation activities

Demand for water-based recreation and the relative scarcity of suitable close-in areas means keen competition among the varied activities. Conflicts arise, for example, when speed boaters and water-skiers, anglers, and swimmers, all attempt to use a pond or a small lake at the same time. Among several approaches taken to resolve conflicts are the following:

(a) Plan and develop separate areas for each major recreational use.

From the standpoint of planning, if space, physical conditions, and finances permit, one impoundment can be designed and developed for fishermen, with another for swimming or speed boating. Still another one can be designed and developed for use by waterfowl or other aquatic birds. Fishing ponds are not necessarily good for waterfowl and other water-dependent birds, as has been noted. Often, however, available resources do not permit single-purpose use so other means for solving conflicts are needed.

(b) Regulations

Regulations, if resources exist for their enforcement, can be effective in reducing conflicts. For example, on water supply reservoirs there is often concern that use of gasoline-fueled engines will result in water pollution. Hence, on many such reservoirs only electric motor boats or small motorless craft are permitted. However, a study on the effects of boating on lead concentrations in fish collected from lakes heavily used for boating in Kansas showed that lead concentrations in these fish did not differ

significantly from fish collected in lakes where motor boating was prohibited. In this case it was concluded that lead levels apparently posed no public health hazard.¹¹² Noise of gasoline powered motors, waves created by fast moving boats, and other considerations such as wakes undermining shorelines and causing turbidity, may still warrant regulations prohibiting the use of such craft in some areas.

On lakes managed primarily as wildlife sanctuaries where people come to observe wildlife or commune with nature in a restful setting, motor boats can be outlawed because their noise disturbs not only the wildlife but the tranquility and enjoyment of people visiting the area. In shallow lakes having silty bottoms, it may be necessary to regulate against the use of motor boats to prevent stirring up the silt causing turbidity in the water. Where motor boats are permitted—and certainly their use is warranted and provides a great deal of recreation—regulations may be needed to keep the speed down in certain areas.

Boating speed limits and other control measures have been encouraged by various associations of boating law administrators, and by the work of such groups as the Sport Fishing Institute, the Outboard Boating Club, and the Izaak Walton League of America.¹¹³

From the standpoint of motor boat buffs, regulations may be required to prevent fishing boats from anchoring in the only stretch of water available to them for water-skiing. Likewise, certain types of artificial fish-attractant structures can be hazardous to motor boats. However, the type of structure—a subsurface unit in the form of a vinyl-covered cone—suggested by Wickham et al.¹¹⁴ is reported to prevent interference with other boating interests and to cause little damage if snared by a commercial fisherman's trawl.

(c) Zoning by time or space

Zoning facilitates the use of one body of water for several types of recreational activity. Jackson¹¹⁵ suggests that activity zones on water can be delineated by grouping recreation pursuits into categories exhibiting similar density requirements and speed characteristics, thereby minimizing conflicts and competition. He proposes three activity zones, namely, shoreline, open water, and wildlife. The wildlife activity zone should be coterminous with shoreline land use zones, be liberal in dimension, and include both water and land. He states,

"The aims of the wildlife zone may be further reinforced by imposing, on sections of a shoreline, deed restrictions which limit beach alterations and improvements which riparian owners may perform. For example, lots could be sold with specifications of the shoreline and beach alterations that cannot be carried out. A deed restriction map, showing shoreline segments of a lake where aquatic plants must be left intact, where landfill and slope and material alterations are forbidden, etc., may be included as part of the Development Plan for each lake.

¹¹²David Oates, *The Effects of Boating Upon Lead Concentrations in Fish*, pp. 149-154 in *Transactions, Kansas Academy of Science*, Vol. 79 (3/4), 1976.

¹¹³R. Jackson, *Zoning to Regulate On-Water Recreation*, pp. 382-388 in *Land Economics*, Nov. 1971, University of Wisconsin Press, Madison, WI 53706, 1971.

¹¹⁴(77) D. A. Wickham, J. W. Watson, Jr., and L. H. Ogren, *The Efficacy of Mid-water Artificial Structures for Attracting Pelagic Sport Fish*.

¹¹⁵(113) R. Jackson, *Zoning to Regulate On-Water Recreation*.

"...planning legislation, especially sections on the establishment of regional development plans, may in most cases provide the smoothest legal basis for the establishment of controls of water-oriented recreation. Since statutes differ considerably in their latitude of power, a pertinent procedure would be to amend the most appropriate act with a section which deals specifically with water-use zoning."

Zoning by time and place might be applicable in restricting or prohibiting use of an area in the immediate vicinity of a bald eagle aerie until the young have left their nest. Leatherberry¹¹⁶ suggests that water surfaces should be zoned by time rather than space in resolving conflicts on lakes used by water skiers and boat fishermen. Thus, it would seem that the best approach depends upon needs and circumstances at a given location.

10. Include provisions for safety in designing and operating waterfront facilities

There is much that planners, developers, and managers can do to reduce the likelihood of drownings and other accidents. For example, sediment ponds in residential areas can be designed with gently sloping banks rather than steep banks down which playing children may slip and fall; quarries having high perpendicular walls, if used for recreation, can be fenced; and at scenic overview sites, fences or railings can be installed, with warning signs posted.

Apparently, liability is likely to be imposed only if the conduct of an operation, e.g., a fee fishing pond, is unreasonable and an accident or death occurs because the pond has no fence around it to keep young children (non patrons) from walking in and drowning. Other situations in which liability might be charged in case of an accident include: permitting children to play on fishing piers, where no rescue appliances or life guards are provided and falling from unprotected retaining walls, sharp banks, or as a result of depressions or obstructions in footpaths. The importance of incorporating safety provisions into planned recreation facilities and programs should not be underestimated.

11. Provide adequate access

Frequent mention has been made in this guide—mostly in connection with inland lakes and rivers—about the need for providing access to increase water-based recreational opportunities for urban and suburban residents. Obviously this need extends to coastal and estuarine areas, too.

In the Foreword to "Reviving the Urban Waterfront,"¹¹⁷ Robert Knecht, Assistant Administrator, Office of Coastal Zone Management, stated:

"In 1976, Amendments to the Coastal Zone Management Act required state management programs to develop 'a planning process for the protection of and access to public beaches and other public coastal areas of environmental recreation, historical, aesthetic, ecological, or cultural value.' Although the language does not specifically refer to urban waterfronts, these are the very characteristics found in most in-town waterfront areas.

¹¹⁶(96) Earl C. Leatherberry, *Minnesota Canoe and Kayak Owners: their characteristics and patterns of use*

¹¹⁷(88) A. L. Hamey (ed.), *Reviving the Urban Waterfront*

The regulations go on to say that 'special attention should be given to recreational needs of urban residents for increased shorefront access' echoing what is now an overall federal concern. Every federal agency, as well as state and local organization, must look hard at the potential inherent in their neglected urban waterfronts."

An example of approaches being used by federal agencies to facilitate access for recreationists is the Memorandum of Understanding (MOU) signed August 12, 1980 by the Heritage Conservation Recreation Service and the Federal Highway Administration. The MOU provides guidelines for the use of federal-aid highway funds available to build access ramps to public launching areas. The Federal Aid Highway Act of 1976 authorized access ramps to public boat launching areas, and required the two agencies to develop implementing guidelines.

Upon application by a state highway agency, federal highway funds may be used to build access ramps to public boat launching areas adjacent to bridges under construction or undergoing reconstruction, replacement, repair, or alteration on the federal-aid primary, secondary, and urban highways. Property next to the highway right-of-way where the boat launching area is to be located must be publicly owned at the time federal funds for the access ramps are obligated, and can be operated by an appropriate public agency.

If highway right-of-way allows joint development, a public boat launching area may be located within the right-of-way, so long as it does not interfere with the safety and utility of the highway.

A key element of the MOU is early notification to State Liaison Officers (SLO) of proposed bridge work and the opportunity for state funding. The SLO prepares a state's comprehensive outdoor recreation plan (SCORP).

As we have seen, however, much of the responsibility for providing access lies with municipalities, private industry, and organizations. At City Care,¹¹⁸ a national conference on the urban environment held in Detroit, Michigan, workshop members concluded that public access should be a top priority. They stated:

"Various techniques for reducing land acquisition costs include the following: use of street ends, exploring small-scale designs; use of incentive zoning; tax incentives; special district designations; seeking donations, and requiring public access easement.

"Use of the above techniques has resulted in a greenbelt along the waterfronts of some cities, with public access guaranteed. In cities such as Detroit, private business involvement has been a significant factor in the creation of

¹¹⁸National Urban League, Inc., Sierra Club, and Urban Environmental Conference and Foundation. *City Care*, 1979.

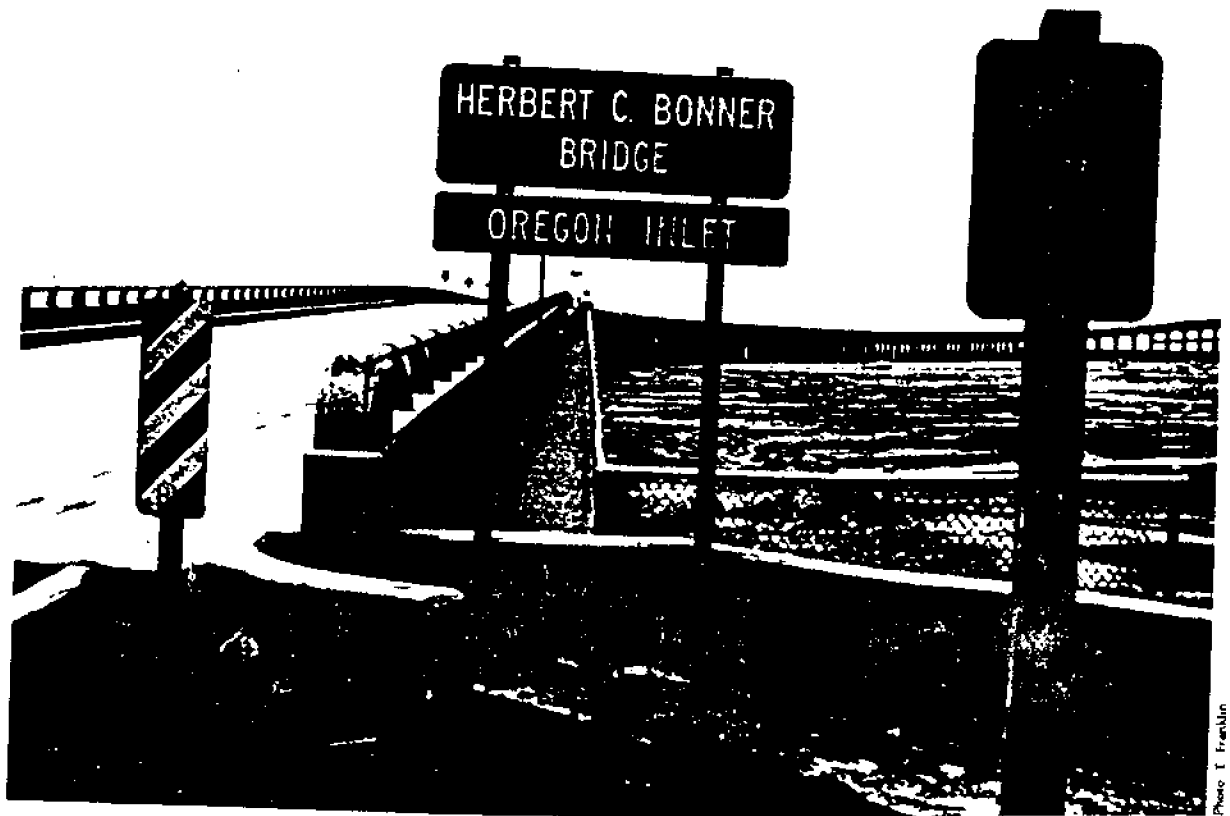


Figure 26. The Herbert C. Bonner Bridge at Oregon Inlet, Hatteras Island, North Carolina, was designed with a catwalk to provide access and safety for fishermen.

such greenbelts, since public easements have been granted along private property bordering the waterfront."

12. Consider acquisition of additional land and water areas

In addition to the ways suggested for acquiring land or reducing land costs in item 11 above, other methods are discussed by Whyte,¹¹⁹ Strong,¹²⁰ Schmertz,¹²¹ and Dunham.¹²² Public acquisition is the surest way of maintaining control over land and water areas. The State of Missouri, through its successful Design for Conservation Program in which funds from state sales tax are designated for conservation purposes, is actively acquiring lands in conjunction with multiple use public works projects. Possibilities for coordinated acquisition of lands and waters and the roles of local, state, and federal agencies in such acquisition measures, including the distribution of Land and Water Conservation Funds administered by HCRS, are discussed by Gerba and Hague.¹²³ Various other sources of financial assistance for acquiring and developing land and water areas are described in Part IV.

13. Consider institutional and legal constraints

When planning and managing waterfront recreation facilities and programs, institutional aspects and legal requirements must be given careful consideration. From the standpoint of recreational rehabilitation of a river on a regional basis, redevelopment is complicated by differences between cities, i.e., physical setting, historic background, financial capability, policies, and objectives.¹²⁴ Much of what can be done with the river depends on land uses of the watershed. On the other hand, possible effects of water-based recreation developments on lands and waters owned by others must be considered. In some areas, especially tidal areas, land ownership and boundary disputes must be clarified before planning and development can proceed. In projects involving cooperation of several agencies, institutions, or organizations, it is important to understand each agency's responsibilities clearly. Experiences gained in the pilot fishing program conducted

in a Fort Worth, Texas city park led one investigator¹²⁵ to recommend:

(a) any program involving more than one government, state, or city agency should be preceded by several inter-cooperator meetings, with all involved personnel in attendance and

(b) all agencies involved in such a program should have at least a general understanding of every phase of the project as well as a knowledge of the problems each agency will have to deal with in the performance of their commitments.

Environmental laws and ordinances and their enforcement at federal, state, and local levels regulate what can and cannot be done in aquatic resource development projects. They not only serve to protect the environment and require, for example, that certain standards of water quality be met, but many of them include authorization for funding assistance needed in planning and development projects. The environmental impact or assessment statements required by the National Environmental Policy Act of 1969 constitute a valuable natural resource planning tool.¹²⁶ Two Executive Orders issued by President Carter in 1977—E.O. 11988 establishing the federal position on floodplain management, and E.O. 11990 concerning the protection of wetlands—related to the preservation of areas valuable not only to fish and wildlife, but also for water storage, flood prevention, pollution abatement, and sediment reduction. Protection of such areas is needed before urban planners and others can optimize their use for fish, wildlife, and recreation. Some of the federal laws containing authorization for financial assistance to states and municipalities are discussed in Part IV.

Many states have enacted similar legislation and many municipalities have ordinances on the use or development of floodplains, sand and gravel deposits, wetlands, aquifer recharge, and other areas. Undoubtedly most planners are familiar with such laws and ordinances because of development constraints. A logical outgrowth of the planning and decision-making process which incorporates findings from environmental assessments and considerations for recreational resources, is the development of new ordinances or laws needed to implement the plan. A good example of this occurred in Collier County, Florida, which used the results of a comprehensive cooperative planning study to initiate a strong program regulating development and protecting its water system and marine resources through establishment of county ordinances.¹²⁷

¹¹⁹(44) C.T. Menn, *Urban Fishing Program*

¹²⁰T. Dolan, IV and R. M. Maestro, *The Environmental Assessment Statement as a Natural Resource Planning Tool*, pp. 347-358 in *Transactions, North American Wildlife and Natural Resources Conference*, Vol. 40, 1975. (Wildlife Management Institute, 1000 Vermont Avenue, N.W., Washington, D.C. 20005.)

¹²¹J. Clark, *Rookery Bay. Ecological Constraints on Coastal Development*, 1974, 91 pp. (The Conservation Foundation, 1717 Massachusetts Avenue, N.W., Washington, D.C.)

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