Application
for the
2003
Rudy Bruner Award
for
Urban Excellence
From
A Carousel for Missoula
and
Dragon Hollow Playarea
101 Carousel Drive • Missoula, Montana 59802
# A Carousel for Missoula and Dragon Hollow Playarea

## Relevant Dates

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**Project Name**  A Carousel for Missoula & Dragon Hollow Playarea  
**Location**  101 Carousel Drive Missoula, Montana

**Owner**  A Carousel for Missoula Foundation, Inc. as trustee for the people of Missoula / City owns building

**Project Use(s)**  Recreation; celebration of life's events; gathering place for the community

**Project Size**  Carousel is 6,000 sq feet; play area is 7,000 sq feet

**Total Development Cost**  $1.7 million

**Annual Operating Budget (if appropriate)**  $250,000

**Date Initiated**  Fall 1991  
**Percent Completed by December 1, 2002**  100%

**Project Completion Date (if appropriate)**  Summer 2002

**Attach, if you wish, a list of relevant project dates**  List of project dates attached

**Application submitted by:**

**Name**  Theresa Cox  
**Title**  Executive Director

**Organization**  A Carousel for Missoula Foundation, Inc.

**Address**  101 Carousel Drive  
**City/State/Zip**  Missoula, MT 59802

**Telephone**  406-549-8382  
**Fax**  406-549-0314

**E-mail**  MsLaCarous@aol.com

**Weekend Contact Number (for notification):**  (406) 728-3143

**Key Participants** (Attach an additional sheet if needed)

**Organization**

**Key Participant**

**Telephone/e-mail**

PLEASE SEE SEPARATE LISTING ON NEXT PAGE

**Public Agencies**

**Architect/Designer**

**Developer**

**Professional Consultant**

**Community Group**

**Other**

Please indicate how you learned of the Rudy Bruner Award for Urban Excellence. (Check all that apply).

- Direct Mailing  _ Magazine Advertisement  _ Previous RBA entrant
- Professional  _ Newsletter  _ Previous Selection Committee member
- Organization  _ Magazine Calendar  _ Other (please specify)

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**Signature**
2003 RUDY BRUNER AWARD PROJECT DATA
### Key Participants (additional sheet)

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<tr>
<td><strong>Public Agencies:</strong></td>
<td></td>
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</tr>
<tr>
<td>Missoula Parks &amp; Recreation Dept.</td>
<td>Donna Gaukler Executive Director</td>
<td>(406) 721-7275 <a href="mailto:dgaukler@ci.missoula.mt.us">dgaukler@ci.missoula.mt.us</a></td>
</tr>
<tr>
<td>Southgate Mall</td>
<td>Kimberly Roth Marketing Director</td>
<td>(406) 721-5140 ext. 14 <a href="mailto:kroth@shopsouthgate.com">kroth@shopsouthgate.com</a></td>
</tr>
<tr>
<td><strong>Architect/Designer</strong></td>
<td></td>
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<tr>
<td>Jay Kirby &amp; Associates</td>
<td>Jay Kirby (Carousel)</td>
<td>(406) 721-6840</td>
</tr>
<tr>
<td>Leathers &amp; Associates, Inc</td>
<td>Dave Ianello (Dragon Hollow)</td>
<td>(607) 277-1650 <a href="mailto:dschumann@leathersassociates.com">dschumann@leathersassociates.com</a></td>
</tr>
<tr>
<td><strong>Developer</strong></td>
<td></td>
<td></td>
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<tr>
<td>A Carousel for Missoula Found., Inc</td>
<td>Randy Cox (Carousel)</td>
<td>(406) 543-6646 <a href="mailto:rcox@bkhlaw.com">rcox@bkhlaw.com</a></td>
</tr>
<tr>
<td>A Carousel for Missoula Found., Inc</td>
<td>Paul Johannsen (Dragon Hollow)</td>
<td>(406) 523-4349 <a href="mailto:pjohannsen@fib.com">pjohannsen@fib.com</a></td>
</tr>
<tr>
<td><strong>Professional Consultant</strong></td>
<td></td>
<td></td>
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<tr>
<td>A Carousel for Missoula Found., Inc</td>
<td>John Thompson</td>
<td>(406) 721-6307 <a href="mailto:mtrogersthompson@earthlink.net">mtrogersthompson@earthlink.net</a></td>
</tr>
<tr>
<td>Leathers &amp; Associates, Inc</td>
<td>Dan Schumann (Dragon Hollow)</td>
<td>(607) 277-1650 <a href="mailto:dschumann@leathersassociates.com">dschumann@leathersassociates.com</a></td>
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<tr>
<td><strong>Community Group</strong></td>
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<tr>
<td>Missoula Downtown Association</td>
<td>Linda McCarthy Executive Director</td>
<td>(406) 543-4238 <a href="mailto:linda@missouladowntown.com">linda@missouladowntown.com</a></td>
</tr>
<tr>
<td>Missoula Cultural Council</td>
<td>Mark Martin, Exec. Dir. Executive Director</td>
<td>(406) 543-9832 <a href="mailto:mcc@missoulacultural.org">mcc@missoulacultural.org</a></td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td></td>
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<tr>
<td>Community member</td>
<td>Gayle Salisbury</td>
<td>(406) 549-6747 <a href="mailto:gayle622@hotmail.com">gayle622@hotmail.com</a></td>
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ABSTRACT

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Project Name: A Carousel for Missoula and Dragon Hollow Playarea

Address: 101 Carousel Drive

City/State/ZIP: Missoula, Montana 59802

1. Give a brief overview of the project, including major project goals.

In 1988, Chuck Kaparich visited a carousel in Spokane, Washington, and was transported back to the carousel he had ridden time after time as a child in Butte, Montana. Chuck's childhood carousel at Columbia Gardens was destroyed when a fire consumed much of the Gardens, but the spark of excitement Chuck had always felt riding the ponies was just waiting to be rekindled. As an adult, Chuck was better able to appreciate the workmanship involved with creating carousel ponies. At first Chuck decided he'd like to buy a pony for his living room, but when a preservationist explained how collectors were responsible for many carousels being disassembled and sold in pieces, Chuck decided to carve his own work of art. Chuck had so much fun on the first pony, he carved three more. Next, Chuck found an antique carousel frame in pieces behind a museum in a small town north of Missoula, and the dream of building a carousel was born. Chuck took his dream to the City Council and then to the community. Between August of 1991, when Chuck approached the City Council, and May of 1995, when the Carousel opened its doors, hundreds of volunteers had given over 100,000 hours of their time to build A Carousel for Missoula. Artists created 38 permanent horses, three replacement horses and two chariots, along with gargoyles, frames and a band organ facade; mechanics restored the carousel frame (16,066 pieces in all—not counting nuts and bolts); and the community enthusiastically gave of its time, money and support.

Even before the Carousel was completed, volunteers had talked about what fun it would be to have a play area adjacent to the Carousel. A magical play area would be the perfect complement to the Carousel, and would give visitors an excuse to prolong their enjoyment. In September of 2000, the process of building Dragon Hollow was begun when a design expert from Leathers & Associates, Inc., a play area architectural firm from Ithaca, NY, consulted with hundreds of pint-sized play experts from Missoula. Once again funds were raised, volunteers were organized, problems were solved, and the people of Missoula joined together to construct something for the entire community to enjoy. Dragon Hollow was ready for use in just nine days through the efforts of over 4,000 volunteers!

2. Why does the project merit the Rudy Bruner Award for Urban Excellence? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

The stories of A Carousel for Missoula and Dragon Hollow are the story of the community of Missoula. They tell of generosity, volunteers, friendship, common goals, determination, compassion, involvement, energy and enthusiasm. All of these traits define Missoula. The people of Missoula created a reflection of who they are in the treasures they have built for themselves and for their children. Just as our homes reflect the values and interests of the people who dwell within them, the common spaces of our communities reflect the values and interests of the people of whom they are comprised.

Missoula is justifiably proud of its diverse citizenry. Famous artists and local craft-makers, nationally-recognized and non-published authors, stars and community-theatre actors, granolas (a local term for contemporary hippies), professors, mill workers, doctors, farmers and ranchers all live and work together in this community. The Carousel and the play area celebrate all Missoulians. Everyone in this community can find him or herself reflected somewhere in this place.

Missoula values its children. The difficulty for children in Missoula is not finding something to do, but deciding what of the many options they will choose to do at a particular time. Art lessons, music lessons, dance lessons, play practice, soccer, swimming, tennis, basketball, football, Olympics of the Mind—all of these and many, many more activities are offered to our children in an effort to help them become productive, positive members of the community. In the Carousel and Dragon Hollow, we have given them a place to play, a place to relax and just be children and, most importantly, a place to be with their families and friends. A place where they can watch their parents and grandparents become children again.

In these two projects, Missoula has supplied itself with beauty, history, entertainment and a definition of itself, and has set an example for other communities to follow.
PROJECT DESCRIPTION

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1. How has the project impacted the local community?

Since 1996, readers of Missoula's local mainstream and alternative newspapers and its local family magazine have consistently voted A Carousel for Missoula "Best Place to take Out of Town Guests/Visitors," "Best Tourist Attraction," "Favorite Place in Missoula," "#1 Place for a Family Outing" and "Best/ #1 Place to have a Kid's Birthday Party." In 2001, its first year, and again in 2002, Dragon Hollow was named "Best Playground." In 2002, the projects' director was awarded the Missoula Cultural Council's "Cultural Achievement Award," in recognition of the historic and artistic contributions the projects have made to the community.

The Carousel and Dragon Hollow are a gathering place for the community and its visitors. People choose this place to celebrate life-events. Parents stop with newborns on the way home from the hospital, children celebrate birthdays, classes come to learn about how these projects were built and to have fun, families hold reunions, young men propose to their girlfriends, couples are married, 100th birthdays are celebrated, visitors from sister cities in Japan and Germany are greeted, service groups meet, youth groups ride, churches hold dinners and businesses host parties.

In many instances, the community of Missoula defines itself by what it has accomplished in the Carousel and Dragon Hollow, as well as in the many, many other community projects it has built over the years. This is a community of incredible generosity and warmth. While the generosity and warmth existed long before the Carousel and the play-area, these projects really made the community aware of how strong and unique it is. When Missoulians bring visitors to the Carousel and Dragon Hollow, they always tell how they were involved with the project. Almost everyone in Missoula can say he or she did something to support either or both projects. These projects have brought us together and given us a sense of our own identity as a creative, generous and slightly-off-the-wall community.

2. Describe the underlying values of the project. What, if any, significant trade-offs were required to implement the project?

When Chuck first began to dream of creating a carousel, he wanted to revive an art form and a mode of entertainment which were quickly becoming obsolete. In the Golden Age of Carousels in the United States—the late 1800's and early 1900's—many workers in a number of factories turned out carousels each year. In fact, at one time there were over 6,000 fully hand-carved carousels in the United States. Chuck's appreciation for the dedication and craftsmanship of those who made the carousels, as well as memories from his youth, drove him in his quest to create A Carousel for Missoula. The Carousel began with a recognition of history and those who made it, and a yearning for another time.

As the Carousel project grew, generosity, enthusiasm, cooperation, respect and joy grew as well. When the time came to build a play area to complement the Carousel, those values were readily recognized in the way the project was organized. It was important to the steering committee that the entire community be invited to participate in the design, construction and maintenance of the play area. Dragon Hollow belongs to the entire community, just as the Carousel does. When children's groups are told the story of the Carousel, the tour guide usually ends his or her talk with the question, "Who owns the Carousel?" The correct answer, of course, is "YOU DO!" because the final value which must be imparted by these projects is that of responsibility. If we are to maintain the physical structures and the emotional ties created by these projects, we must be just as active in that objective as we were in the construction.

Montana is a beautiful state and Missoula is in a particularly stunning position at the foothills of the Rocky Mountains where five valleys converge. Green space—open ground uncluttered by structures—is highly valued here. To build the Carousel and Dragon Hollow, the Missoula City Council and Department of Parks and Recreation had to approve the allocation of City parkland as a setting. The most controversial element of the construction of both projects was the reduction of green space along the City's downtown parkway.

When funds were being raised for the Carousel and, later, for Dragon Hollow, other not-for-profit projects were conducting drives to raise money for their purposes. It is possible those projects were not successful because money which might have gone to them went instead to these projects. While this may have been a trade-off of one project for another, it was also affirmation by the community that the Carousel and Dragon Hollow were projects that mattered to them.
3. Describe the key elements of the development process, including community participation where appropriate.

The Carousel began as the dream of one man, and progressed person by person until the entire community was involved. Chuck's childhood, the lovely carousel in Spokane, the discovery of an antique carousel frame, a receptive City Council and a generous and talented community were all key elements in its development. At every juncture, the right person or people came forward at the right time, and the sun shone on days outdoor activities were planned.

Dragon Hollow began as the dream of many of those who had worked on the Carousel project. Because of the success of the Carousel and the community spirit it engenders, spreading the word and getting volunteers and donations was much easier than it has been for other community-build playareas. Key elements are the success of the Carousel, the type of community in which we live and the right people volunteering for key organizational positions.

Children have been involved in both projects in many ways. For the Carousel, Missoula-area school children collected pennies. Children did chores, begged parents, recycled cans and gathered--penny by penny--the one-million pennies needed to adopt four ponies. The involvement of children is even more evident in the abundance of children's art in the playarea, and even the name was suggested by a child and approved by the popular vote of other children.

The success of both projects, and the willingness of the community to become involved with Dragon Hollow, are both very dependent upon the community's perception of Carousel operations. Missoulians know the Carousel is an active and generous part of the community.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

Both the Carousel and Dragon Hollow are products primarily of the donations of individuals, families, service groups and small, local businesses. Labor for both projects was almost entirely volunteer (for the Carousel, those who built the building were paid for their services; for Dragon Hollow, our consultants were paid for their services). Many materials and services were donated for both projects.

For the funds which were raised, our efforts revolved mainly around adoption or sponsorship of components in the projects. For the Carousel, sponsors donated to have their names associated with horses, gargoyles, mirror frames, the ticket booth, the band organ, stained glass windows and other ornamental features. For the playarea, sponsors' names were associated with pickets in the fence surrounding the playarea (over 1,000 pickets), benches, tower tops, picnic tables, musical instruments, a topiary garden and other ornamental and play structures. Each project has plaques to recognize those who contributed large amounts of labor, materials, money or services. An itemization of the most generous donors to each project is provided in supplementary pages at the end of this application.

The square foot cost of the Carousel, the building and the plaza is about $78. The square foot cost of Dragon Hollow is about $30.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings?

When the Carousel opened in 1995, it was one of the first fully hand-carved carousel created since the Great Depression. It was also, at that time, the only such carousel created entirely by volunteers. It may, in fact, have been the first American carousel ever to have been created for the public entirely by volunteers. Since that time, other communities have taken the model created in Missoula and have constructed their own carousels. One of the most striking of these is in Salem, Oregon. Organizers of that project are most generous in their gratitude to Missoula's Carousel for assistance and support.

Dragon Hollow was designed by Leathers & Associates, Inc. of Ithaca, New York. At the time Dragon Hollow was built, Leathers had done over 1,600 playareas, all over the world. In fact, there was already a Leather's playarea in Missoula. Still, Dragon Hollow is unique. Each Leathers playarea is the product of a design created by a Leathers consultant and the children of a community. Our project is immediately recognizable as a Leather's playarea, but well over 50% of the elements in the playarea are unique to Dragon Hollow. Elements which are common to other projects most often have to do with safety or are elements so universally enjoyed by children to have not included them would have significantly detracted from the playarea.

The model is definitely adaptable, especially by a community which already has a great deal of citizen involvement and generosity, or a community with a strong, energetic group which wishes to create those elements in the community.
COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Linda McCarthy   Title Executive Director

Organization Missoula Downtown Association   Telephone (406) 543-4238

Address 225-1/2 W Broadway   City/State/ZIP Missoula, MT 59802

Fax (406) 543-9831   E-mail linda@missouladowntown.com

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Signature Linda K. McCarthy

1. How did you, or the organization you represent, become involved in this project? What role did you play?

   Our staff helped publicize the project to our membership through our newsletter (375 recipients); we loaned materials to the community build; we communicated the needs of the project to our membership through e-mail and phone communications; we participated in organizational meetings. Our membership contributed in a variety of ways: financial contributions, food and beverage donations, purchase of materials and supplies, donation of hotel rooms and meeting spaces, trash collection, use of a backhoe, media services and publicity, bulk mailing services, entertainment, sound system, and storage space. Twenty-two percent (22%), more than 60 businesses, of our members contributed to the build in a significant manner.

2. From the community's point of view, what were the major issues concerning this project?

   Initially, we thought it would be a challenge to raise the funding necessary for the project and find enough volunteers to work on the week-long community build. I believe there were initial concerns about utilizing public park open space specifically for a local non-profit organization. These issues were easily overcome, as the community overwhelmingly came forth to support the build of Dragon Hollow.

3. What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

   In my opinion, there were no trade-offs or compromises. This project had no negative impact on anyone. From the initial planning process to completion of the project, Dragon Hollow was always viewed as an asset for Downtown Missoula.
4. Has this project made the community a better place to live or work? If so, how?

Dragon Hollow has been an asset to Downtown Missoula and the community as a whole. It provides entertainment for resident children and their families. It serves as an entertainment attraction for visitors. It's a gathering place for people of all types. It provides wholesome opportunities for gatherings of all kinds.

5. Would you change anything about this project or the development process you went through?

No. This project was truly perfect in every way. The timing was right. The planning went well. The community support in all phases of the project was overwhelming, and the finished project could not be more perfect for Missoula.
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Name  Mark Martin  Title  Executive Director
Organization  Missoula Cultural Council  Telephone  (406) 721-9620
Address  127 E Front St. #212  City/State/ZIP  Missoula, MT 59802
Fax  (406) 543-9832  E-mail  mcc@missoulacultural.org

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Signature  

1. How did you, or the organization you represent, become involved in this project? What role did you play?

The Missoula Cultural Council (MCC) has long recognized A Carousel for Missoula as a catalyst for a wide variety of cultural events and other community activities that greatly enhance the quality of life here. Its central location serves as an anchor for the downtown area and strengthens its vitality as an arts and entertainment district. As a prime visitor attraction, it is a mainstay for Missoula’s burgeoning cultural tourism development. As a non-profit support and advocacy agency, MCC has collaborated with the Carousel and its Dragon Hollow youth activity center by promoting their facilities and helping arrange events there.

2. From the community’s point of view, what were the major issues concerning this project?

Because Missoula has so many non-profit organizations and so many activities that involve volunteers, the tasks of creating and then maintaining the Carousel and Dragon Hollow faced competition for financial support and recruiting volunteers. Because those facilities resonate so strongly with the community at large, those issues were mitigated. The outpouring of financial and volunteer support was a measure of both community involvement and administrative skills of the Carousel management and leadership.

3. What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

I am not aware that any substantial trade-offs or compromises were required.
4. Has this project made the community a better place to live or work? If so, how?

If resident or visitor were to ask which single facility or attraction best typified a ‘sense of place’ in Missoula, the near unanimous answer has been A Carousel for Missoula and, now, its Dragon Hollow addition. The location of those facilities in the park-like area adjacent to the Clark Fork River, municipal walking and biking paths, and the Pavilion events structure, makes them a community gathering place for all kinds of activity. Resident families and visitors alike are drawn by their visual beauty and the story of how the community banded together to make them happen. They are a source of unfailing pride in Missoula as a cultural center and a model for sustainable urban development. As a prime tourism attraction, the Carousel contributes to the economic well-being of the community. As a site for cultural and civic events, it offers a unique year-round venue and thus generates additional economic benefits. While Missoula – often billed as ‘Montana’s Cultural Super Star’ – offers many outstanding arts and entertainment amenities, it is A Carousel for Missoula and Dragon Hollow that best express the community’s civic pride and involvement in communal projects.

5. Would you change anything about this project or the development process you went through?

No!
1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

Missoula Parks and Recreation Department is responsible for the administration of all public park land within the Missoula city limits. When the volunteer group building the Carousel approached the City Council about a place for the Carousel, the Parks Board was responsible for approving the placement of the Carousel within a city park and was also responsible for making sure the design was appropriate for the space. When the Carousel staff, board and volunteers approached the Parks Board again about building the play area, the Parks Board had to decide if it was appropriate to allow structures to be built on the park’s ‘green space,’ and then had to determine how much land would be allocated. Other considerations which were negotiated with the building committees were replacement of the irrigation system, protection for existing trees, which group would be responsible for safety (inspections by city workers, repairs by Carousel workers), and who would pay for liability insurance (Carousel).

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

The Carousel and Dragon Hollow were both intended to create recreational opportunities and gathering places for the community, as well as to be points of interest for visitors to Missoula.

The only big trade-off required for implementation was the reduction of green space. Missoula guards her green space very closely, having seen what other cities have lost in allowing development without ample consideration of what would be lost. It was the responsibility of the Parks Board to determine if the benefits of a community recreation area outweighed the benefits of green space. In this case, the Carousel and Dragon Hollow work nicely with the green space which remains in Garas Park.
3. Describe the project's impact on your community. Please be as specific as possible.

The building of the Carousel and the construction of Dragon Hollow were bonding experiences for the entire community. Many, many people who live in Missoula participated in one or both projects. These projects gave Missoula places to gather and places of which they are justifiably proud.

In addition, the Carousel and Dragon Hollow provide visitors to our community with a unique experience. Riding a carousel which was hand-carved by volunteers within the last decade and sliding down from the top of a three-headed dragon aren’t experiences you can have just anywhere.

The presence of groups of people in Caras Park help alleviate the problems associated with our transient population. The area could be easily taken over by transients if there weren’t enough people around to discourage their presence.

The Carousel also provides some positive financial benefits to the community. When the Carousel has a positive net income at year’s end, it gives 25% back to the City. Even in the years this isn’t possible, the Carousel provides jobs and pays for materials and services from local vendors. The Carousel partners with the Parks Department and others to sponsor community events.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

The Carousel, in particular, showed the people of Missoula what they could accomplish by working together on a project from which everyone would benefit. By the time Dragon Hollow was built, there was another community-built playarea in town in addition to the community-built Carousel, so the idea of partnership was pretty firmly entrenched in the community. It is a type of partnership used by many not-for-profits in Missoula.

Judging by the number of other cities which request information about how to build a Carousel or a community-built playarea, the projects were certainly inspiring, and the Carousel’s staff is always willing to share information with others.

5. What do you consider to be the most and least successful aspects of this project?

The most successful aspect would be the cooperation of government and private groups working together to benefit the community.

The least successful aspect would be the difficulty in generating enough income to offset the expenses of both the Carousel and Dragon Hollow.
Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate age, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

Name                     Kimberly Roth
Organization              Southgate Mall
Address                   2901 Brooks St
Telephone                 (406) 721-5140 ext. 14
Fax                       (406) 721-3602
E-mail                    kroth@shopsouthgate.com

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

In May of 2002, Southgate Mall was given an opportunity to join in a unique cooperative community effort. Our organization was eager to have a chance to help create an enduring legacy for children of all ages. Therefore, as a major sponsor, the ownership was able to contribute $5,000 for the circular slide, the tire swing and a tree. In addition, this event gave Southgate Mall a means of providing a way for our employees to participate in this project, thus building teamwork within our own organization as well as with the larger community.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

The goal of this project was to create a favorable use for an existing parcel of public property that would appeal to the entire community. Trade-offs only occurred when employees were able to work at Dragon Hollow instead of their regular jobs at local businesses, and the businesses absorbed the cost of those hours.
3. Describe the project’s impact on your community. Please be as specific as possible.

Initially the children of Missoula were asked to tell the architects what they wanted in a park. Our children had a significant role in the design of Dragon Hollow. The result of that participation enabled them and their extended families to take ownership of the park in the same way that those who built it were able to do. This ownership has evolved into a “Pride of Place” for all Missoulians. Visitors to Missoula are universally encouraged to share in the finished product of a community’s desire to come together for the common good.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

The Children’s Museum, which is still in an incubation stage, may benefit from the precedent which has been set by previous partnerships such as A Carousel for Missoula and Dragon Hollow.

5. What do you consider to be the most and least successful aspects of this project?

Thousands of Missoulians contributed their time, energies, expertise and money to achieve their goal. The most successful aspect of this project is the positive reception the park has enjoyed and the sense of ownership it has created in the city and surrounding areas.
DEVELOPER PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

Name: Randy J Cox
Title: Past President
Organization: A Carousel for Missoula Foundation, Inc
Telephone: (406) 523-2604
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Fax: (406) 549-6804
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Signature:

1. What role did you or your organization play in the development of this project? Describe the scope of involvement.

A Carousel for Missoula Foundation provided the legal entity necessary to allow charitable fund-raising and enter into contracts including leases and construction agreements. The Foundation guided all aspects of project development other than the carving of the horses and the refurbishment of the carousel frame. The Foundation is a not-for-profit corporation with IRS 501(c)(3) status to facilitate fund-raising and endowment support. The Foundation acts through its Board of Directors and provides the formal vehicle through which all official action of any kind is taken.

2. What trade-offs or compromises were required during the development of the project?

Very few trade-offs or compromises were made. A conscious decision was made that whenever a choice was required in construction, the choice was quality. These choices were made regardless of cost (within reason) and were occasionally made on faith, counting on money being raised or donations being obtained or things simply working out. That decision - to choose quality - was one of the key guiding principles. Looking back on the entire project, it was one of the most important decisions.

3. How was the project financed? What, if any, innovative means of financing were used?

Financing was, of course, a major challenge. Our goal, ultimately successful, was to build the Carousel with donated time, money and materials. Overall, we raised in excess of $700,000.00. Because it was difficult to count on a particular cash flow from donations, there were times when we had to proceed without money or pledges in hand. That led to a key agreement on the part of the financial institutions in Missoula. As the project neared the point at which we were required to either sign a contract without sufficient funds in hand or to delay construction for a year, we obtained the commitment of Missoula banks, acting in concert, to extend a $300,000 line of credit that could be drawn upon as necessary to fund construction. That allowed us to sign a contract with the successful bidder and for construction to proceed in the spring of 1994.

One of the best moments was writing to the banks to advise that it would not be necessary to draw on the line of credit. In fact, we never drew a dime and the line expired. This was important to me personally because, despite their agreement, some of the banks had doubted our ability to raise the necessary money.

Most of the money to build the Carousel came from donations of individuals—from children's pennies to $2,500 adoption fees for ponies. A partial listing of financial sources is included in the supplementary pages.
4. How did the economic impacts of this project on the community compare with or differ from other projects you have been involved in?

Missoula is a very generous community which supports numerous not-for-profit endeavors. My involvement with other such endeavors tends to be that of a donor rather than an active participant. The major difference between the Carousel and other such projects is that the Carousel has remained self-supporting. We collect funds by providing goods or services and have not had to do fund raising (except to build Dragon Hollow) since we opened. This is very different from other not-for-profit projects which are continually going back to the community for operating funds.

In addition, the Carousel Foundation Board of Directors regards ongoing support of youth-related projects and charities as an important financial goal. Accordingly, either through use of the Carousel or, less often, through direct cash donations, the Carousel supports the community that gave it life. This model of a not-for-profit supporting other not-for-profits is somewhat unique.

5. What about this project would be instructive to other developers?

The most instructive aspect is the power of people working toward a common goal. The building of the Carousel seems, looking back, to have been destined to be accomplished. Yet missteps in fund raising, in loss of morale, or entanglements with bureaucratic or political issues could have derailed the project very easily. But the Carousel developed and maintained a momentum that swept people along and kept them working and building with a single goal in mind—the completion of the Carousel and its place in the Missoula community. Since its opening, the Carousel has served as an inspiration for numerous projects completed with little more than vision and faith.

6. What do you consider to be the most and least successful aspects of this project?

The most successful aspect of the Carousel is that we are now in our eighth year of operation and the community is still enchanted with the magic, and proud of what they have created. Missoulians and visitors marvel over the story of how the Carousel was built. That enchantment and pride have encouraged many very positive undertakings within the community. Two very important outcomes of the Carousel project have been the community’s enthusiasm for Dragon Hollow, and the carving of carousel animals for other community-built carousels and not-for-profit organizations. Members of the Ponykeepers, the Carousel’s volunteer group, have constructed and restored carousel animals for other carousels, encouraging the re-growth of this form of art, history and entertainment in America. They have also constructed ponies for not-for-profit groups to use in fund-raising or commemorative activities. The Ponykeepers are working on a horse which will be on display in the State Capitol building in Helena, Montana.

The least successful aspect, we have discovered over time, is that despite efforts to draw new volunteers into the fold to learn to carve and paint ponies and maintain the Carousel mechanism, people are reluctant to join in a project which is complete. As our original volunteers get older—many were retired before the Carousel project began—it is becoming more important for us to attract volunteers to continue the spirit of the Carousel.
DEVELOPER PERSPECTIVE

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<table>
<thead>
<tr>
<th>Name</th>
<th>Paul Johannsen</th>
<th>Title</th>
<th>President of the Board of Directors</th>
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<td>Address</td>
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Signature

1. What role did you or your organization play in the development of this project? Describe the scope of involvement.

A Carousel For Missoula Foundation, Inc. (ACFM) is a non-profit organization that created and operates one of the first fully hand-carved carousels constructed in the United States since the Great Depression. Soon after opening the Carousel in 1995, the ACFM Board of Directors recognized the opportunity to create another significant addition to Caras Park in Missoula adjacent to the Carousel again focused on children. Discussions relative to the construction of an outdoor children's park using the magical theme surrounding the Carousel began in 1996 and by 2000 the idea was becoming a reality. The ACFM Board of Directors sponsored the project both financially and operationally, organizing the planning, funding and all other aspects of the creation of “Dragon Hollow”.

2. What trade-offs or compromises were required during the development of the project?

ACFM was initially given $25,000 by a single donor toward development of a children's park conditioned upon engaging the services of a project architect selected by the donor. We worked for nearly two years with the donor's architect on conceptual plans centered on a project based on substantial volunteer involvement much like the Carousel project. When the architect's initial plans were eventually received, the proposed project was principally made from concrete and would require primarily construction by a commercial contractor at estimated costs well in excess of our initial projections. Following review of the plans and costs, the board elected to decline to use the plans and returned the balance of the unused funds to the donor. After two years of planning, we were "back to the drawing board".

3. How was the project financed? What, if any, innovative means of financing were used?

The project was entirely funded with private cash donations and pledges, donated materials and equipment and volunteer labor. Our anchor donation of $25,000 came from a local philanthropist and additional $15,000 from a businessperson's foundation getting the fund raising off to a quick start. Local businesses were grouped by industry with a leader from that industry assigned to each. The Fund Raising Committee made more than 100 personal calls on local businesses and another 200 by letter in addition to applications to a variety of foundations. We developed a mailing brochure with a drawing of the project and requesting financial sponsorships as well as volunteers, food and borrowed tools. Donors were solicited to adopt certain portions of the park such as swings, slides and ladders. Additionally, nearly 1,000 pickets on the fence surrounding the park were sold for $50.00 each with the donor/purchasers name engraved on the picket. During the initial stages of construction, a local radio station conducted a live remote from the parking lot adjacent to the construction site with a disk jockey in a man lift 80 feet above the project vowing to not come down until listeners called in more than $10,000 in donations. Volunteer woodcarvers created a "rocking dragon" that was raffled to raise money for the project. We attempted to involve the whole community by helping to sponsor a portion of the project.
How did the economic impacts of this project on the community compare with or differ from other projects you have been involved in?

Like other American communities, over the past two decades there has been substantial retail development in other areas of Missoula, most recently a concentration of "big-box" retailers on Missoula's northwest corner. Many downtown shopping districts have become vacant and underdeveloped. As a community, Missoula has been very focused on keeping the downtown business district active and vibrant using tax incentives and offering funding for infrastructure improvements to downtown buildings.

Dragon Hollow and the Carousel bring visitors to Caras Park and downtown Missoula keeping downtown businesses active and viable. Additionally, Dragon Hollow attracts more potential riders to the Carousel and customers to our gift shop. With the addition of the park, visitors spend more time at the Carousel and in the downtown area.

What about this project would be instructive to other developers?

The most critical element to a successful project is to involve the community in all aspects of the project. We enlisted the assistance of school children to design and name the playground project publicizing their involvement through the media. Through those efforts, they can all feel a sense of ownership and involvement.

During the course of the eight-day construction of the project, more than 4,000 volunteers came to assist with every aspect of construction. Skilled and unskilled workers came to work four hour shifts, many of whom returned each day during the build. Businesses organized employee groups to work together at the project and one business entirely adopted one portion of the project, a pavilion, donating all of the material and labor for that portion of the playground. We provided daycare and transportation for volunteers involving those less inclined to be on a construction site. Businesses donated materials, light and heavy equipment; restaurants donated lunch and dinner and we received outstanding support from the media with live webcam coverage from the local newspaper.

The project was an incredibly visible event during the construction generating interest and excitement across the community. Most of those involved in the construction met people with whom we've built friendships that extend beyond Dragon Hollow.

What do you consider to be the most and least successful aspects of this project?

Unquestionably, the most successful aspect of the project was the finished product, a magical children's park along the Clark Fork River. The park is open 365 days a year and free for all to use and enjoy. In a mere eight days we created a extraordinary and safe setting for children to play without financial support of public entities. For those involved in the project, from the University of Montana student athlete that came for a four hour shift with her teammates to the core group of developer volunteers that put in hundreds of hours, the lasting memory of being part of a community effort to create such a wonderful gift to Missoula will never be forgotten. All of those involved can feel a sense of enhancing the quality of life in Missoula by capitalizing on the spirit of generosity and community cooperation.

The least successful aspect of the project is the unfortunate attraction the park has to homeless and others that should not be in the park. We have installed security systems including motion detectors and have great support from our local police department, but occasionally do experience some vandalism. This has not, however, dampened the spirit with which the project was conceived and continues to operate. The park is maintained by volunteers and continues to be a capital attraction in downtown Missoula.
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This sheet is to be filled out by a professional who worked as a consultant on the project, providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

Name: John Thompson  
Title: Artist  
Organization: Self employed  
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Signature: John E. Thompson

1. What role did you or your organization play in the development of this project?

In late 1991, Chuck Kaparich called me and asked if I could draw a horse, since I was the only artist he knew. I didn’t know then what the drawing was for, but I drew what later was named Big Sky Gaiety and he informed me the clients, sponsors of the horse, ‘loved it.’ I volunteered to draw any or all horses and ultimately designed 35 of the 41 Carousel horses, the two chariots and the band organ facade. I also designed and painted the 14 center panels, and designed and carved the unique dragon ring machine. In addition, I helped with local promotion, especially at the elementary schools, creating an atmosphere for the “penny pony” project that resulted in the collection of over one million pennies and the sponsorship of four ponies by the elementary schools in the community. I also designed coloring and activity books for children as a fund raiser for A Carousel for Missoula.

For Dragon Hollow, I was responsible for the creation of many of the artistic details which define the playarea. In particular, I was in charge of the dragon’s heads, the cut-out train sections, the rollerblading dragons and the Trex turtle in the Tot Land sandbox.

2. From your perspective, how was the project intended to benefit the urban environment?

The Carousel and the playarea were intended to be a focal point for a downtown riverside park. In addition, the carving of the Carousel was seen as the revival of a lost art--carousel carving--and a chance to recreate a piece of Americana. The playarea is an enhancement to the Carousel.

3. Describe the project’s impact on its community. Please be as specific as possible.

A Carousel for Missoula was recognized very soon as an art object in addition to its practical function as an amusement. The right kind of project at the right time, it drew the community together and helped generate other community projects such as a new pavilion in Caras Park, a westside playground, an ice skating rink at the fairgrounds and, eventually, Dragon Hollow. The Carousel and the Playarea involved hundreds of volunteers in activities such as carving, painting, mechanical arts, fund raising and publicity. The “Penny Ponies” project and the tremendous amount of children’s artwork present in Dragon Hollow are excellent examples of community togetherness in a group of individuals not often seen as an action body. Further, thousands who felt they could not contribute as volunteers gave money. Both projects are free of debt.
4. What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

As the project artist for A Carousel for Missoula, I met with the sponsors of each horse—often several members of a family, business or organization. “Design by committee” was often interesting: in one case, three families were sponsoring a horse. Redesign was frequent: One horse was designed five times, with the final motif settled only by the commencement of carving. Occasionally the designs which resulted from these changes were not as functional as the original design would have been from the view of practical operation of a carousel.

In the playarea, although the community build model helped the community come together to create a unique product, the involvement of professional designers and the speed with which construction was accomplished made it difficult for the Carousel design group to have as much input in the final project as some would have liked.

5. How might this project be instructive to others in your profession?

I had always worked alone, never with groups of volunteers. Now I can recommend being involved in a community project as a means for artists to find new horizons and different perspectives. In addition, involvement with such projects can bring an artist public recognition that could not be gained in any other way. Further, such projects encourage change without fear.

My involvement has resulted in additional art projects. I am primarily a printmaker. Because of my involvement with the Carousel, I have designed new prints, as well as coloring and activity books based on the Carousel, and I have discovered woodcarving as a new avenue for my art. My involvement also led to doing workshops at schools and summer camps.

6. What do you consider to be the most and least successful aspects of this project?

The most successful part of the project has to be the reception the community has given to both the Carousel and Dragon Hollow. If I am having a bad day, I visit the Carousel and the playarea to watch the kids. I've never seen a sad face until Mom say, “It's time to go home.” Another important aspect is the number of carousels which have been built or which are being built because of the inspiration of what this community has done.

On the other side, the least successful aspect is the difficulty in drawing new volunteers in to learn to carve and to help with maintenance.
PROFESSIONAL CONSULTANT PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a professional who worked as a consultant on the project, providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

Name Dan Schumann
Title Construction Consultant
Organization Leathers & Associates, Inc.
Telephone (607) 277-1650
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Signature Dan Schumann

1. What role did you or your organization play in the development of this project?

Leathers and Associates provided consultation for the community built process. This included:

- Working with children and the community in a design charrette and producing a schematic design.
- Producing the final design and documents and consulting with the community to organize for the community build.
- Supervising the actual construction.

2. From your perspective, how was the project intended to benefit the urban environment?

The project was intended to enhance the visual, social and economic attributes of the older downtown area.

3. Describe the project's impact on its community. Please be as specific as possible.

The community is proud of the unique project that they organized and built. They did not assemble a factory kit, instead they began with stacks of materials and a trailer stocked with tools and fully participated in the construction process.

All ages can enjoy the design, the gathering space and imaginative play environment.

The downtown businesses benefit economically from the increased attraction of people to the older downtown area in addition to the Carousel that has already enhanced the area.
4. What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

The site was small for the spatial needs of this type of project. This resulted in fewer swing components and required the design to be directly against the existing building. The design is successful, but a greater transition space would have been preferred.

5. How might this project be instructive to others in your profession?

The community build model and the success of the project are excellent examples of public participation in design, urban planning and construction.

6. What do you consider to be the most and least successful aspects of this project?

- The community participation, the design and the function of the project are quite successful.

- The project was treated as a part of the Carousel when the Carousel, the playarea and the open green space are interactive components that should have had a design focus on all three as a whole.
1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

   The design of the project had three main themes:
   1. The project is a building to house a carousel. Our main desire was to allow the Carousel to project through the fabric of the building so anyone approaching would immediately perceive that it housed the Carousel. We did this by inserting two cutouts in the hip roof structure with insulated translucent panel roofs and colorfully painted segmented post and beam walls following the shape of the Carousel. We utilized coil doors between the posts so the building could be opened to the exterior on two sides.
   2. The second main theme was to tie the building to its surroundings. We chose brick as an exterior which matched the other buildings in the park. We also used exterior mirrors to reflect the adjacent buildings and the Carousel itself.
   3. The third theme of our design concept was to create a dynamic yet simple interior which wouldn’t compete with the Carousel itself. It had to be tall and have enough volume so that the Carousel wouldn’t feel like it was stuffed into the space.

2. Describe the most important social and programmatic functions of the design.

   The main function of the building is to provide a home for the ponies. The function of the Carousel is to stimulate young and old kids’ imaginations and to put smiles on their faces. Of course, we had to accommodate restrooms, a gift shop, space for group gatherings and a pony repair shop.
3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

   The major challenge of the design was to create an inspiring building which was large enough to house the Carousel and yet not overpowering of the riverside site. We did this by keeping the outside walls of the perimeter of the building as low as possible (8’ high).

   I don’t feel that we had to make any major compromises on this project. It really was a win-win situation with all involved working on a labor of love from the horse carvers and the construction workers to city bureaucrats and the general public who paid for the project.

4. Describe the way in which the project relates to its urban context.

   The building rises out of the site with strong lines and angles and yet has a very personal scale and isn't overpowering.

   The scale of the building is monumental in comparison to its park site, yet it is about the same size as the buildings across the parking lot. In fact, the mirrors on the side of the Carousel building reflect the images of the urban context, thus becoming one with that context.

5. Describe the strengths and weaknesses of the project's design and architecture.

   The strengths of the design come from realizing our design concepts. The Carousel, even when the coil doors are closed, projects through the fabric of the building. One look and you know the building’s function.

   The interior of the building comes off just like we anticipated with the Carousel taking center stage and everything else taking a supporting role. The elegance and beauty of the Carousel just seems to be enhanced by being sympathetically surrounded by this structure.
ARCHITECT OR DESIGNER PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate age, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

Name ___________________________ Title ____________________________
Organization ______________________ Telephone (_____) ___________
Address __________________________ City/State/ZIP __________________
Fax (_____) ___________ E-mail ______________________

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Signature _________________________

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

**DESIGN CONCEPT:**
- Original design with input from the community; strong emphasis on children’s input
- Drew on themes and components already found in the Carousel, such as castles and dragons; added to useful space of Carousel by the creation of an outside party space
- Heavy use of various artists from the community

**CHOICE OF MATERIALS:**
- Acceptably safe materials for use in children’s play area
- In keeping with harsh climate of the area

**SCALE:**
- In part restricted by requirement to accommodate available space
- Response to need to create an exciting, creative & challenging play environment for children of all ages & abilities

2. Describe the most important social and programmatic functions of the design.

- Designed (with community) primarily as a play area, with a recognition of its function as a gathering place for the entire community. This required consideration for multigenerational uses.
- Because it was designed and constructed by community volunteers, the project has become a great source of pride within the community. People visit again and again to meet old friends, find new friends and show out of town guests.
- The design takes into consideration elements already in the Carousel and complements the Carousel, another community-built project.
3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

**CHALLENGE**

- Create visual interest using a limited palette of materials within a large-scale structure, while remaining in compliance with all safety regulations.

  - Design and oversee volunteers in the construction of a playarea whose main focus is a giant, three-headed dragon that is responsive toward the aesthetic impact on the physical urban environment, so it remains pleasing to the community and to the designers.

  - To create a place with enough artistic and entertainment appeal that it would not be second-best to the Carousel.

4. Describe the way in which the project relates to its urban context.

  - Adjacency to the Carousel builds on the existing playful/whimsical nature of the area.

  - Bright colors and animated features are in keeping with the surrounding vernacular. They also evoke a sense of excitement on approach to the area.

  - Height of dragon structure allows panoramic views of the adjacent river and parkland.

  - Downtown business people enjoy seeing the structure from their windows.

  - Playarea is juxtaposed to the Carousel, the mountain view and the surrounding architecture. The view is framed by the setting. It truly adds to the visual and emotional experience of being downtown—the urban sense of space.

5. Describe the strengths and weaknesses of the project's design and architecture.

  - The view of the site as you approach is highly successful. Dragon Hollow can be seen from two bridges that lead into or out of downtown Missoula, and a glimpse of the Playarea is dramatic enough to entice people to come closer. As people turn down into the park area, the dragon's heads rise majestically out of the park and the river. The view as one moves off the main street and down the hill is dynamic.

  - The Playarea looks a little nuts.
OR OTHER PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name Gayle Salisbury
Title Volunteer

Organization
Telephone (406) 549-6747

Address 517 Crestline Drive
City/State/ZIP Missoula, MT 59803

Fax ( )
E-mail gayle622@hotmail.com

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Signature Gayle Salisbury

1. What role did you play in the development of this project?

A Carousel for Missoula has been an ongoing community effort of dreams. When the Carousel was built, I was a friend of the artist who eventually managed the gift shop. I am an organizer and can create space for stock and merchandise where there appears to be none. I am also good at creating systems of back stock so that others can understand where to find detail items in short order.

In the building of any dream, there are always many who wish to be a part of the magic and energy that comes from communal effort to accomplish something lasting and good. In turn that same magic and energy multiplies upon itself as more people give their energy to it. To belong, in a big way or small way, makes people feel good about themselves and this good feeling is then passed on in more positive feelings to others--much like a mirror. Their sense of belonging and being needed is reflected in how they treat others. It is a snowball effect.

Any true dream creates new dreams and energies build on each other. It also takes many talents and skills to make something like Dragon Hollow an ongoing part of the dream.

My role in the Playarea was similar in that I concentrated my efforts in making children recognize their importance and responsibility in creating part of their playarea. Preschool through high school students were incorporated in multiple details that made them a part of the creation of this playarea and made it theirs.

Hundreds of elementary school students gave ideas in words and pictures of what their dream playground would include. Schools, grocery stores, churches, etc. collected plastic bags for recycling toward use of Trex products, 1000 students made mosaic bricks that eventually became part of a wheelchair ramp, hundreds of students from outlying areas painted Trex squares that became parts of 'quilts' and 'banners' hung in the Dragon's castle. Other students made tiles, painted dragon train cut-outs, created a bears' den, a lions' den and several mosaic entry signs.

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

This project started with a dream of a carousel. It grew to include a playarea. It grows as non-profit organizations have horses carved for them by continually growing groups of carvers. It grows in the projects that continue to come out of adding layers to both the Carousel and Dragon Hollow by new volunteers, more kids with new ideas and new dreams.

Students learn the value of volunteering--giving of their time and skills without pay--because it is part of what you give to a community you live in to make it better. This is something better modeled than told to kids.

During the summer months, students ages 10 to 15 worked on staining, painting, sanding, cleaning and creating new pieces to add to the playarea. Each added in his or her own way to the dream and took pride in the work done.

It is not unusual for me to be working in some area and to hear kids, adults and grandparents talk about what part they played in making this possible, or about someone they knew who had done carving, painting or fund raising. Families continue to donate money in memory of loved ones to have their names carved on a picket in the fence that surrounds the park so they will always be remembered in a place of dreams and where children play.

I think the most rewarding effect is on those days when I hear dads or moms playing tag or games with their kids, and their unbridled laughter rings out throughout Dragon Hollow. Or when a woman brings her great-grandmother to ride the Carousel on her 101 birthday because they have ridden it every birthday since it opened. Or at a birthday party when you overhear a proud, assured five year old whisper to a younger sibling that next year the miniature pony that is being carved will grow big enough to ride.

There is not enough space for all the stories that give this ongoing dream its heart.
3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

I have been more involved in the development of Dragon Hollow and the ongoing creations that build and grow as part of the original structure.

There are always compromises due to lack of money, lack of space, considerations for safety, etc. during any project. Although these are challenges, I think more often the compromises make the overall project a better one. It usually involves many people making trade-offs for one reason or another and it is in the need to compromise that often the best ideas are created!

An idea for using small pieces of Trex for cobblestones created by sanding down edges with a router became stones for the lions' den and bears' den, as well as riverbottom stones for the river wall in the Tot Land sandbox. Limited access of students allowed in the working space forced creations of more details for students to work on outside of the construction zone such as sanded, designed and brightly painted picnic tables. Limited space for trash cans forced the creation of decorated metal structures that disguise recycling and trash bins hung on the outside of fence pickets. Enthusiastic roller bladers encouraged the development of strategically placed mosaic pavers along a wheelchair wall. A garden area often used for bikes and strollers instead of promoting growth of colored flowers led to the garden array of flowers painted on the bottom of fence pickets in the area. These flower creations were done by volunteer students. This also led to more people wanting to adopt those spaces for their family names, and so ultimately led to more donations to the park.

4. What do you consider to be the most and least successful aspects of this project?

The least successful aspect is that with a down economy, there is less money to purchase the items in the gift shop whose profit allows us to maintain throughout the winter. Our prices for rides are 50¢ for kids and seniors and $1 for adults so everyone can afford to ride. The playarea is free and supported solely by donations and volunteer workers. Donations are more difficult as priorities shift.

The most successful aspect is that the riders continue to ride and the kids continue to play and the dream continues to build.
A visual representation of

A Carousel
FOR
Missoula

and

Dragon Hoflow
The Magic Continues
A Carousel for Missoula

One of the first fully hand-carved carousels built in the United States since the Great Depression and the first such to be built entirely by volunteers.

- One of the fastest carousels in the country
- Features the largest band organ in continuous use in America
- Supported largely through the proceeds from the Gift Shop at the Carousel which offers carousel-specific items such as posters, postcards, wearables, reproductions of the ponies and books; as well as Missoula souvenirs, gifts and collectibles.

The Restoration Shop at the Carousel provides a place for carvers, sanders and painters to restore ponies for antique carousels, and create ponies for new carousels and for local not-for-profit organizations.

Open every day of the year
11 a.m. to 5:30 p.m. September through May
11 a.m. to 7 p.m. June through August
(If no private rentals are scheduled, the Carousel is open 10 a.m. to 9 p.m. during the summer months.)

Rides are 50¢ for children (<19) and seniors (>55) and $1 for adults.
People with disabilities are always welcome to ride free on the Carousel.
The Community Builds Dragon Hollow

Dragon Hollow construction site the day before our three day pre-build in April of 2001.

A birds-eye view of the build site during the pre-build.

Some of our younger volunteers working off-site where they would be safe.

University of Montana Lady Griz basketball team setting posts to support the play structures in Dragon Hollow.

Skeleton of the Dragon's body with the twisty slide set in place.

Each night of the build, panels, including the Dragon's faces, were hoisted into place.
**Special touches**

Above: The walls of mosaic bricks which line the wheelchair ramp into the party pavilion. Left: Detail of some of the brick used in the wall and benches.

The fish, turtle and rocks in this river wall were ground out of Trex blocks by local artists, and painted by children. Trex is a plastic wood product made from wood chips and recycled plastic bags.

A mother lion cuddles her cub in the rose garden behind the pavilion. Local artists sculpted this bench from rebar, chicken wire and concrete.

Students painted tiles made from Trex. The tiles are arranged to form quilts and banners in the Playarea.

Receptacles for trash cans and recycling containers keep cans and litter out of the playarea.
Namesakes

The names of those who provided significant financial help are engraved on our granite donor plaque.

The tile wall features names of people, groups and individuals who contributed significantly in a non-monetary manner. These engraved name tiles are interspersed with brightly colored tiles painted by local children (and some adults).

Over 1,000 pickets surround Dragon Hollow. Almost all of these have been inscribed with names of donors and their loved ones. Many pickets were purchased in memory of a lost friend or relative.
Supplementary Pages

Letters to the editor

Camp Mak-a-Dream newsletter article

News from Salem, Oregon

Major donors to A Carousel for Missoula

Dragon Hollow tile wall donors
  (Donors of labor, materials and services)

Dragon Hollow Major Financial Donors
  including an explanation of categories
  and a copy of the engraving on the granite plaque in Dragon Hollow
A Carousel for Everyone

Kudos to Chuck Kaparich and all the volunteers for an absolutely wonderful carousel! The care and craftsmanship that make it so beautiful are evident on every hand.

There is one aspect of this wonderful creation that is evident only to a privileged few — those who have disabilities, and their families. My 5-year-old daughter, Eleanore, is usually confined to a wheelchair. As a family, we take her a lot of places and have a lot of fun with her, but she is always confined, limited, different. However, when Eleanore sits on one of those beautifully hand-carved horses, and goes up and down and around the circle, she is on equal ground with the rest of the world. It happens far too few times in her life that Eleanore enjoys anything as it was designed to be enjoyed.

Eleanore delights in the carousel shamelessly, totally, as any other child her age does.

Even though deafness precludes her enjoyment of the music, the visual richness of the colors, the detail of the horses, the gargoyles and the building all add up to a sensory delight for her. That her enjoyment of this wonder is free of cost for her is the icing on the cake.

I cannot thank Chuck and all the volunteers enough for the amazing gift of the carousel. If Eleanore could talk, I know that she, too, would add her heartfelt appreciation. You have made one little girl very happy.

Rick Aldred, 
501 E. Central Ave., Missoula

Community came together

As a volunteer on the Dragon Hollow project, I want to make sure those individuals who spearheaded various committees received recognition.

Projects like this don't just happen; they are well-planned, organized and have the leadership talent it takes.

All of these ingredients were very noticeable throughout the project.

A key characteristic that made it fun and successful for me was the camaraderie and cooperation exhibited by all the captains and volunteers.

This truly has been a very worthwhile project for the community and renews my faith in what can be done through cooperation.

Thanks for all the time, effort and hard work. The children of the community and the disinterested will be rewarded by everyone's tremendous efforts.

Hope Campbell, 
620 W. Crestline Drive, Missoula
DREAMS OF PONIES

By Kelly Dodson

Members of the Pony Keepers of the Missoula Carousel announce with honor that Camp Mak-A-Dream is the recipient of the first Missoula Carousel pony donated to a non-profit organization.

For those of you not familiar with the Missoula Carousel, here is a brief history lesson. Before the depression, carousels were common. Children and adults alike were swept away to a fantasy world upon climbing onto the brightly lit musical ride. Unfortunately, the carousels were slowly dismantled and sold to private collectors. Wanting to bring back a replica of these whimsical works of art, The Missoula Carousel volunteers recreated a traditional, hand-carved, hand-painted carousel which opened to the public last summer.

Now that the custom ponies created for individuals and organizations are complete, the Pony Keepers want to carry on the legacy of the Carousel not only by maintaining the existing horses, but by building new horses for non-profit groups, such as Camp Mak-A-Dream, to use for fund-raising purposes.

Although the details of the Camp Mak-A-Dream pony donation have not been released, it’s sure to help raise money to ensure young children their summer of dreams.

Watch for our next newsletter which will have all the exciting details, a picture of the pony, information on our fundraising efforts and the date the pony will be christened.
City Council Approves Carousel Building Design

The dream of a hand-carved carousel in Salem's Riverfront Park is closer to reality. A building design, by Arbuckle Costic Architects, was presented to Salem's Riverfront Carousel Building Design Board and the Parks and Recreation Department on May 15, where it was unanimously approved.

The plans were brought before the City Council on May 26, 1998. Hazel Patton, Carousel Board chair, spoke on behalf of the project while Alan Costic displayed the architectural drawing. The council approved the plan. The 7,800 square foot facility will house the carousel, a gift shop, display room, restoration shop, party room, restrooms, and storage areas.

"It was designed to be used twelve months out of the year and compatible with the park and future structures to be built there," said Costic. The design centers on its key feature, a 40-foot diameter, hand-carved carousel.

Ample glass will afford the public an open view of the carousel from two key areas - Front Street on the east and the bridge on the west - and large glass doors may be opened during warm weather.

A unique feature is a balcony built for the band organ. "We will elevate it to improve sound projection and save floor space," said Costic. A party room will open out to the carousel on the south side and paved terrace on

Patterned after a successful community project in Missoula, Montana, in which individuals or organizations "adopted" a horse to be designed and carved, Salem's Riverfront Carousel will have 40 horses - three of which will be replacements and five seasonal - and other carved components.

It will be the second hand carved carousel made in the U.S. since the Depression. "We were fortunate to have Missoula's carousel as a model for this project. Their carousel committee gave us valuable hints that helped us avoid building design mistakes," said Costic.

He estimated that construction will take twelve to fifteen months. The building is scheduled for dedication on July 4, 2001.

Presently, fifty carvers volunteer four days a week from 9 a.m. to 5 p.m. in the Liberty Plaza, downtown Salem. The carousel is being funded mainly by donations and in kind contributions. For information about the project, call Hazel Patton at 581-4939.

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Donors to A Carousel for Missoula

BRASS ($7,500+)

Missoula Redevelopment Agency
Caras Nursery and Landscape
Charles Englebard Foundation
Contemporary Drywall & Painting Specialists
Jay Kirby, Architect
Missoulian
Overhead Door Corporation

GOLD ($5,000 to $7,499)

Burlington Northern Foundation
First Bank Missoula
First Interstate Bank
Gallagher Foundation
General Machinery & Electric Inc
MPCO/Entech Foundation
Missoula Ready-Mix Concrete
Montana Security Systems
The Rick Oncken Family
Pepsi Cola Bottling Co. of Missoula
Steele-Reese Foundation
U.S. West Foundation
Western Federal Savings Bank

SILVER ($2,500 to $4,999)

Bank of Montana
City of Missoula
Randy and Theresa Cox
DeNeve & Kahl Concrete Inc
Dr. Jim and Lois Dunlap
First Security Bank of Missoula
First Federal Savings and Loan
Garlington, Lohn & Robinson
Intermountain Lumber
Loren's Carpet
Missoula County Tavern Owners' Association
Missoula Building Industry Association
Missoula Realtors Association
Missoula Southside New Car Dealers' Association
Missoula Concrete Contractors
Earl Morgenroth
Muralt's Travel Plaza
Norwest Bank Montana
Quality Construction
Southgate Mall Associates
Washington Foundation
West Electric Distributors
Western Materials Gravel & Asphalt
BRONZE ($1,000 to $2,499)

All Purpose Services
Baskin-Robbins Ice Cream
Beaudette Consulting Engineers
Thomas and Ann Boone
Browning Ferris Industries of Montana, Inc.
Coca Cola Bottling Co. West, Inc.
Consolidated Electric Distributors
Dairy Queen
William and Eileen Evans
Fussell Engineering Company
Garden City Floral Co
High noon Petroleum
Holiday Inn Parkside
KECI TV
KPAX TV
Missoula Community Theatre, Inc.
Missoula Federal Credit Union
Missoula Florists' Association
MonRoc
Montana Glass
Reep, Spoon & Gordon, PC
The Tenderfoot
Toole & Easter Insurance
Showcase Video
Vann's Electronics • Appliance • Computers
Wal-Mart
Wallpaper inn
Western Door Company

SIGNIFICANT ADOPTIONS

Band Organ facade @ $10,000
Dragon ring machine @ $7,500
Plaza @ $7,500
Ticket booth @ $2,500
One-half of brass fittings @ $2,500
Thirty-eight horses @ $2,500
(Four of these were adopted by the Missoula Area School Children who brought one-million pennies to school to pay the sponsorship fee.)
Two chariots @ $2,500
Three replacement ponies adopted at the Carousel’s 1994 auction.
Adoption of these last four available ponies brought in $30,000.

Forty band organ songs @ $1,000
Fourteen gargoyles @ $500
Fourteen mirror frames @ $500
Fourteen artist panels @ $500
Thirty horse-head hitching posts @ $250
Donors to Dragon Hollow  
Labor, Materials and Services  

This list is only those who contributed significantly to the creation of the playarea. In addition, thousands of volunteers worked during the nine days of construction.

CONSTRUCTION CAPTAINS

Jamie Carpenter  
Robert Davis  
Laurie DeMarois  
Jack Gillespie  
Martin "Bud" Hegel  
Paul Johannsen  
Jon Kienberger  
Rob Lindig  
Stan Lucier  
Neil Maier  
Shaun McAdams  
Phil Pagacz  
Jamie Robbins  
Des Rooney  
Jeff Stevens  
Dave Streit  
Rolf Tandberg  
Dick Withycombe

ARTISTS

John Thompson  
Jayne Piazza  
Doosy Habbe  
Jennifer Edwards  
Victoria Cruz  
Joe Glaser  
Mike Hollern  
Missoula-area and Seeley Lake students & teachers

GENERAL COORDINATOR

Theresa Cox

VOLUNTEER COORDINATORS

Jerry Diettert  
Deb Beaudette

CHILDREN’S & DETAILS COMMITTEE

Gayle Salisbury  
Jayne Piazza
PUBLIC RELATIONS COMMITTEE

Shelley Hunter
Jo May Salonen
Christy Parrott
Laurie DeMarois
Mary Zahn

FUND RAISING COMMITTEE

Paul Johannsen
Bill Johnston
Monica Paoli

MATERIALS

Rodger Otten
Julie Foley

TOOL GODDESS

Cyndi Joslyn

Tool Goddesses in training:
Myke Crosier
Margaret Caraway

FOOD COMMITTEE

Tom Severson
Renee Tholen
Angie Lopach
Paul Dallapiazza

CHILD CARE

Cindy Johnson

RECYCLING

Nola Levison
Ethel Diettert

PICKETS

Martha Robertson
Jeff Allen
Gayle Salisbury

NATURE RUBBINGS

Jennifer Dolese
William Gamradt
Robert Petty
The Nature Center
ANTHOLOGY
Mildred Marinan
Mary Pramenko Meese
Gerrie Curry
Beth Kaparich
Don Spritzer
Karen Rehard

TRANSPORTATION
Ande Clark
Missoula in Motion
Beach Transportation
Mountain Line
Fort Courage Child Care
Missoula Ravalli TMA

SPECIAL THANKS
Maurine Jacobson
Norm Jacobson
Jack Sharp
Pat Sharp
Tom & Ann Boone
Robin Abeshaus
Michael Ross Powell
“Dragon Brick Master”
Darell Garcia
Sally Friou
Dean Bednar
Laura Mickelson
Missoula Parks Board
Missoula Parks & Recreation Department
Missoula Downtown Association
Missoula Parking Commission & Staff

FOOD PROVIDERS/HELPERS
Anderson Appraisal, Inc
Arby’s
Bagels on Broadway
Big Sky Restaurant Supply
Break Espresso
The Bridge
Christian Motorcyclists Association
Costco
Craven’s Coffee
Cub Scout Pack #104
Culligan Water
The Depot
Doc’s
Domino’s
Doubletree
Earl’s Distributing
Kevin & Judy Fredenberg
Friends
Fuddruckers
Garden City Church
David & Carma Gilligan
Grant Creek Deli
Great Harvest
Hunt's Produce
Hunter Bay Coffee
Kadena's
Pam McCollum
McDonald's
McGowan Water
Missoula Aging Services
Mongo's
Mustard Seed
Mike O'Herron
Outback Steak House
Pepsi
Pickle Barrel
Pizza Hut
Safeway Food & Drug
Sizzler
Subway
Tidyman's
Alvera Valach
Western States Insurance
Wilbur Watkins
Zip Beverage

MATERIALS, MACHINERY, TOOLS & SERVICES

A-Core of Montana
ACE Hardware
Army Reserve
Artcraft Printers
Blackfoot Communications
Bodell Construction
Browning Ferris Industries
Camp Well Drilling
Cedar Products
Columbia Paint
Coeur D'Alene Resort
Cub Scout Den #4, Pack #96
Dal Tile
Denny's Copy Stop
Electronic Sound and Percussion
Glass Act
Hellgate Tool Repair
Heritage Printing
ICM/Great Northern
JTL Group
Jack's Masonry
Jim Kruise / MPC
Johnson Seamless Raingutters
Jore Corporation
Jumpers
LS Jensen
Lafarge Corp
Angela Luck
Carla Luck
M&M Auto
Marchie's Nursery
Dave McIntosh
Mike Hurd Concrete Finishing
Missoula Ready Mix
Modern Machinery
Montana Glass
Montana Rail Link
Montana Tool
Mountain Supply
MUD Tool Library
Opportunity Resources
Pacific Steel
Palmer Electric Technology
Parson's Pony Farm
Peterson Machinery
Pyramid Printing
Reynolds Excavating
Rocky Mountain Child Magazine
Roemer's Tire
Roger Dietrich Band
Roscoe Steel
Sherwin Williams
Sound Creations
Southgate Mall
Star Rental
Stimpson Lumber
Helene Streit
Territorial Engineering
Top Cut
Unisource
Bill Watkins

Painted tile project
organized as a fund raiser by:

Fired Up Ceramic Painting Studio

Tile set by:

JC Tile Company

Tile Art by:

Joseph Hegedus
Art on the Rocks

Special Thanks to our Consultants

Robert Leathers
Mike Thomas
Dan Schumann
Sarah Highland
Donors to Dragon Hollow
Financial Contributions excluding donations of less than $50

The following page is a copy of the information engraved on granite on the donor wall in Dragon Hollow.

DRAGON DREAMERS
Contributions of $10,000 or more
Rosemary Gallagher donated $25,000
Home Depot donated at least $50,000 in materials.
In addition, each Home Depot employee worked at least one volunteer shift during the build, and Home Depot was entirely responsible for the cost and labor involved in the construction of the birthday party pavilion.

MAGIC MAKERS
Contributions of $5,000 to $9,999

WONDERFUL WIZARDS
Contributions of $1,000 to $4,999

SPELLBINDING SORCERERS
Contributions from $50 to $999, excluding picket sponsors

PICKET SPONSORS
To date, 990 pickets have been sponsored in Dragon Hollow.
Each picket is sponsored for $50.
There are pickets remaining for sponsorship.
<table>
<thead>
<tr>
<th>Spellng Sorcerers</th>
<th>Dragon Dreamers</th>
<th>Wond Wizards</th>
<th>Magic Makers</th>
<th>More $</th>
<th>Rers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payne Financial Group, Inc.</td>
<td>Rosemary Gallagher</td>
<td>Missoula Construction Council, Dragon body Soft Climber</td>
<td>Datospalous, McDonald &amp; Lind</td>
<td>Gayle, John, Sarah &amp; Tyler Salisbury</td>
<td>Music benches</td>
</tr>
<tr>
<td>D.A. Davidson River wall</td>
<td>Home Depot</td>
<td>United Building Foundation</td>
<td>Garlington, Lohn &amp; Robinson, PLLP</td>
<td>Highest dragon head</td>
<td>Rollerblading Dragons</td>
</tr>
<tr>
<td>Montana First Credit Union Beard 'n'</td>
<td>Washington Foundation</td>
<td>Empire Building Materials</td>
<td>Plum Creek Foundation</td>
<td>US Bank</td>
<td>Larry &amp; Carol Israel</td>
</tr>
<tr>
<td>Montana Security Systems Signs Now</td>
<td>KMSO</td>
<td>Great Northern Town Center-Helena Middle dragon head</td>
<td>Sweetpea Septic Soprano Metalpholype</td>
<td>First Security Bank</td>
<td>Jeffries Court Reporting</td>
</tr>
<tr>
<td>Aspen Child Development Center Rubber bridge</td>
<td>Fisher Broadcasting</td>
<td>Denve &amp; Kahl Concrete</td>
<td>Western Montana Clinic</td>
<td>Missoulian</td>
<td>Williams &amp; Ranney, PC</td>
</tr>
<tr>
<td>McGill Mosaic Team Washington Middle School Entry sign</td>
<td>Missoula Bone &amp; Joint Wheelchair ramping Amphitheater</td>
<td>Dirt Worms Excavating</td>
<td>Dragon's stomach</td>
<td>Riverside Contracting Castle</td>
<td>Quilt Banners</td>
</tr>
<tr>
<td>Boone, Karlberg &amp; Hdden</td>
<td>In memory of</td>
<td>Memorial for Christine Small Taylor Lioness bench</td>
<td>Fired Up Ceramic Painting Studio</td>
<td>Southgate Mall Circular slide Tire swing Tree</td>
<td>Missoula Quilters' Guild</td>
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<tr>
<td>Tom &amp; Ann Boone Custom Trophy</td>
<td>Kustom Trophy</td>
<td>First Interstate Bank</td>
<td>Bitterroot Waldoing</td>
<td></td>
<td>Picnic Tables</td>
</tr>
<tr>
<td>Elgate Rental &amp; Party Center Fabricon</td>
<td>Fraternal Order of the Eagles Auxiliary #32</td>
<td>Missoula New Car Dealers</td>
<td>Garden City Rads &amp; Customs</td>
<td>Large Cases</td>
<td>Cathy &amp; Fred Beringer</td>
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<tr>
<td>Mark &amp; Rutelle Weland</td>
<td>Haworths students Chip up pipe</td>
<td>Grizzly Auto Center</td>
<td>The Wilma</td>
<td>Dairy Queen</td>
<td>Combined Benefits Insurance Company</td>
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<td>Galusha, Higgins &amp; Galusha</td>
<td>Fred &amp; Gayle Stuart</td>
<td>Bitterroot Motors</td>
<td>Beaudette Consulting Engineers</td>
<td>Combined Cones</td>
<td>Vann's</td>
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<td>Missoula Nissan/Hyundai</td>
<td>Mountain Line Employees</td>
<td>4 Seasons Subaru Buck</td>
<td>Long wave slide</td>
<td>Don &amp; Dsecto Hossle</td>
<td>Benches</td>
</tr>
<tr>
<td>Dr. W.S. Wilson Ring bridge</td>
<td>J Randolph Alford, CPA</td>
<td>University Motors</td>
<td>Rick, Ann, Rachel &amp; Clayton Franke</td>
<td>Wells Fargo Bank</td>
<td>Architecton, Inc</td>
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<tr>
<td>Terry &amp; Mary Zahn Nature Rubblings</td>
<td>Gateway Printing</td>
<td>Plonagona Mazda Jeep</td>
<td>Suspension bridge Tic-Tac-Toe board</td>
<td>Wells Fargo Bank</td>
<td>First National Bank-Missoula</td>
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<td>ACCESS Consulting Telephone system</td>
<td>KIBO Architecture</td>
<td>DeNarros Olds GMC Mercedes</td>
<td>Dave Laursen</td>
<td>Small Cones</td>
<td>In honor of Evelyn King</td>
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<td>Montana Power Company Horizontal ladder</td>
<td>Professional Property Management</td>
<td>Noon's Food Stores</td>
<td>Financial Services</td>
<td>Exchange Club of Missoula</td>
<td>Barbara Koesler</td>
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<tr>
<td>In memory of</td>
<td>Pat &amp; Kitte Robies</td>
<td>Bonnie's Bくり</td>
<td>Tongue drum set</td>
<td>Train Sections</td>
<td>Bob, Patricia, Andrea &amp; Guinevere Lawrence</td>
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<tr>
<td>Ron Anderson Tot land sign</td>
<td>Kay Salmonson</td>
<td>Business &amp; Finance</td>
<td>Community Hospital</td>
<td>Beach Transportation</td>
<td>Sandy Mitchell John &amp; Teri Brownstein Lawrence</td>
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<tr>
<td>Fort Missoula Hearing Sound wall abc 23 KTMF</td>
<td>R.G. &amp; Mary Ann Schip</td>
<td>4 Seasons Subaru Buck</td>
<td>Shelter West/Quality Construction</td>
<td>Banner</td>
<td>Barbara &amp; Katherine Stanton</td>
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<td>Holiday Inn Parkside</td>
<td>Scott Sceft</td>
<td>University Motors</td>
<td>Triple W Equipment</td>
<td>Kindergarten 2000-2001</td>
<td>Teamsters Local Union #2</td>
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<td>First American Title Garden City Plumbing &amp; Heating Liberty Electric</td>
<td>Margaret Wilburn</td>
<td>Plonagona Mazda Jeep</td>
<td>Buster Pritchard &amp; Metalworks of MT</td>
<td>Don &amp; Mrs Kari Bichschammens</td>
<td>Anthology</td>
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<td>Garden City Plumbing &amp; Heating</td>
<td>Noon's Food Stores</td>
<td>Lowest dragon head</td>
<td>Blizzard Ball Mountain lion den</td>
<td>Greg &amp; J.H. Hanson &amp; Family</td>
<td>The Johnson family</td>
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<td>Liberty Electric</td>
<td>ALPS</td>
<td>Appleseed Foundation</td>
<td>Missoula Federal Credit Union</td>
<td>Karen Kempel Jones</td>
<td>Mildred Marinus</td>
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<td>Nature's Enhancement Plumbing Works</td>
<td>Donor wall lettering &amp; artwork by Western Montana Monument Services, Inc.</td>
<td>George &amp; Louise Caras</td>
<td></td>
<td>Bob &amp; Maxine Kranner</td>
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