

825

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Herschell-Spillman Steam Riding Gallery

Other names/site number: Art B. Thomas Carousel

Name of related multiple property listing:

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

2. Location

Street & number: 45205 US Hwy 83

City or town: Madison State: South Dakota County: Lake County

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national X statewide ___ local

Applicable National Register Criteria:

X A ___ B X C ___ D

<u>Jay D. Vogt</u>	<u>09-20-2016</u>
Signature of certifying official/Title:	Date
<u>SD SHPO</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Lee Edson H. Beall 12.6.16
Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>0</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>1</u>	<u>1</u>	structures
<u>2</u>	<u>0</u>	objects
<u>3</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/fair

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/museum

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7. Description

Architectural Classification

(Enter categories from instructions.)

NO STYLE

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

WOOD

METAL

CONCRETE

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Art B. Thomas Carousel is located in the north-central section of Historic Prairie Village, a 120-acre museum complex two miles west of the town of Madison. The carousel is a portable forty-foot, sixteen-section, two-row wood Steam Riding Gallery (a track carousel) built by the Herschell-Spillman Company of North Tonawanda, New York between 1901 and 1920. The carousel consists of two board platforms connected to a center pole by thick spokes called “sweeps.” The outer platform sits lower than the inner with a step in-between. The horses and chariots stand on the outer platform. A drive cable under the lower platform is connected to an original steam engine that stands slightly east of the carousel under its own shelter. Track wheels under the mid-step between platforms carry the rotation of the ride without any apparatus above the carousel. The carousel horses are mounted to the sweeps with rockers by which they move back and forth from that center point. The historic steam engine and historic ticket booth are considered contributing resources with the carousel itself and the more modern shelters over the carousel and engine are considered non-contributing resources.

All of the carousel’s original horses and other original mechanical elements are extant, and the carousel retains integrity of design, materials, workmanship, feeling, and association. The carousel has moved multiple times in its life, as it was built and intended to do. Although it is not currently associated with a larger carnival production, it is housed at a roadside tourist attraction

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and is seasonally in operation and open to the public for rides, facts which provide integrity of setting. Therefore, the carousel meets Criteria Consideration B regarding moved properties.

Narrative Description

Art B. Thomas Carousel

Like other Herschell-Spillman Two-Horse Steam Riding Galleries from this period, the Art B. Thomas Carousel has sixteen sweeps attached to the hub casing on the center pole. The sweeps extend under the top platform to sixteen cast iron, cone-shaped track wheels that run on a steel-faced circular track on the inside of the lower platform. Steel brackets support the outside of the lower platform. The horse rockers are supported by the sweeps, and their movement is dictated by the “eccentric, a mechanical device that produces a reciprocating motion.”¹ The rockers read “Herschell Spillman Co., N. Tonawanda NY.” The sweeps are painted with simple leaf and scroll stenciled designs. The rotation of the carousel comes from a cable under the lower platform that is attached to an exterior engine-powered drive wheel and is guided by a patent stud and stud wheel at the center pole under the carousel.²

The carousel has twenty-eight horses (fourteen pairs of two abreast) and two chariots. The horses, in characteristic steam riding gallery fashion, rock back and forth on an underside metal rocker, rather than moving up and down on a pole. Horses are all wood, hand carved, jumpers (i.e. have all four feet off the ground), and are identifiable as the “traveling style” type the company produced for portable carousels in this period. Their hooves, manes, saddles, saddle blankets, heads (ears, nostrils, mouths etc.), headstalls, breast collars, cruppers, etc., are all artistically carved in detail. Each horse features glass eyes, a genuine horse-hair tail, riveted stirrup leathers, metal stirrups, leather reins, and a metal bit.

There are two chariots mounted to the sweeps. They have two benches and curvilinear side walls. Decoration includes simple floristic painted designs on the interior sides and raised carvings on the exteriors—one of a woman pulled in a flower chariot by a grasshopper and one of a woman with pointed hat and broom on a swan with an owl and anthropomorphic waxing moon. The latter is a close match for the original hand-carved storybook design called “Mother Goose” that the Herschell companies were advertising at the time.³

A historic band organ is mounted on a section of the inner platform that is extended over the sweeps. The organ is housed in a large and relatively-simple unpainted wooden case with a decorative trim piece mounted on hinges to the top of the organ. The trim has two scrolls meeting at a palmette carving. The front of the organ is divided in three bays with screened

¹ Tracy Kenyon, Richard A. Kenyon, and Kathleen LaFrank, “Twentieth Century Steam Riding Gallery No. 409 / Schenevus Carousel,” Schenevus, Otsego County, New York, National Register of Historic Places, 97001618 (published January 16, 1998), 7-1 and 7-2.

² Kenyon et al., “Twentieth Century Steam Riding Gallery No. 409,” 7-2.

³ Herschell-Spillman Co. [catalog], c.1904, Winterthur Museum Libraries, Internet Archive, <https://archive.org/details/catalogue00hers>, 6-7.

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openings. There are two handles attached to the lower part of each side. The back of the organ has a four-panel piece, the top-left panel being a locked door on hinges. The organ is powered by a small electric motor attached to a drive train with a large wheel mounted to the edge of the back of the organ. The interior organ is comprised of a large pinned cylinder and square wooden pipes. The date 1889 is carved into the interior of the organ.

Carousel Pavilion

The carousel is housed in a twenty-sided open pavilion consisting of a wood-frame roof covered with three-tab asphalt composition shingles and supported by posts that stand on a concrete footing. The shingles on the pavilion roof are organized alternating colors striped from the center point to each edge of the roof, mimicking the canvas roof that originally sheltered the carousel. Each bay of the pavilion contains a wood picket fence panel that runs from post to post and a metal overhead garage door that, when lowered, encloses the carousel shelter. The pavilion was built in 1968 and is non-contributing due to its age.

Steam Engine and Shelter

The original steam engine and drive wheel is currently located east of the Art B. Thomas Carousel and is supported by a cart with two tall steel-rim wheels supporting the main tank and two smaller wheels at the front to support the drive wheel. The engine stands on a circular slab of poured concrete. A new boiler was built for the engine. Steel water tanks are also located on the platform to supply the engine. A tall, open shelter has been built over it, including a circular metal roof supported by square wood posts. A metal exhaust vent extends from the engine through the shelter roof. A metal plate attached to the engine reads "Manufactured by Herschell-Spillman Co., North Tonawanda, NY, U.S.A., No. 1022." The engine appears to be associated with the carousel since its initial sale and is a contributing object, although its shelter is a non-contributing structure.

Ticket Booth

A wood-frame ticket booth, six-feet tall and three-feet square, stands south of the carousel. It has a shed roof and scalloped wood fascia. It features window openings on three sides, which are covered by metal grates, and a wood and metal door on the north wall. The metal grate on the south wall has an opening through which to sell tickets. The ticket booth has been associated with the carousel since before it arrived at Prairie Village and may be associated with carousel from its original sale, and is a contributing structure.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance
(Enter categories from instructions.)

Entertainment/recreation
Engineering
Art

Period of Significance

1901-1920

Significant Dates

1901
1913
1920

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

Herschell-Spillman Co.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

A rare and intact example of a Herschell-Spillman Steam Riding Gallery, this carousel is significant for its association with the historical themes of entertainment and recreation in the early-twentieth century United States. It is also associated with the evolution of American art and engineering. It was built in the period between 1901 and 1920 by the Herschell-Spillman Company of North Tonawanda, New York, when carousel manufacturing was at a peak because of the developing leisure culture that attended urbanization, immigration and industrialization. At the time of its construction, carousel animals were still exclusively carved from wood but mechanization was beginning to replace individual hand-carving. Allan Herschell was one of the

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most prolific American carousel manufacturers, specializing in portable carousels. From 1883 to 1955, his companies were preeminent American carousel manufacturers and made the town of North Tonawanda, NY, the nation's carousel building capital.

From the 1880s to the 1930s, "at least five thousand hand-carved wooden carousels were built in the United States," but historians estimate that only about 175 to 300 still exist.⁴ Portable wooden carousels, worn out over the years by the wear and tear of travel as well as repeated assembly and disassembly, are rarer still. Only nine Herschell company track carousels are known to be operating or under restoration.⁵ It is rare to have so many of the original components together on one machine. The Herschell-Spillman Steam Riding Gallery known as the Art B. Thomas Carousel is eligible for listing in the National Register of Historic Places under Criterion A and Criterion C at the state level.

The Art B. Thomas Carousel's period of significance is 1901 to 1920, the time in which the Herschell-Spillman Company built this type of steam riding gallery, and thus the period in which the machine was most likely manufactured. Herschell-Spillman's wooden steam riding galleries were designed to be moved, and few if any of them remain at their original location. The Art B. Thomas carousel is significant in large part for its art/engineering value and is an exceedingly rare surviving structure, and therefore it meets Criteria Consideration B.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

During their heyday from about 1880 to 1930, carousels were the defining device of American amusement. They were at once both an immigrant and an American icon. The "carousel was born in Europe, but it achieved its highest peak of opulence, popularity, and variety in America," where European immigrants played a pivotal role in its production.⁶ Thousands of American carousels were built during the machine's Golden Age. Many of them were manufactured by a handful of companies, particularly [C.W.] Parker Company, Allan Herschell's various companies, and Norman & Evans of Lockport, New York.⁷ But even carousels by the most prolific producers are now rare, for "most of their machines were small carnival models that

⁴ Anne Dion Hinds, *Grab the Brass Ring: The American Carousel* (New York: Crown Publishers, 1990), 3; Charlotte Dinger, William Manns, and Betty-May Smith, *Art of the Carousel* (Green Village, N.J.: Carousel Art, 1983), 19, 47.

⁵ "Trivia," National Carousel Association Census, 2016, <http://carousels.org/USACensus/census-trivia.html>.

⁶ Hinds, *Grab the Brass Ring*, 10.

⁷ *Ibid.*, 57.

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were set up, taken down, and moved dozens of times every season, [and] their portable carousels wore out more rapidly than the more stable park machines...few can be found today.”⁸ A few have found their way into city parks or amusement parks and are usually installed in some permanent fashion.⁹ Today, the carousel has become not only a symbol of historic entertainment and recreation, but also a rare artifact of engineering and American folk art. Interest in carousel preservation began after their production and popularity diminished in the middle of the twentieth century. As preservationists pointed out, carousels contain “all the elements of the arts—sculpture, painting, music and motion.”¹⁰

A 2015 search of digitized National Register of Historic Places nominations (which excludes several states) showed only forty-two carousels nationwide that have been previously listed in the National Register. Not many of those are Herschell-Spillman carousels. In 2015, there were only fifteen: seven in New York, three in California, two in Oregon, and one each in Iowa, Mississippi, Utah, and Arkansas. Only eight Herschell company track carousels or Steam Riding Galleries, like the Art B. Thomas Carousel with horses mounted to rockers instead of vertical poles, are known to be operating or under restoration in the United States.¹¹ One in Greenville, Mississippi and one in Schenevus, New York, have previously been listed in the National Register. The Armitage Herschell Carousel in Greenville, MS, was listed in 2012 at a state level significance and includes its original steam engine, although daily operation is handled by an electric motor.¹² The Schenevus Carousel was listed at a local level of significance in 1997 and included original oil paintings around the center hub, but it had lost its band organ and steam engine.¹³ Two other track carousels built by Norman & Evans and C.W. Parker companies are also still extant.¹⁴

In South Dakota, no other carousels have yet been listed in the National Register of Historic Places, but two other historic carousels are in operation in the state. The Happy Times Carousel in Faulkton is a portable carousel built by the C.W. Parker Co. that is powered by an electric motor and features two rows cast-aluminum horses that move up-and-down on poles. The carousel is installed in a permanent structure at a city park on a corner between the Faulk County

⁸ Hinds, *Grab the Brass Ring*, 57.

⁹ Hinds, *Grab the Brass Ring*, 30; Kenyon et al., “Twentieth Century Steam Riding Gallery No. 409,” 7-1.

¹⁰ Hinds, *Grab the Brass Ring*, x.

¹¹ “Trivia,” National Carousel Association Census, 2016, <http://carousels.org/USACensus/census-trivia.html>.

¹² Walley W. Morse, “Armitage Herschell Carousel,” Greenville, Washington County, Mississippi # 12000155, published March 28, 2012.

¹³ Kenyon et al., “Twentieth Century Steam Riding Gallery No. 409,” section 7.

¹⁴ “Trivia,” National Carousel Association Census, 2016, <http://carousels.org/USACensus/census-trivia.html>.

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Courthouse and downtown Faulkton, and it is currently (2016) in the process of being nominated to the National Register. The Land of Oz Carousel in Aberdeen was built by a Herschell company and features a menagerie of ride animals mounted on vertical poles. The carousel is installed at Storybook Land, a city-owned children's park within Wylie Park.

Origins and Early Development of Carousels

Carousels have their origins in a variety of early horsemanship activities. In the tenth century, Arabian and Moorish horsemen practiced riding with a lance and trying to spear a ring that hung from a tree or post. During the twelfth century, Spanish and Italian crusaders brought back to Europe a variation on these equestrian games: a popular contest entailed riders flinging clay balls, filled with perfumed water, at one another. Those who failed to catch the balls would be marked as losers by their perfumed scent. European nobility of the 1600s developed tournaments—known as *carrosels* in France—that featured these and other feats of horsemanship. By the 1670s, in order to spare their overworked mounts, lancers began using a large mechanized circular riding device to hone their ring-spearing skills. The device featured wood horses and chariots that were suspended from an overhead, flat wheel mounted atop a pole. A live workhorse pulled the wheel in a circle, and participants rode the wood horses around, spearing rings as they passed them. As these roundabout devices became more sophisticated, people began riding them for entertainment, and “joy-riding” became a popular recreational activity.¹⁵

In 1865, Sidney G. Soames erected the first steam-driven roundabout at a fair in Norfolk, England.¹⁶ This innovation helped to accelerate carousel development, and was rapidly followed by mechanical improvements to affect the overall size of the ride and the movement of the horses. An agricultural engineer from the neighboring parish, Frederick Savage, saw Soames' roundabout and was inspired to construct a center engine to propel the spinning wheel from which the horses and chariots were suspended while simultaneously providing music through steam-fueled whistles or sirens.¹⁷ With advancements in carousel technology, increasing interest in recreation, and the advent of the artistic craft of carousel carving, carousels became increasingly popular in Europe and England.¹⁸

¹⁵ Hinds, *Grab the Brass Ring*, 17–18; David Braithwaite, *Fairground Architecture; the World of Amusement Parks, Carnivals, and Fairs*. (New York: F.A. Praeger, 1968), 34, 37, 40; Dinger, Manns, and Smith, *Art of the Carousel*, 9.

¹⁶ Braithwaite, *Fairground Architecture*, 37.

¹⁷ Dinger, Manns, and Smith, *Art of the Carousel*, 10.

¹⁸ Frederick Fried, *A Pictorial History of the Carousel*. (New York: A.S. Barnes, 1964), 178; Braithwaite, *Fairground Architecture*, 37, 40, 46; Hinds, *Grab the Brass Ring*, 40–41.

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Carousels in the United States

Carousels, made by wheelwrights, carpenters and blacksmiths, appeared in the United States in the earliest years of the nineteenth century. Around 1800, a Massachusetts newspaper advertised a wooden horse circus ride, and noted that similar devices existed in Philadelphia, Baltimore, Boston, and New York. By 1845, two Manhattan amusement parks, Vauxhall Gardens and Jones Wood, boasted primitive carousels, also known as merry-go-rounds. Long Branch, on the New Jersey coast, featured a merry-go-round by 1857. As carousels spread in the U.S., Americans began experimenting with carousel design, and, in 1850, Eliphalet S. Scripture of New York patented an “improvement in the flying horse”—the first American carousel patent—that included galloping motion and an overhead suspension system.¹⁹

Advancements in carousel engineering were attended by the blossoming of carousel artistic design and wood-carving. As the twentieth century approached, industrializing cities drew labor into urban areas. Located at the end of street car lines, amusement parks and carousels used a pastoral ideal to attract urban residents seeking recreation in their leisure hours. This peak in popularity coincided with a period of voluminous European immigration into the United States. These immigrants brought their own affection for the carousel and recognized the craftsmanship of skilled woodworkers and experienced carvers from their homelands. European immigrants and their sons were prominent in the carousel industry in the United States. Immigrant carvers who had worked in the European carousel industry brought with them the techniques, designs, styles, and motifs that were popular in their homelands.²⁰ As American carousel production grew and flourished, carvers adapted these European art forms to create increasingly colorful and dramatic carousels. The public embraced the ever-more spectacular “flying-horses” as a popular recreation and form of entertainment.²¹

Carousel-manufacture expanded accordingly, growing from a sideline for carvers to an industrial specialty with organized factories. In France and Germany, and in Europe more generally, “carousel making had been a cottage industry, but in America workshops expanded into factories.”²² Many of these factories were established by European immigrants, and production centered in the Northeast. Twenty-year old Gustav Dentzel, whose family had built carousels in Germany, immigrated to the United States in 1860 and set up a cabinet shop in Philadelphia.

¹⁹ Fried, *A Pictorial History of the Carousel*, 51–52; Dinger, Manns, and Smith, *Art of the Carousel*, 10.

²⁰ Hinds, *Grab the Brass Ring*, 3, 40–42. Dinger, Manns, and Smith, *Art of the Carousel*, 14; Andrew Gulliford, “The American Carousel as an Immigrant Icon,” *Journal of American Culture* 7, no. 4 (1984): 3, 6, 7; Geoff Weedon and Richard Ward, *Fairground Art: The Art Forms of Travelling Fairs, Carousels, and Carnival Midways* (New York: Abbeville Press, 1981), 70.

²¹ Gulliford, “The American Carousel as an Immigrant Icon,” 11–12.

²² *Ibid.*, 11.

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After building a small carousel that was greeted with enthusiasm by the public, he covered his cabinet-making sign with fresh paint that read “G.A. Dentzel, Steam and Horsepower Caroussell Builder-1867.”²³ In doing so he became America’s pioneer carousel maker. He subsequently also established carousel building operations in Germantown, Pennsylvania.²⁴ In the 1870s, another European immigrant, Charles I. D. Looff, built carousels in New York City, erecting the first one at Coney Island. One of Looff’s early carousels was placed in a beergarden “facing Surf Ave. at Coney Island,” where it drew impressive crowds.²⁵

Among the many people who saw carousels for the first time in this period was Allan Herschell. Herschell, who had emigrated from Scotland with his parents, was a partner in a machinery and boiler company in North Tonawanda, New York. During an 1882 visit to New York City he saw a carousel in operation, and returned to North Tonawanda “determined to build a steam riding gallery.”²⁶ He promptly added carousels to the production of the Armitage Herschell Company. He completed his third carousel in 1884, and six years later sold sixty machines in a single year.²⁷ Herschell’s carousel-building business went through several corporate iterations and specialized in small portable carousels that traveled to county fairs and carnivals in rural areas. Herschell went on to become the largest carousel-producer in the United States, his company’s creations traveling in great numbers to county fairs and carnivals in rural areas.²⁸ Seeing Herschell’s early success, neighboring manufacturers converted to carousel-building, and new carousel factories opened. Soon North Tonawanda, with five manufacturers, would become the carousel capital of the United States. The success of the Herschell-Spillman Carousel Company and its neighboring producers made the names of Tonawanda and North Tonawanda, New York synonymous with carousel development and technology.²⁹

²³ Dale Samuelson and Wendy Yegoiants, *The American Amusement Park* (St. Paul, MN: MBI Publishing Co., 2001), 79-80.

²⁴ Fried, *A Pictorial History of the Carousel*, 52–54. Dinger, Manns, and Smith, *Art of the Carousel*, 12.

²⁵ Fried, *A Pictorial History of the Carousel*, 62; Dinger, Manns, and Smith, *Art of the Carousel*, 12.

²⁶ Dinger, Manns, and Smith, *Art of the Carousel*, 14.

²⁷ Dinger, Manns, and Smith, *Art of the Carousel*, 14; Fried, *A Pictorial History of the Carousel*, 70-71.

²⁸ Dinger, Manns, and Smith, *Art of the Carousel*, 14; Mary Jo Martin and Claire L. Ross, “Allan Herschell Carousel Factory NRHP Nomination Form,” North Tonawanda, Niagara County, New York, #85000856, published April 18, 1985.

²⁹ Fried, *A Pictorial History of the Carousel*, 70–81; Martin and Ross, “Allan Herschell Carousel Factory NRHP Nomination Form.”

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These factories and their carvers often developed distinct styles. Looff was known for his “well-proportioned animals of unprecedented naturalism and elegance.”³⁰ Carousel horses from Polish immigrant (and horseman) Marcus Illions’ factory were known for “flamboyant carvings and imaginative creations of [fancy floral] scroll work,” as well as their “great action and sensitivity.”³¹ Illions, like Austrian immigrant John Zalari, distinguished himself for his talented portrayal of the horses and other carousel animals in motion. Other carvers with identifiable, distinctive carving styles included Salvatore Cernigliario, an Italian, and Charles Carnel, from Russia, who became well known in the industry for his “lavish use of color and design.”³²

Native-born entrepreneurs also influenced the carousel industry. In 1891, William Norman and Spalding Evans, added carousel-building to their manufacturing company—which produced canal-related implements like dredges, steam shovels, steam derricks, boat machinery etc.—located in Lockport, NY near Tonawanda.³³ Around the same time C. W. Parker began building carousels in Abilene, Kansas, and for the first time American carousels were being manufactured outside of the Northeast.³⁴ Parker, who would become one of the most prominent native-born manufacturers in the carousel industry, developed the modern jumping horse motion, in which the animals move up and down rather than rocking.³⁵ The C.W. Parker Company preferred carvers whose animated styles reflected those of Bohemian and Czechoslovakian artisans, but the company’s carousels also reflected its Midwestern roots, with horses that often featured rifles, sunflowers, and ears of corn.³⁶

As American carousel manufacturing evolved, three main distinctive styles emerged, the Coney Island style, the Philadelphia style and the Country Fair style. According to historian Anne Dion Hinds, the Coney Island Style was striking and exuberant, with a “joyful flamboyance,” while the Philadelphia Style was defined by a restrained and “dignified realism.” Meanwhile, “the Country Fair Style of Allan Herschell and C.W. Parker” reflected the advent of carousels that were portable: their style was one of “simple practicality.”³⁷ The first American carousels

³⁰ Weedon and Ward, *Fairground Art*, 73.

³¹ Fried, *A Pictorial History of the Carousel*, 126–28; Weedon and Ward, *Fairground Art*, 78.

³² Gulliford, “The American Carousel as an Immigrant Icon,” 7, 11-12.

³³ Fried, *A Pictorial History of the Carousel*, 78–80.

³⁴ *Ibid.*, 84.

³⁵ Gulliford, “The American Carousel as an Immigrant Icon,” 7, 11–12; Fried, *A Pictorial History of the Carousel.*, 54–58, 62–63, 70–75, 89, 128, 178; Weedon and Ward, *Fairground Art*, 104–105; Bob Goldsack, *C.W. Parker: The Carnival King* (Nashua, NH: Midway Museum Publications, 1988), 4.

³⁶ Gulliford, “The American Carousel as an Immigrant Icon,” 11; Dinger, Manns, and Smith, *Art of the Carousel*, 14.

³⁷ Hinds, *Grab the Brass Ring*, 10–11; Gulliford, “The American Carousel as an Immigrant Icon,” 3.

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were erected in urban areas, and were large, “elaborately decorated,” and placed in a permanent location. Set along ocean-fronts or in city parks, they attracted residents and tourists and became major components in the development of amusement parks. As carousels proliferated, rural residents depended on traveling carnivals to bring carousels to them. To serve this diffuse market, manufacturers developed smaller, portable carousels which could be easily disassembled, transported, and reassembled.³⁸

By the 1920s, the carousel industry had begun to decline. As the first generation of skilled carvers retired or died, much of their skill and artistry went with them. At the same time, new technologies created more economical and more efficient means of mass-producing carousels. Invented in 1903, the Lochman carving machine allowed one man to use a pantographic cutting apparatus to produce rough forms for four animal bodies and heads at once.³⁹ As skilled carvers became ever-rarer, the industry embraced machine carving. In 1913, it was used in North Tonawanda for the first time—mechanization had penetrated the heart of carousel carving.⁴⁰

The gradual demise of hand-carving coincided with other technological and economic developments that combined to end the era of wood carousels altogether. This transition was completed by about 1930, when cast-aluminum animals largely replaced wooden animals. The physical changes in the carousel reflected economic as well as technological developments. With the onset of the Great Depression, amusement park attendance began to drop from its 1920s peak, a phenomena driven not only by declining disposable incomes but also by the spread of things like motion pictures and automobiles, which reduced reliance on streetcars and the parks that punctuated their lines.⁴¹ During World War II, carousel factories, like other industrial operations, were converted to war material production. In the post-war period, tight finances discouraged “construction of such expensive ‘toys’ as carousels,” and the industry declined further.⁴² Eventually, the spread of television in conjunction with rising incomes, which allowed families to travel more, reduced the attraction of carnivals. Only a few companies—like those of Allan Herschell and C.W. Parker—remained in business. They survived by curtailing their output and embracing modern methods. The Parker Company built aluminum horses until about 1955, and the Herschell Company constructed horses out of a combination of wood and metal, though they were bought by the Chance Company in 1970 and eventually converted to fiberglass for the carousel animals.⁴³

³⁸ Hinds, *Grab the Brass Ring*, 11, 17, 30.

³⁹ Valerie Dorge and F. Carey Howlett, *Painted Wood: A History and Conservation* (Los Angeles: The Getty Conservation Institute, 1998), 387.

⁴⁰ Fried, *A Pictorial History of the Carousel*, 119, 133; Hinds, *Grab the Brass Ring*, 46.

⁴¹ Hinds, *Grab the Brass Ring*, 47; Dinger, Manns, and Smith, *Art of the Carousel*, 19.

⁴² Hinds, *Grab the Brass Ring*, 48.

⁴³ Hinds, *Grab the Brass Ring*, 48–50; Fried, *A Pictorial History of the Carousel*, 87.

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Herschell-Spillman Company

Allan Herschell was among the European immigrants who became a major force in the American carousel industry. As a young man in 1870, Herschell emigrated from Scotland with his family. The Herschells settled in Buffalo, New York, and Allan worked in Canada in the steel and iron casting industry before arriving in the lumber port of North Tonawanda in 1872. There, at the western terminus of the Erie Canal, Allan joined with his brother George and with James Armitage, a machine-shop foreman, to form the Tonawanda Engine and Machine Company, which built steam engines and boilers. In 1876, the partners renamed their successful business the Armitage-Herschell Company. Allan became interested in carousels in 1882, when he encountered a traveling carousel on a recuperative vacation to New York City. He returned to North Tonawanda and designed a merry-go-round device that used horses mounted to a platform that rotated on a wheel track and had supports designed to rock the horses in a galloping motion. Decoration and mirrors could be added depending on the financial resources of the customer and on how stationary the carousel was meant to be. Herschell's steam-powered carousel became known as the Tonawanda Machine and subsequently "became one of the most widely produced types of carousels in the country" making Herschell an industry leader.⁴⁴

The rise of the Tonawanda Machine was rapid. Herschell toured western New York with his first device before selling it, and in 1884, he built and sold a second. His third, by then known as a "Steam Riding Gallery," he sailed down the Mississippi aboard a riverboat on a promotional tour, and is said to have received a dozen orders by the time he hit New Orleans. The success of his Tonawanda Machine convinced his brother George and their partner James Armitage of the potential of the carousel industry. The Armitage-Herschell Company turned its energies to carousel production, and in 1890, sold sixty machines. The following year, they sold one hundred. Their "roundabout" system was patented December 25, 1894 by James Armitage, Allan Herschell, and George C. Herschell (see Figure 1).⁴⁵ Armitage-Herschell soon marketed carousels throughout the world. Its success coincided with the emergence of North Tonawanda, with its access to "an endless supply of wood and skilled woodcarvers drawn from the large local German immigrant community," as the center of the country's booming carousel industry.⁴⁶

⁴⁴ Martin and Ross, "Allan Herschell Carousel Factory NRHP Nomination Form."

⁴⁵ U.S. Patent Office, "Roundabout," J. Armitage, A. and G.C. Herschell, No. 531,403.

⁴⁶ Martin and Ross, "Allan Herschell Carousel Factory NRHP Nomination Form."

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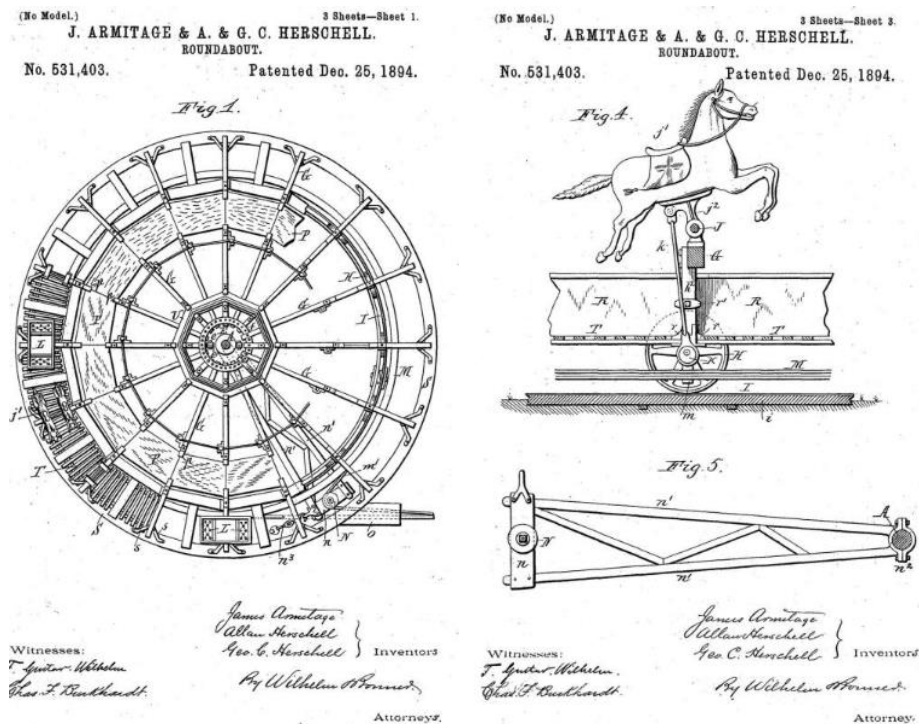


Figure 1: U.S. Patent Office, “Roundabout,” J. Armitage, A. and G.C. Herschell, No. 531,403.

In 1899, the Armitage-Herschell Company folded, following the national financial panic of 1893. In 1901, Herschell was able to form a new company with the investment of his brother-in-law, Edward Spillman. The company redesigned their Steam Riding Gallery and christened it with a name to testify to its modernity, calling it a Twentieth Century Carousel. A particular improvement was the way that horses were attached to the rockers to allow a quicker set-up and take-down.⁴⁷ Herschell-Spillman carousels became

known for their mechanical excellence, their high quality craftsmanship and design, and their detailed ornament and appearance. The company’s ‘two-a-breast’ model was the most advanced carousel produced at the time due, in part, to its ability to use either steam, gasoline or electrical power. The ‘two-a-breast’ model was also one of the cheapest and most portable carousels, which heightened its popularity.⁴⁸

The carousels were advertised as customizable for \$250 to \$20,000 with up to four chariots and pairs of horses hand-carved of poplar with glass eyes.⁴⁹ They were designed to be used under “8 oz. army duck” canvas tents (although plans for permanent structures were available), and

⁴⁷ Herschell-Spillman Co. [catalog], 10.

⁴⁸ Martin and Ross, “Allan Herschell Carousel Factory NRHP Nomination Form.”

⁴⁹ Herschell-Spillman Co. [catalog], 3-8.

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folding chairs could be set up on the upper platform to allow more riders.⁵⁰ The cast iron and steel 2-cylinder steam engine and boiler were sold mounted to axles on iron wheels (see Figure 4).⁵¹



Figure 2: Herschell-Spillman Co. [catalog], c.1904, Winterthur Museum Libraries, Internet Archive, <https://archive.org/details/catalogue00hers>, 25.

⁵⁰ Herschell-Spillman Co. [catalog], 4-5, 11, 16.

⁵¹ Herschell-Spillman Co. [catalog], 18.

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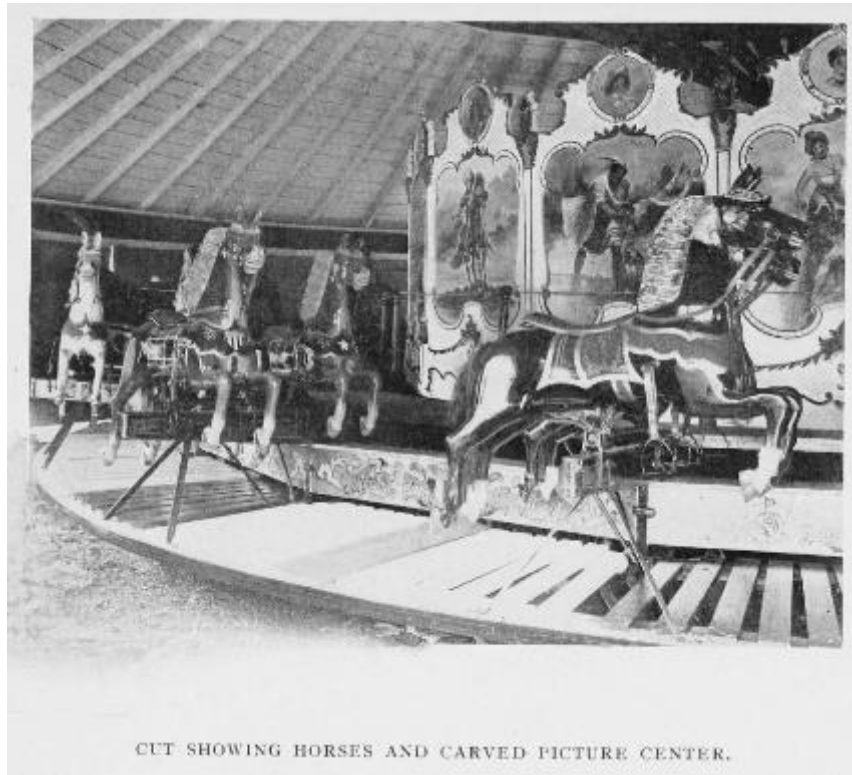


Figure 3: Herschell-Spillman Co. [catalog], 15.

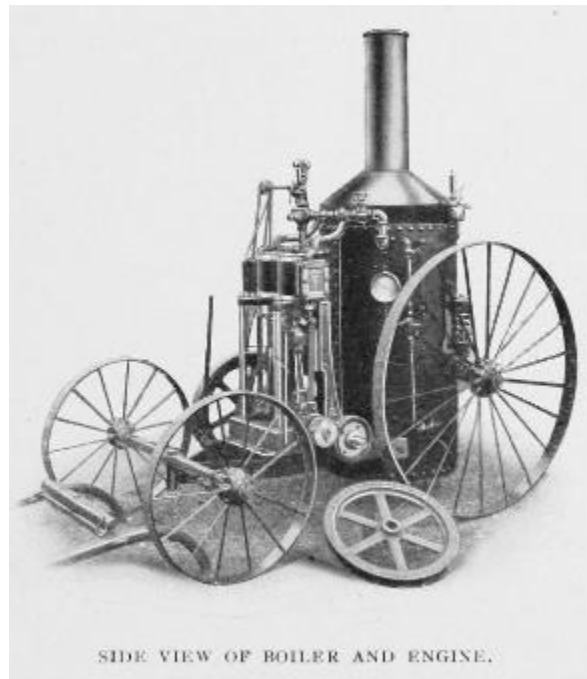


Figure 4: Herschell-Spillman Co. [catalog], 19.

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In 1911, Allan Herschell, suffering from ill health, took a hiatus from carousel manufacturing. Until 1913, the company's wood horses (and, after 1904, sometimes other animals) were entirely hand-carved, but thereafter the factory used the pantograph duplicating machine to rough out the basic body shape, legs and tails were mass-produced and attached, while craftsmen still carved the heads, saddles, decorative details, and carriages. The company continued to produce wood carousels throughout this period.⁵²

The Herschell-Spillman Company continued producing carousels until 1920, when it became Spillman Engineering. Herschell formed his own fourth, and final, company in 1915. The Allen Herschell Company established itself in the factory buildings previously used by the Tonawanda Box and Lumber Company, and began building carousels. Early production was limited by temporary conversion to wartime production of airplane engines. From 1917 to 1919, the company completed just three carousels. But after the war's end and the rededication of its facilities to carousel building, the company produced hundreds of portable carousels. Herschell retired in 1923 and died in 1927. Plant Superintendent John Wendler ran the company for the next several decades, producing all-wood carousels into the mid-1930s when it began incorporating aluminum parts into its animals. In 1943, the Allan Herschell Company acquired Spillman Engineering, and by the 1950s it built exclusively aluminum horses. In 1955, after being purchased by the Weisner-Rapp Company, the Allan Herschell Company moved to Buffalo, New York. After changing hands again in 1970, the new owners continued to build cast-aluminum carousels, but they changed the name of the business to Chance Manufacturing Company.⁵³ In their different iterations, Allan Herschell's companies were at the "forefront of American carousel manufacturing from 1883 to 1955."⁵⁴

Art B. Thomas Carousel

As the stamps on the metal rockers beneath its horses attest, the Art B. Thomas Carousel was constructed by the Herschell-Spillman Company, likely between 1901 and 1920. Carousels such as the Art Thomas carousel were portable devices. They were transported by an amusement company, along with their other rides and games, from community to community. They served local entertainment venues such as county fairs and traveling carnivals. Like other portable carousels, this model likely traveled a lot in its lifetime. Although research in North Dakota archives has produced no corroborating evidence, it was reportedly originally purchased

⁵² Martin and Ross, "Allan Herschell Carousel Factory NRHP Nomination Form"; Kenyon, Kenyon, and LaFrank, "Twentieth Century Steam Riding Gallery No. 409 (a.k.a. Schenevus Carousel) NRHP Nomination."

⁵³ Martin and Ross, "Allan Herschell Carousel Factory NRHP Nomination Form."

⁵⁴ Martin and Ross, "Allan Herschell Carousel Factory NRHP Nomination Form"; Kenyon, Kenyon, and LaFrank, "Twentieth Century Steam Riding Gallery No. 409 (a.k.a. Schenevus Carousel) NRHP Nomination."

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sometime after 1903 by a Catholic church in Fargo, North Dakota as a means for fundraising at local picnics and bazaars. Sometime around 1916, the church sold the Herschell-Spillman Steam Riding Gallery, or Twentieth Century Carousel.⁵⁵

According to history compiled by its current owners at Prairie Village, Bernard Thomas reported that his uncle Art found the Herschell-Spillman carousel in a farm building near Oakes, North Dakota in 1950. Art bought it, renovated it, and put it back into service as a merry-go-round in an early 1960s Black Hills amusement park called the “Gay Nineties.” This association may explain the enduring rumor that the Art Thomas carousel dates to the 1890s despite the fact that it was actually built in the early twentieth-century.⁵⁶

When Art B. Thomas purchased the Herschell-Spillman carousel, he was well-established in the carnival business. Born Arthur Thoms, he was the son of German and Dutch immigrants Herman and Grace Thoms, who came to the United States with the great waves of immigrants in the late-nineteenth century, eventually settling in Turner County, South Dakota.⁵⁷ Art changed his last name to Thomas in the late 1920s while he was developing his southeastern South Dakota carnival business, which he named the Art. B. Thomas Shows. The early Art B. Thomas traveling carnival included a Ferris wheel and a carousel manufactured by the C. W. Parker Amusement Company of Leavenworth, Kansas. Throughout the 1930s, Art and his wife Ann toured all summer with their carnival, which they gradually expanded. In the winter, Art and Ann and their carnival rides stayed in Lennox, South Dakota. Art’s brother Vern and his family eventually joined them, and together they built a family business providing entertainment to families in urban and rural areas throughout the region. By the 1940s, Art B. Thomas shows offered a wide variety of adult and children’s rides, games and other entertainments. Art himself

⁵⁵ Bernard Thomas to Pam Lutter, June 11, 1990; Susan R. Janssen to South Dakota Historical Preservation Society, June 10, 1997. Research in relevant North Dakota archives has produced no evidence of the carousel being owned or operated by any organization in North Dakota in its early years. See Tamara Splonskowski to Delia Lee Hagen, “Former Fargo Diocese Carousel/merry-Go-Round,” October 1, 2015; Tamara Splonskowski to Delia Lee Hagen, “Former Fargo Diocese Carousel/merry-Go-Round,” October 1, 2015; Tamara Splonskowski to Delia Lee Hagen, “Former Fargo Diocese Carousel/merry-Go-Round,” September 23, 2015; Trista Raezer-Stursa to Delia Lee Hagen, “Fargo-Area Early 20th Century Carousel,” October 2, 2015; Trista Raezer-Stursa to Delia Lee Hagen, “Fargo-Area Early 20th Century Carousel,” October 1, 2015; Jim A. Davis to Delia Lee Hagen, “Fargo Area Early 20th Century Carousel,” October 8, 2015; Info-Historical Society Archives to Delia Lee Hagen, “Fargo Area Early 20th Century Carousel,” n.d.

⁵⁶ Pam and Bill Lutter, comps., “Notes on Carousel History,” South Dakota Historic Preservation Office records.

⁵⁷ U.S. Bureau of the Census. *Fifteenth Census of the United States, 1930*. Washington, D.C.: National Archives and Records Administration, 1930), Hurley, Turner County, E.D. #63-12, sheet 5B.

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retired in the late 1940s, and in 1951, his nephew Bernard Thomas took over the family carnival business. Although carnivals became less popular in the second half of the twentieth century, but the Thomas family carnival persevered. In 1986, Bernard Thomas sold the business to his sons-in-law. The family continues to provide carnival rides, games, and food concessions in ten states.⁵⁸

Despite his ostensible retirement by 1950, Art remained somewhat active in the amusement business. During this time he may have confined his activities to operating his Herschell-Spillman Carousel, for he still had the machine in 1966, when he agreed to bring it to the newly-established Prairie Village's Threshing Bee, held in August of that year. It was set up beneath an open, polygonal canvas tent and proved a popular attraction.⁵⁹ This would be one of the carousel's last moves, for Thomas offered Prairie Village the option of buying his rare, all wood track carousel for \$8,000.⁶⁰ Prairie Village took him up on his offer, and after Thomas fulfilled a prior commitment to operate the carousel at the South Dakota State Fair in Huron, he returned it to Prairie Village. He turned down higher offers from venues in California and Oregon in order to find the carousel a place in South Dakota.⁶¹

Prairie Village

The carousel continues to be one of the prime attractions at Prairie Village, a roadside collection of old buildings and artifacts meant to provide a sense of a small town Main Street at the end of the nineteenth century and to demonstrate rural life and agricultural technology from that era.⁶² Located two miles west of Madison, South Dakota, the museum village consists of some forty buildings moved to the site, as well as many agricultural machines and antiques. The impetus for the creation of Prairie Village was a 1961 "threshing bee" held on a farm north of Madison. The successful event drew about 1600 people and was repeated in ensuing years. In 1965, about ten thousand people attended. In 1966, the interest in threshing and historic rural life more generally led to the establishment of the non-profit Prairie Historical Club. The group acquired property near Madison and established Prairie Village that same year, moving a church, a one-room country school, store, depot, country bank, various farm and ranch homes, jail, and claim shanty, as well as the Herschell-Spillman carousel, onto the site.

From these beginnings, Prairie Village has grown steadily. In 2016, it consisted of a 120-acre site holding forty buildings and structures that have been salvaged and relocated to the property.

⁵⁸ "Thomas Carnival -- Our History," accessed May 30, 2016, <http://www.thomascarnival.com/>.

⁵⁹ *Madison Daily Leader* (SD), August 24-29, 1966.

⁶⁰ *Madison Daily Leader* (SD), September 9, 1966.

⁶¹ *Ibid.*

⁶² "A Brief History of the Art B. Thomas Carousel," South Dakota State Historic Preservation Office records.

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Household antiques fill the buildings and historic agricultural machinery occupies the grounds around them. Two miles of railroad track encircles the property, and antique rail cars provide rides for visitors at specified times during the season. The Chapel Car Emmanuel there, a railcar used for rural missionary work, was listed in the National Register of Historic Places in September 1976. Prairie Village is open from Mother's Day until Labor Day and offers nearly three hundred campsites to visitors. Annual events include Railroad Days in July and the Steam-Threshing Jamboree in August.

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Art B. Thomas Carousel

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Art B. Thomas Carousel
Name of Property

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: SDSHS Archives

Historic Resources Survey Number (if assigned): LK00000262

10. Geographical Data

Acree of Property Less than one acre

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|----------------------|------------------------|
| 1. Zone: 14 | Easting: 646890.4512 | Northing: 4874269.8231 |
| 2. Zone: 14 | Easting: 646917.9717 | Northing: 4874270.5420 |
| 3. Zone: 14 | Easting: 646919.2479 | Northing: 4874242.1648 |
| 4. Zone: 14 | Easting: 646891.2639 | Northing: 4874242.9362 |

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Verbal Boundary Description (Describe the boundaries of the property.)

A relatively small rectangular portion of the 120-acre Prairie Village property. The rectangle, around the UTM above, surrounds the carousel and extends south and east far enough to encompass the associated ticket booth and steam engine, respectively (see attached site map).

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the entire carousel, and associated contributing resources. It excludes the remaining Prairie Village property because the carousel was placed on the property after its period of significance.

11. Form Prepared By

name/title: Suzanne Julin, Ph.D.
organization: WGM Group, Inc.
street & number: 1111 East Broadway
city or town: Missoula state: Montana zip code: 59801
e-mail:
telephone: (406) 728-4611
date: May 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Art B. Thomas Carousel

City or Vicinity: Madison

County: Lake County

State: South Dakota

Photographer: Delia Hagen

Date Photographed: September 2015

SD_Lake County_Art B. Thomas Carousel_0001: Exterior view to Northeast.

SD_Lake County_Art B. Thomas Carousel_0002: Exterior view to Northwest.

SD_Lake County_Art B. Thomas Carousel_0003: Exterior view to West.

SD_Lake County_Art B. Thomas Carousel_0004: Carousel exterior with drive mechanism, view to West.

SD_Lake County_Art B. Thomas Carousel_0005: Carousel and pavilion interior detail, view to North.

SD_Lake County_Art B. Thomas Carousel_0006: Carousel and pavilion interior detail, view to North.

SD_Lake County_Art B. Thomas Carousel_0007: Carousel detail (platform).

SD_Lake County_Art B. Thomas Carousel_0008: Carousel horses detail.

SD_Lake County_Art B. Thomas Carousel_0009: Carousel horses detail.

SD_Lake County_Art B. Thomas Carousel_00010: Carousel horses detail.

SD_Lake County_Art B. Thomas Carousel_00011: Carousel horses detail (head).

SD_Lake County_Art B. Thomas Carousel_00012: Chariot detail.

SD_Lake County_Art B. Thomas Carousel_00013: Chariot detail.

SD_Lake County_Art B. Thomas Carousel_00014: Track wheel detail from interior.

SD_Lake County_Art B. Thomas Carousel_00015: Horses detail (support structure).

SD_Lake County_Art B. Thomas Carousel_00016: Horses detail (support structure).

SD_Lake County_Art B. Thomas Carousel_00017: Carousel track/wheel detail.

SD_Lake County_Art B. Thomas Carousel_00018: Carousel track detail.

SD_Lake County_Art B. Thomas Carousel_00019: Organ from exterior side.

SD_Lake County_Art B. Thomas Carousel_00020: Organ from interior side.

SD_Lake County_Art B. Thomas Carousel_00021: Organ interior.

SD_Lake County_Art B. Thomas Carousel_00022: Steam engine, view to East.

SD_Lake County_Art B. Thomas Carousel_00023: Steam engine, view to North/Northwest.

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SD_Lake County_Art B. Thomas Carousel_00024: Steam engine, number plate (on east side of engine).

SD_Lake County_Art B. Thomas Carousel_00025: Ticket booth, view to Northwest.

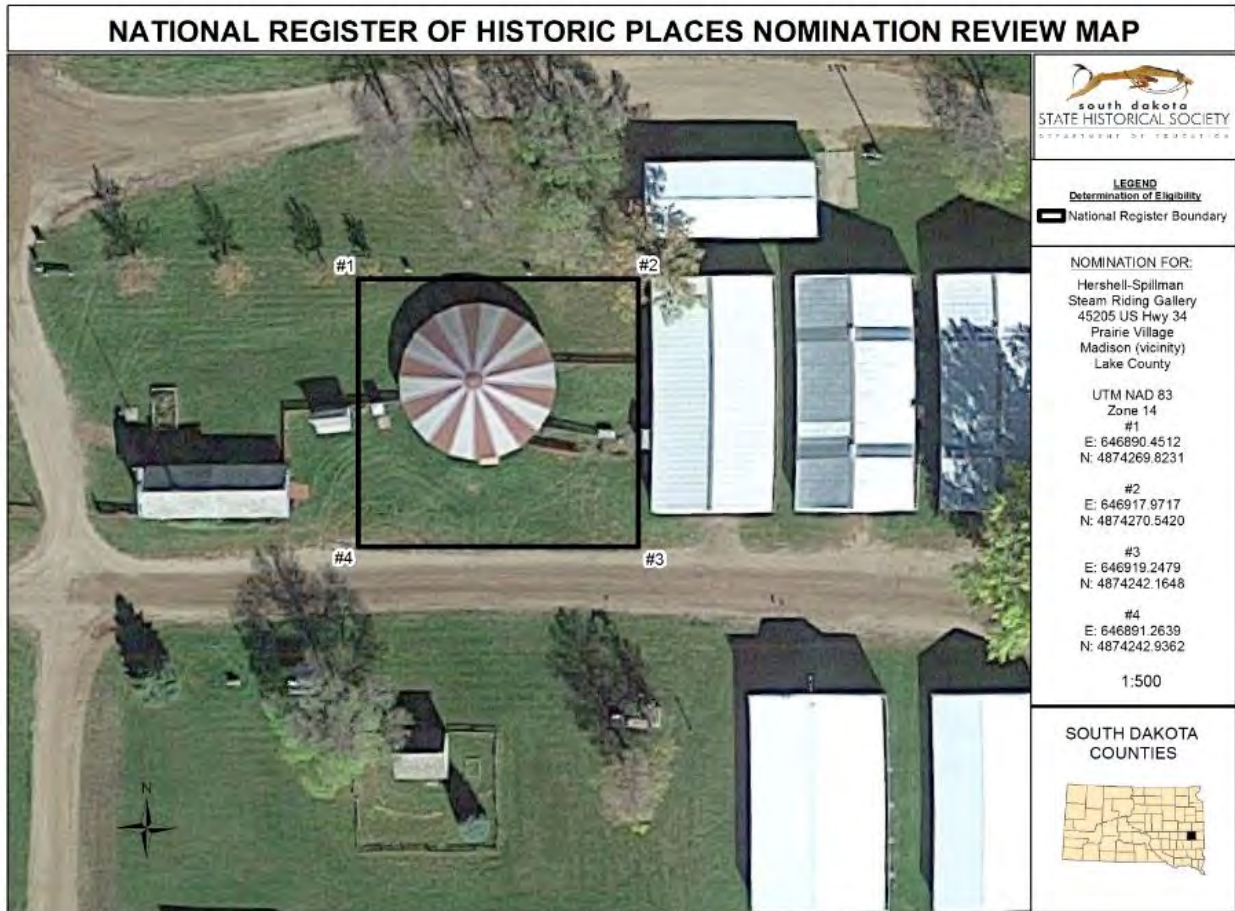
SD_Lake County_Art B. Thomas Carousel_00026: Ticket booth, view to Southeast.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

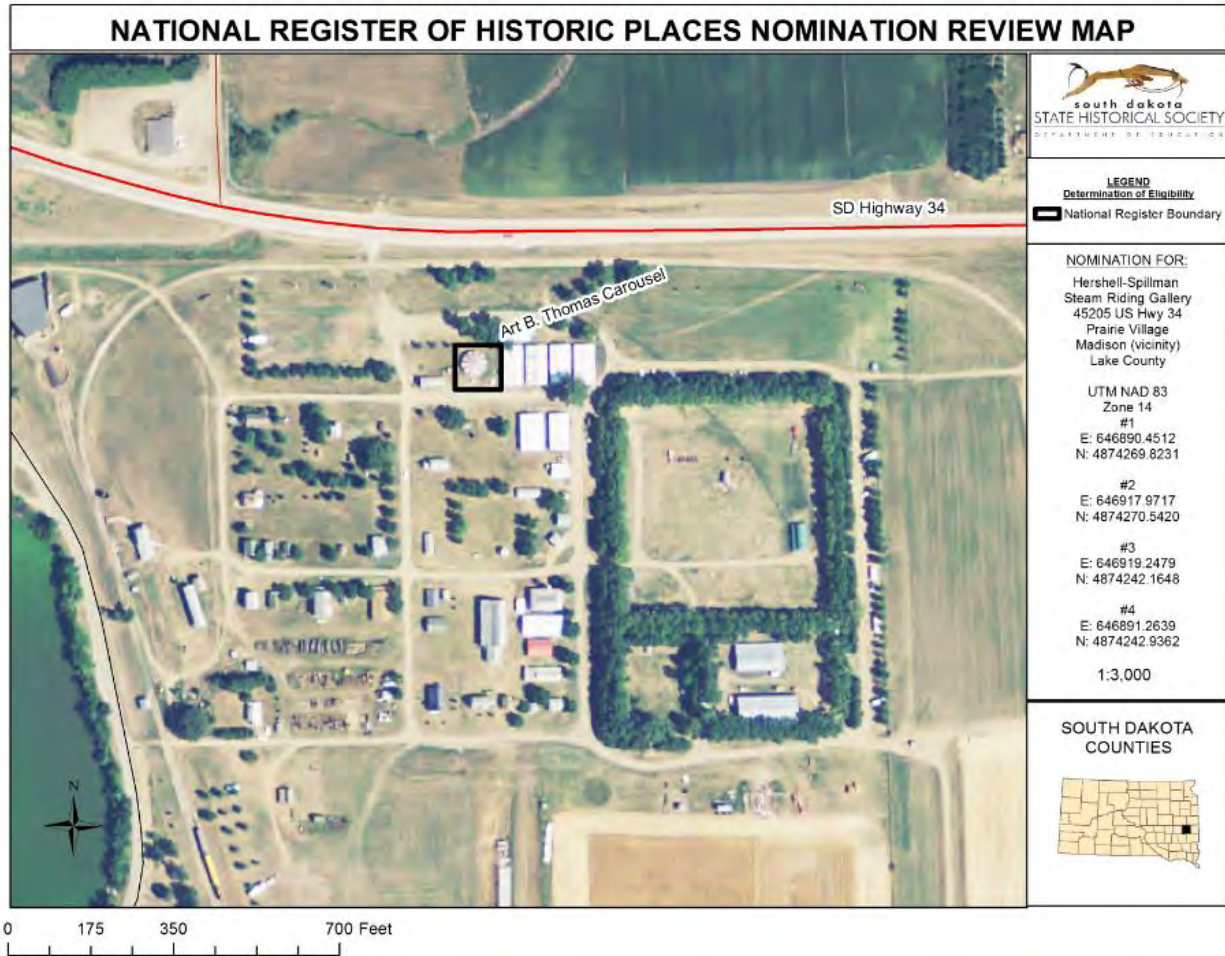
Art B. Thomas Carousel
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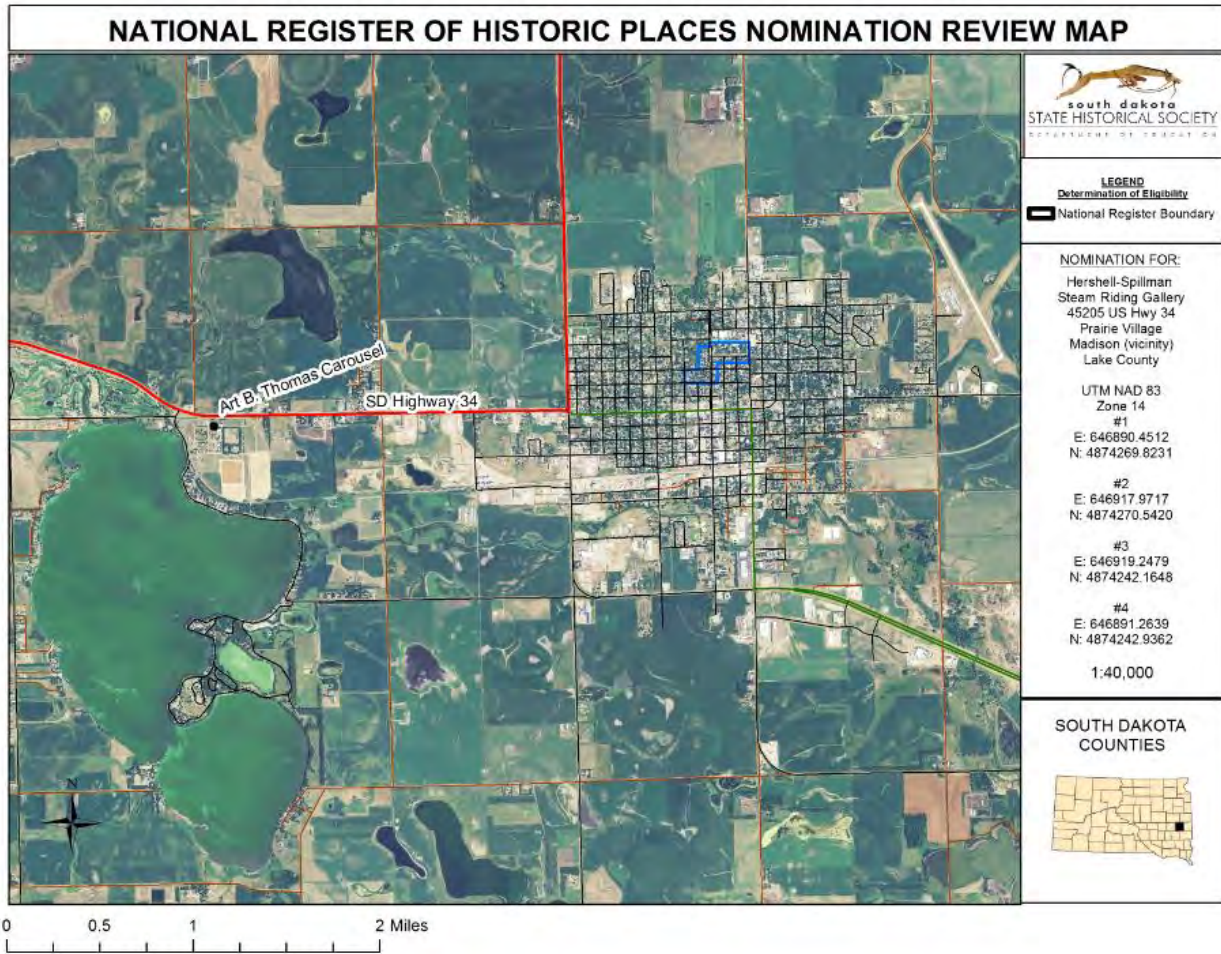
Art B. Thomas Carousel
 Name of Property

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Art B. Thomas Carousel
 Name of Property

Lake County, SD
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ART B THOMAS
Present
ONE OF THE OLDEST
STEAM OPERATED
MERRY GO ROUNDS
BUILT AROUND 1893 BY
HERSCHELL SPILLMAN
HAND CARVED HORSES
LAST OPERATED IN 1917
OWNED BY THE FATHER
OF ART B THOMAS
*Restored by
Floyd Carlisle*



ART B THOMAS
Presents
**ONE OF THE OLDEST
STEAM OPERATED
MERRY GO ROUNDS**
BUILT AROUND 1895 BY
HERSCHELL SPILLMAN
HAND CARVED HORSES
LAST OPERATED IN
OWNED BY THE FATHER
OF ART B THOMAS
*RESTORED BY
Floyd Carlisle*

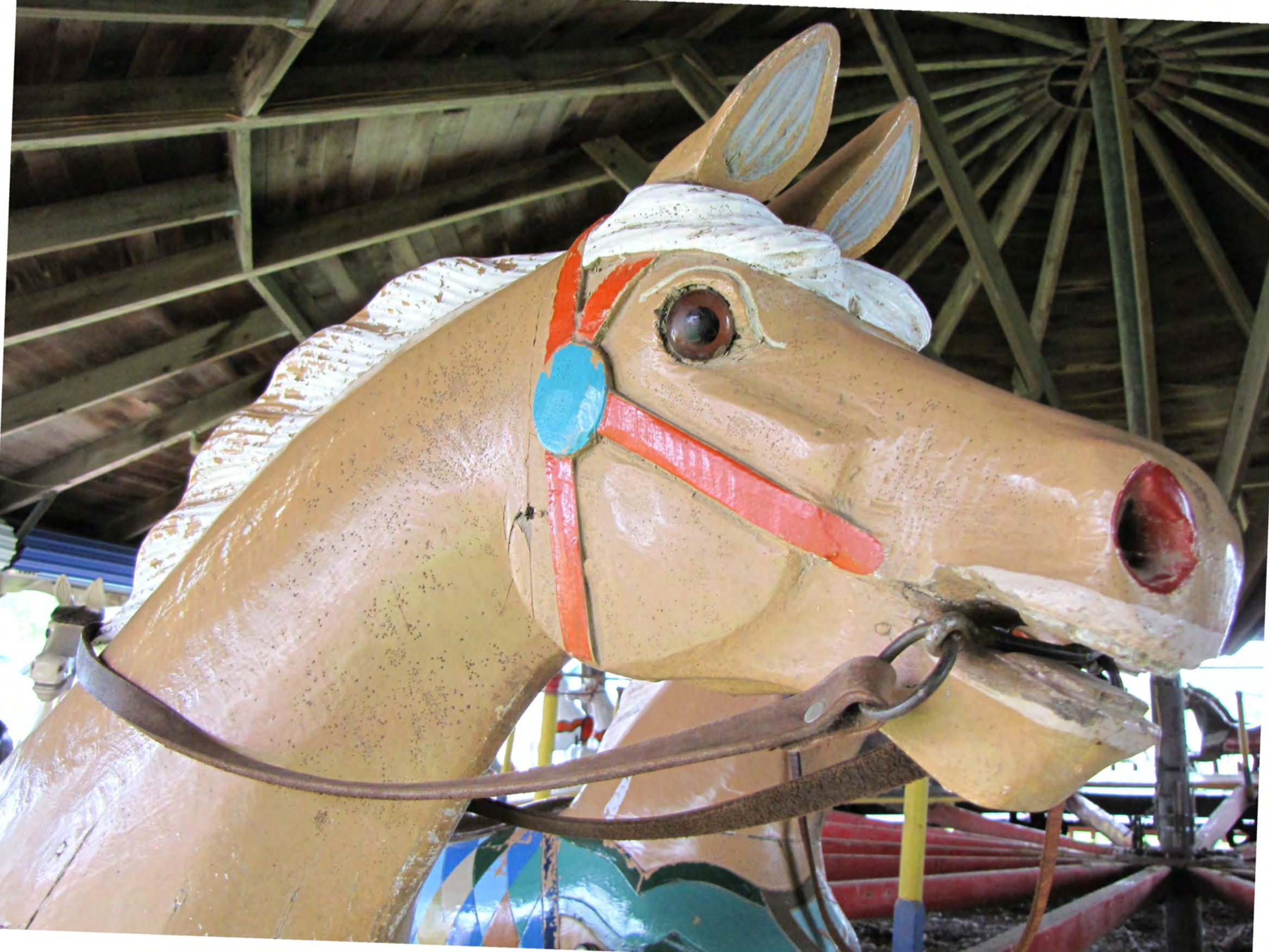
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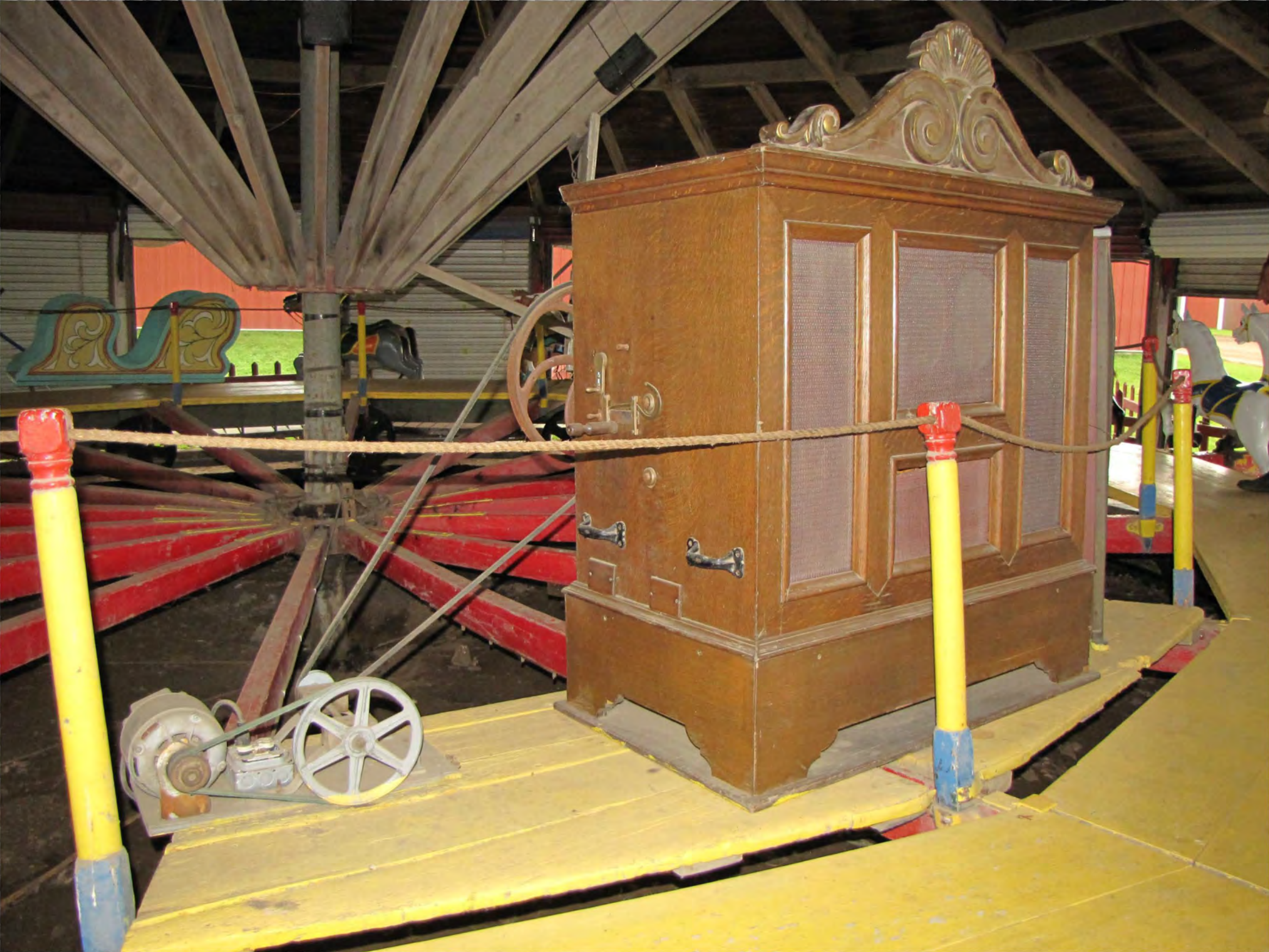






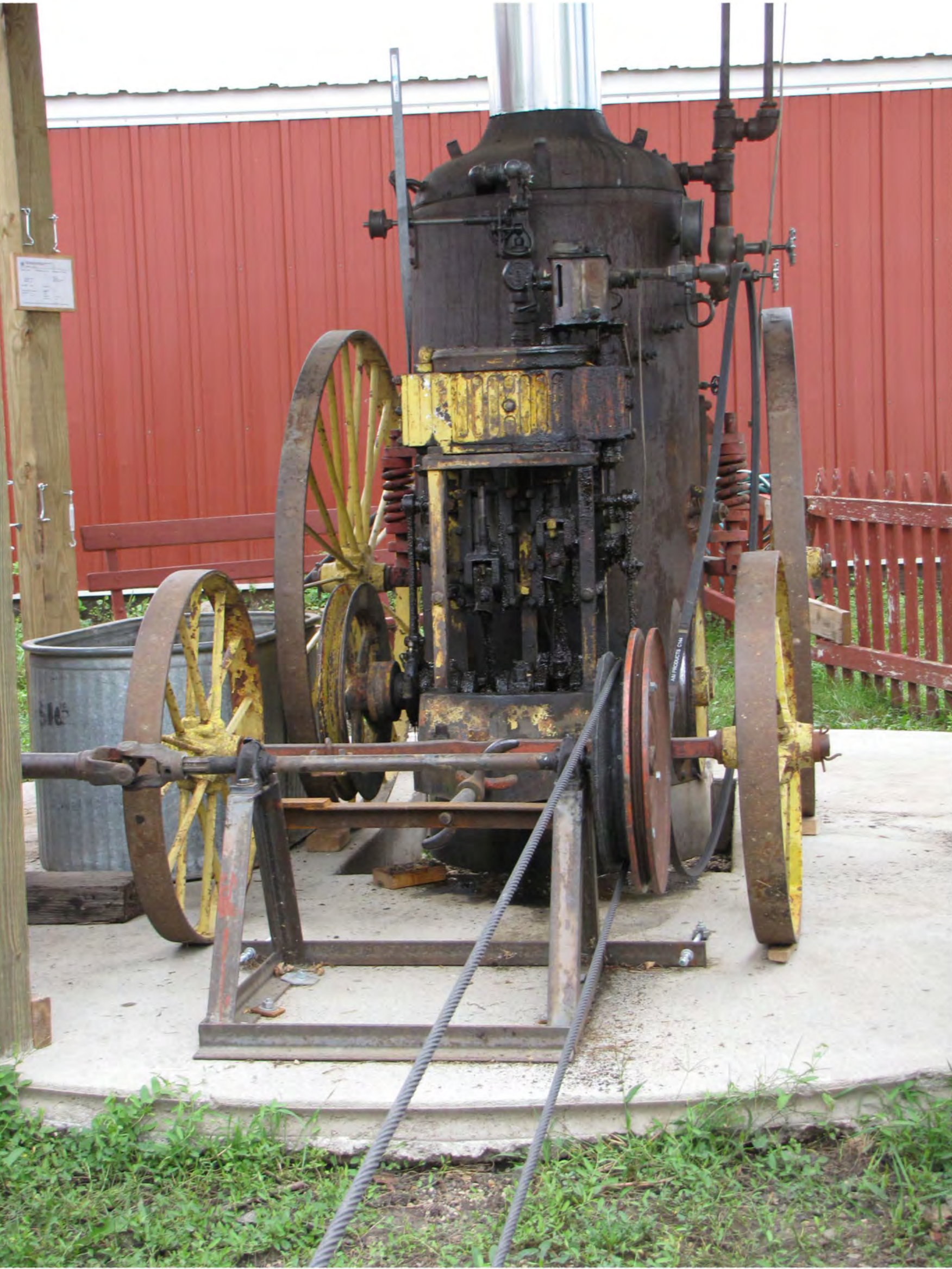












Small informational sign on a wooden post.

ALL PRODUCTS CAN



MANUFACTURED BY

Herschell - Spillman Co

NORTH TONAWANDA,

N.Y.

NO. 1022

U.S.A.



GAY NINETIES
CAROUSEL





National Register of Historic Places

Note to the record

Additional Documentation: 2017

AD16006825



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Art B. Thomas Carousel

Other names/site number: Herschell-Spillman Steam Riding Gallery

Name of related multiple property listing:

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

2. Location

Street & number: 45205 SD Hwy 34 / US Hwy 81

City or town: Madison State: South Dakota County: Lake County

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national X statewide ___ local

Applicable National Register Criteria:

X A ___ B X C ___ D

<u>Gary D. Vogt</u>	<u>01-03-2017</u>
Signature of certifying official/Title:	Date
<u>SD SHPO</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

Art B. Thomas Carousel
Name of Property

Lake County, SD
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain): **Additional Documentation Approved**


Signature of the Keeper

2/23/17
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet

Herschell-Spillman Steam Riding Gallery

Name of Property

Lake County, South Dakota

County and State

Name of multiple listing (if applicable)

Section number 8 Page 1**CHANGE IN ADDRESS**

This amendment corrects the recorded address of the Herschell-Spillman Steam Riding Gallery at Prairie Village near Madison, Lake County, South Dakota that was submitted on the printed signature pages of the original nomination. The address was recorded in the National Register of Historic Places as "45205 US 83." This should be corrected to "~~45202~~ SD Hwy 34 / US Hwy 81"

45205

National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: _____ Date of Pending List: _____ Date of 16th Day: 12/6/2016 Date of 45th Day: 12/6/2016 Date of Weekly List: 12/15/2016

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 12/6/2016 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall _____ Discipline Historian _____

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



south dakota
STATE HISTORICAL SOCIETY

DEPARTMENT OF EDUCATION



13 October 2016

Keeper of the National Register
National Register of Historic Places
National Parks Service
1201 Eye St NW
8th Floor (MS 2280)
Washington DC 20005

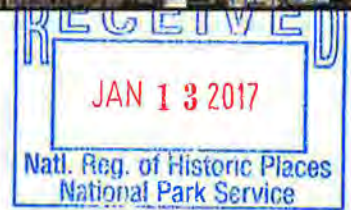
Dear Keeper of the National Register:

Enclosed are seven National Register of Historic Places nominations: *Farmers and Citizens State Bank, Belle Fourche Band Shell, Sturgis Water Works Company Supply Works Site, Rapid City Masonic Temple, Canton Carnegie Library, Prairie Village Carousel, and Lemmon Petrified Park (Amendment).*

If you have any questions regarding any of these submittals, please feel free to contact me at 605-773-3103 or at chrisb.nelson@state.sd.us.

Sincerely,

Chris B. Nelson
Historic Preservation Specialist



January 11, 2017

Keeper of the National Register
National Register of Historic Places
National Park Service
1201 "I" (Eye) Street NW
8th Floor (MS 2280)
Washington DC 20005

To Whom It May Concern:

The enclosed disks contain the true and correct copies of the following new nominations to the National Register of Historic Places:

- Arlington Masonic Temple, Arlington, Kingsbury County, South Dakota
- Dell Rapids Warming House, Dell Rapids, Minnehaha County, South Dakota

and two updated nominations:

- Bon Homme County Courthouse, Tyndall, Bon Homme County, South Dakota, NRIS #84000581 (additional documentation)
- Herschell-Spillman Steam Riding Gallery (Art B. Thomas Carousel), Prairie Village, Madison, Lake County, South Dakota, NRIS #16000825 (amended address)

If you have any questions regarding this submittal, please feel free to contact Jennifer Brosz at 605-773-2906 or jennifer.brosz@state.sd.us (Arlington), or Liz Almlie at 605-773-6056 or liz.almlie@state.sd.us (Dell Rapids, Tyndall, and Madison).

Sincerely,

Liz Almlie
Historic Preservation Specialist



Reed, Roger <roger_reed@nps.gov>

Herschell-Spillman

3 messages

Reed, Roger <roger_reed@nps.gov>
To: Liz Almlie <liz.almlie@state.sd.us>

Thu, Feb 1, 2018 at 3:52 PM

Liz,

I think poltergeists have been active in the address information. Our archivist noted the changes and typos and I thought it would be easier to send you all the documents to answer the correct address.

Thanks

Roger

Roger G. Reed, Historian
National Register and National Historic Landmarks Programs
1849 C St. NW
Mail Stop 7228
Washington, D.C. 20240
202-354-2278

 Carousel address.pdf
999K

Almlie, Liz <Liz.Almlie@state.sd.us>
To: "Reed, Roger" <roger_reed@nps.gov>

Thu, Feb 1, 2018 at 4:36 PM

The 45202 that should have been 45205? Prairie Village website says the address is 45205 SD Hwy 34 (which is collinear with US Hwy 81 at that section).

<http://www.prairievillage.org/contact/>

eMail: info@prairievillage.org

Mailing Address:
P.O. Box 256
Madison, SD 57042

Physical Address:
45205 SD Hwy. 34
Madison, SD 57042

SD, on highway 34, near Lake Herman.

Do I need to submit anything additional?

Liz Almlie, Historic Preservation Specialist

South Dakota State Historical Society

State Historic Preservation Office

900 Governors Drive

Pierre SD 57501-2217

(605) 773-6056

(605) 773-6041 (fax)

liz.almlie@state.sd.us

visit our website



From: Reed, Roger [mailto:roger_reed@nps.gov]

Sent: Thursday, February 01, 2018 2:52 PM

To: Almlie, Liz

Subject: [EXT] Herschell-Spillman

[Quoted text hidden]

Reed, Roger <roger_reed@nps.gov>
To: "Almlie, Liz" <Liz.Almlie@state.sd.us>

Fri, Feb 2, 2018 at 8:26 AM

Thanks! I think this should do it..

Roger

Roger G. Reed, Historian
National Register and National Historic Landmarks Programs
1849 C St. NW
Mail Stop 7228
Washington, D.C. 20240
202-354-2278

[Quoted text hidden]