



56-1399

# 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: C.W. Parker Carousel No. 825  
Other names/site number: Happy Times Carousel  
Name of related multiple property listing:

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

### 2. Location

Street & number: 109 9th Ave South  
City or town: Faulkton State: South Dakota County: Faulk 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Not For Publication:  Vicinity: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> <b>Signature of certifying official/Title:</b> <u>SD SHPO</u> <b>State or Federal agency/bureau or Tribal Government</b>	<u>05-24-2017</u> <b>Date</b>
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In my opinion, the property <u>   </u> meets <u>   </u> does not meet the National Register criteria.	
<b>Signature of commenting official:</b>	<b>Date</b>
<b>Title :</b>	<b>State or Federal agency/bureau or Tribal Government</b>

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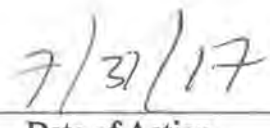
**4. National Park Service Certification**

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:)



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

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**Category of Property**

(Check only **one** box.)

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

**Number of Resources within Property**

(Do not include previously listed resources in the count)

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

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

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE/fair

**Current Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE/fair

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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

CONCRETE

OTHER: Metal

### 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.)

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### Summary Paragraph

The C.W. Parker Carousel No. 825, known locally as the Happy Times Carousel, is located on the northeast corner of 9th Ave. S. and Court St. in a small park built in the 1980s. It is housed in a vinyl-sided decagonal wood pavilion, built in 1997, that stands on a concrete foundation. Large window openings in the pavilion contain metal shutters that can be rolled down to fully enclose the structure. The carousel is a 28-foot, 12-section, two-row classic metal portable carousel built by the C.W. Parker Amusement Company of Leavenworth, Kansas. It is numbered 825, and was likely manufactured in the early 1950s, near the end of the Parker Company's existence (when it was owned and managed by Paul Parker, C.W.'s son). The carousel has nineteen horses (ten pairs of two abreast, with one inside horse missing) and two chariots. Horses are all cast aluminum jumpers, i.e. have all four feet off the ground. Horses on the outside row are slightly larger and more ornate than those on the inside row, with longer tails and more fully extended hind legs. In each row, all horses are identical except for paint colors, and they all feature raised saddles, saddle blankets, breast collars and bridles. Their horseshoes, cast on the body, read "C.W. Parker Leavenworth, KAN." Chariots are constructed of plywood, and are likely not built of original materials. The carousel platform is a single level, constructed of painted wood boards (which date from 1981 and were modeled on extant original boards) encircled by a metal band. An electric motor powers the carousel, propelling a drive gear that turns a series of gears and crankshafts to drive the circular motion of the carousel and the up-

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down motion of the horses. Rounding boards, with lights and mirrors, cap the outside of the carousel frame. A series of decorated wood panels surrounds the central support poles and gear mechanisms.

Nineteen of its original twenty horses are extant, and the carousel retains integrity of design, materials, workmanship, feeling, and association. The carousel has moved multiple times in its life. Metal portable carousels like the ones constructed during this period were designed to be moved, and few if any of them remain at their original location. Although it is not currently associated with a larger carnival production, it is housed in a city park and is seasonally open for rides, which provides a setting with appropriate feeling and association.

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### **Narrative Description**

The park in which the carousel sits was planned in the early 1980s, on a lot (110 by 48 foot) just east of the Faulk County Courthouse, for the purpose of operating the carousel for the community. It is one block south of Highway 212, the main east-west route through the small community of Faulkton. Today, the site features the carousel shelter pavilion, a granite memorial dedicated to the man who brought the carousel to Faulkton, Robert Ketterling, a picnic area and fountain. The walkway leading to the carousel from 9<sup>th</sup> Ave. is landscaped with shrubs and flowers.

At the center of the carousel, the metal center pole rests atop a metal support base that consists of I-beams interlocked to form an "x." The center pole is the main vertical pole that supports the weight of the carousel. It is braced upright on the base by metal quarter poles (or "A" frames) that begin at the middle of the center pole and extend downward diagonally to the ends of the support base.

A metal plaque is located at the middle of the center pole. It reads:

"ABILENE KANS. LEAVENWORTH KANS.  
CW PARKER AMUS'T. CO.  
No 825  
WORLD'S LARGEST MANUFACTURER  
OF AMUSEMENT DEVICES  
MAIN OFFICE AND FACTORY  
LEAVENWORTH KANS. U.S.A."

A thinner metal pole extends upward from the support base, to half the height of the center pole. This is topped by the pin gear or ring gear, one of several gears that helps mechanize the carousel. A drive gear meshes with the pin gear to drive the carousel.

The carousel frame hangs from the steel center pole. The center sweep hub gear is located about halfway up the center pole. This is where the sweeps attach to the center pole. The sweeps are

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rectangular metal arms that radiate horizontally from the center sweep hub gear, extending outward and connecting to the back of the rounding board. (The rounding board is the upper panel above the carousel horses that is usually decorated with murals, mirrors and lights). The sweeps form the basic frame of the carousel.

The sweeps are supported by guy rods. There are two thin guy rods supporting each sweep, one hooked to a ring bolt at the end of the sweep near the rounding board and another attached at the middle of the sweep. The guy rods extend upward diagonally to the top of the center pole where they hook to the top gear.

Two evenly-spaced horizontal spreader bars run perpendicular to the sweeps around the carousel. The rectangular metal spreaders are atop the sweeps. They keep the sweeps spaced an even distance and add structural integrity to the carousel frame.

Crankshafts rest atop the spreader bars between the sweeps. These are thick round metal shafts that parallel the sweeps. The crankshafts radiate outward from where the crankshaft gear meshes with the main gear attached to the center pole. The pole that the horses are on is attached to the crankshafts at a "U-shaped" dip, or throw, in the shaft. As the gears turn the crankshaft and the "u" rotates on a horizontal axis, the horses go up and down.

Two metal drop rods hang from the base of each sweep, one at the end of the sweep near the rounding board and the other near the middle of the sweep. The drop rods extend down to support the flooring platform. Each rod has a "T" on the bottom end that braces the underside of two sections of wood platform where they meet.

The carousel seats about 27 passengers. Two stationary wood chariots are situated opposite one another on the circular wood platform. Each chariot has two small benches. One is painted red and the other blue.

Five pairs of horses are evenly spaced between the chariots on each side, (with the exception of one missing horse) for a total of nineteen jumping horses. The cast aluminum horses have a slightly boxy form. Each jumping horse is elongated with its legs elevated, as if hurdling something. The muzzle has a squared appearance. The mouth is open (revealing a tongue and large squared teeth), nostrils are flared, and mane and forelock are swept back as though the horses are racing. Each horse has the same unornamented bridle. The ears are cocked back. The aluminum tails are long on the outer row, bobbed on the inner row. The horses have been painted in various colors including: white body with a white mane; white with gray spots and a white mane; light brown with a light brown mane; light brown with a dark brown mane; black with a black mane; and black and white body with a black mane. The outer row jumping horses are the most elaborately cast (on the outer-facing side). The breast collar is ornamented with a diamond and circle pattern. The saddle flap features a bull's-eye design. "Fringe" hangs on each side of the saddle flap. The "blanket" at the back of the horse is ornamented with an overlapping circle pattern. The inner row of jumping horses is plain. The breast collar and blanket are undecorated and there is no fringe. The saddle flap features a star on each side.

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Above the horses and chariots are the rounding board panels that are on the outside of the carousel frame, attached to the end of the sweeps. Each panel has a yellow circle at the top, flanked by a yellow undulating design. The yellow design is over a red background. Four light bulbs are evenly spaced on each rounding board panel. Sweep shields (or corner boards) hide the seams between the rounding boards. Each shield has a diamond-shaped mirror at the center with a leaf pattern radiating from it. Each shield has a light bulb at its top and base.

Around the center pole, a stationary center wood panel set hides the drive machinery. The wood panels are decorated with motifs of dancing figures and organ pipes. Above, another set of center boards surrounds the center pole. These center boards are mounted on the carousel frame to conceal the gears and working mechanisms. Here a vertical set of rectangular wood panels is capped by a fanned out set of panels. The panels are ornamented with a star and seahorse or dragon motif. The carousel is topped by a replacement fabric top, banded red and white.

The entire carousel is now protected by a decagonal wood-sided pavilion completed in 1997. The pavilion has large square viewing windows on most sides, while the entrances/exits consist of two large rectangular openings on opposing sides. The pavilion has an asphalt shingle roof capped by a louvered wood cupola. Metal shutters can be rolled down to close the openings to protect the carousel from inclement weather, or during the off-season. The modern pavilion is not historically associated with the carousel, and is a non-contributing structure.

When the carousel was purchased at auction in 1981, it still had 19 of the 20 original aluminum horses and the two chariot seats. The horses are an exact match to those on a C.W. Parker Co. carousel at the C.W. Parker Carousel Museum in Leavenworth, Kansas, believed to have been manufactured 1950-1955. The shields on the rounding boards are believed to be either original or an accurate reproduction. The diamond mirror and leaf motif matches those found on the center wood panel of the C.W. Parker Co. aluminum carousel in Leavenworth. The central mechanisms of the carousel also appear to be original, complete with the aluminum nameplate on the center pole identifying this as C.W. Parker Amusement Company carousel No. 825.

An informational article titled "Happy Times Carousel," produced by the City of Faulkton, indicates that when the carousel was purchased at auction, all but one piece of running boards was missing. Ketterling fabricated new running boards based on this extant original board when he restored the carousel to operation. It is unknown whether the center boards existed when the Faulkton Carousel was purchased at auction. The present panels feature a dancing figure that is similar to those on the center panel on the Leavenworth carousel.

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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**

1930-1955

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

1930

1950-1955

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_

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\_\_\_\_\_

**Cultural Affiliation**

N/A

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**Architect/Builder**

C.W. Parker Amusement Co.

\_\_\_\_\_

\_\_\_\_\_

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**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.)

An operable and well-preserved example of a classic C. W. Parker metal portable carousel, the C.W. Parker Carousel No. 825 is significant under **Criterion A** for its association with **Entertainment and Recreation** in South Dakota. It is also significant under **Criterion C** for **Art and Engineering**. As an exceedingly rare surviving structure, it has statewide significance.

The C. W. Parker Company was one of the most prolific American carousel manufacturers, and throughout its existence (ca. 1893-1955) specialized in portable carousels with distinctive styling. The company constructed an estimated 900-1000 carousels but “fewer than two dozen of Parker’s hundreds of portable carousels have survived the rough life of carnivals constantly on the move.”<sup>1</sup> By 1930, the construction of carousels had completed a shift – from hand-carved wood devices to mass-produced machines with cast aluminum animals. The C.W. Parker Carousel No. 825 is the only known example of a portable classic metal carousel in the state of South Dakota.

Presuming sequential chronological numbering, carousel No. 825 was manufactured toward the end of the existence of C. W. Parker Company. Existing records indicate that Parker carousel No. 509 was manufactured in 1937, so No. 825 was likely manufactured well after that date. However, the C.W. Parker numbering may not be reliably chronological; as some carousels were refurbished and probably re-numbered. The Parker Museum in Leavenworth owns a carousel that is similar to the C.W. Parker Carousel No. 825. It is numbered 834, and the museum believes it dates to 1950-1955.<sup>2</sup>

Because the true date of manufacture is unknown, the C.W. Parker Carousel No. 825’s period of significance is 1930 (the end date for the manufacture of wood carousels) to 1955, the time in which the Parker Company cast all-aluminum carousels. A second period of significance, 1950-1955, has been included. This period is the probable, but not definitive, era in which the carousel was constructed based on the best information available.

Because it has been moved, the carousel is subject to **Criteria Consideration B** applied to moved properties. However, it is significant in part for its art/engineering value and is a property designed to be moved. Therefore, it meets the criteria consideration.

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<sup>1</sup> Jerry Reinhardt to Jennifer R. Brosz, email, “Dating CW Parker Carousel,” November 5, 2008; Anne Dion Hinds, *Grab the Brass Ring: The American Carousel* (New York: Crown Publishers, 1990), 79.

<sup>2</sup> Reinhardt to Brosz, “Dating CW Parker Carousel.”

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

During their heyday (ca. 1880-1930), 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.<sup>3</sup> Thousands of American carousels were built during the machine’s Golden Age. Many of them were manufactured by a handful of companies: “among the most prolific of carousel producers were [C.W.] Parker, the Allan Herschell Company, and Norman & Evans of Lockport, New York.”<sup>4</sup> But even carousels by the most prolific producers are now rare, for “most of their machines were small carnival models that 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.”<sup>5</sup> While “most of the old portable machines, worn out by hard use, have disappeared, a few have found their way into city parks or amusement parks, where they have been restored and permanently installed.”<sup>6</sup> 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 20<sup>th</sup> century. As preservationists pointed out, carousels contain “all the elements of the arts—sculpture, painting, music and motion.”<sup>7</sup>

A 2017 search of digitized National Register of Historic Places nominations showed only fifty-two carousels nationwide listed in the National Register. Of these, only four are C.W. Parker carousels. The four listed C.W. Parker carousels are C.W. Parker #72 (1911) in Pueblo, Colorado; Lander Parker Carousel (1898-1901) in Abilene, Kansas; City of Waterloo Carousel (1910-1911); and the C.W. Parker Four-Row Park Carousel (c.1904) near Portland, Oregon. All of these C.W. Parker carousels were built before 1930, indicating they are wood carousels. No metal C.W. Parker carousels appear to be listed in the National Register. However, it is possible that a carousel may be listed as a contributing feature in a historic district, and thus difficult to pinpoint in the National Register Information System database. Research in 2017 did not find a listed, metal carousel in any sources.

The only carousel listed in the National Register in South Dakota is the Herschell-Spillman Steam Riding Gallery (aka the Art B. Thomas Carousel) located at Prairie Village in Lake

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<sup>3</sup> Anne Dion Hinds, *Grab the Brass Ring: The American Carousel*, (New York: Crown Publishers, 1990), 10.

<sup>4</sup> *Ibid.*, 57.

<sup>5</sup> *Ibid.*

<sup>6</sup> *Ibid.*, 30.

<sup>7</sup> *Ibid.*, x.

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County. This wood carousel was built between 1901 and 1920. Also, an Allen Herschell carousel is located at Story Book Land in Aberdeen. This carousel has not been evaluated.

The carousel's integrity is good. Significant original materials, including the aluminum horses, remain intact. Confirmed replaced materials, such as the running boards, mirrors, lights, and fabric, were replaced in kind. It is difficult to determine exactly what is original, a pre-Ketterling-ownership replacement, or a post-Ketterling-ownership replacement. However, changes appear to be minimal or so noninvasive that integrity of workmanship, design, and materials is high. The pavilion built to protect the carousel does impact integrity of setting, feeling, and association. Yet, carousels placed in parks were historically covered by tents, setting some precedence for an enclosing apparatus. Nonetheless, the rarity and integrity of the carousel itself mollifies this infringement. Integrity of design, materials, and workmanship present on the carousel would not exist without the protection of the pavilion.

### 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—sometimes at full gallop—practiced riding with a lance 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 recreation and entertainment, and “joy-riding” became a popular activity.<sup>8</sup>

In 1865, Sidney G. Soames “presented the first steam-driven roundabout” at a fair in Norfolk, England. This innovation helped to accelerate carousel development, and was rapidly followed by “various inventions and improvements in machinery.” 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 “steam harmony whistles or sirens.” The center truck “was, and still is, the essential component of the traveling roundabout . . . larger roundabouts could now be built, a faster ride achieved.” Other innovations, including “complex mechanisms, compounding

<sup>8</sup> 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; Charlotte Dinger, William Manns, and Betty-May Smith, *Art of the Carousel* (Green Village, N.J.: Carousel Art, 1983), 9.

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vertical and horizontal motion,” (that allowed horses to “gallop” up and down as well as going around in a circle) followed. 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.<sup>9</sup>

### Carousels in the United States

Carousels, made by wheelwrights, carpenters and blacksmiths, appeared in the United States in the earliest years of the 19<sup>th</sup> 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. In 1825, a man named John Sear of Manhattan Island, NY, received a permit “to establish a covered circus for a Flying Horse Establishment.” At that time, amusement parks began to develop. 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. Scripture’s invention “was the first of many to follow.”<sup>10</sup>

Advancements in carousel engineering were attended by the blossoming of carousel artistic design and wood-carving. As the twentieth century approached, more and more people lived in cities and looked for entertainment options close to home. Located at the end of street car lines, amusement parks became increasingly popular. This peak in popularity coincided with a period of voluminous European immigration into the United States. These immigrants brought their own affection, forged in Europe, for the carousel. Among these immigrants were skilled woodworkers and experienced carvers who dominated 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.<sup>11</sup> 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.<sup>12</sup>

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<sup>9</sup> Frederick Fried, *A Pictorial History of the Carousel*. (New York: A.S. Barnes, 1964), 178; Braithwaite, *Fairground Architecture*, 37, 40, 46; Dinger, Manns, and Smith, *Art of the Carousel*, 9; Hinds, *Grab the Brass Ring*, 40–41.

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

<sup>11</sup> Andrew Gulliford, “The American Carousel as an Immigrant Icon,” *Journal of American Culture* 7, no. 4 (1984): 3, 6, 7; Hinds, *Grab the Brass Ring*, 3, 40-42; Dinger, Manns, and Smith, *Art of the Carousel*, 14; Geoff Weedon and Richard Ward, *Fairground Art: The Art Forms of Travelling Fairs, Carousels, and Carnival Midways* (New York: Abbeville Press, 1981), 70.

<sup>12</sup> Gulliford, “The American Carousel as an Immigrant Icon,” 11–12.

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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.”<sup>13</sup> 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. 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.” In doing so he became, in 1867, American’s pioneer carousel maker. He subsequently established carousel building operations in Germantown, Pennsylvania.<sup>14</sup>

Charles I. D. Loof, also from Germany, completed a couple carousels in 1870s New York City, erecting the first one at Coney Island. One of Loof’s early carousels was placed in a beer garden “facing Surf Ave. at Coney Island,” from where it drew impressive crowds.<sup>15</sup> Among the many people who saw carousels for the first time in this period was Allan Herschell. Herschell, who had immigrated 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 one. He promptly added carousels to the production of the Armitage Herschell Company. He completed his third carousel in 1884, and six years later sold 60 machines in a single year.<sup>16</sup> 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.<sup>17</sup> 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 Herschell-Spillman and its neighboring producers made the names of Tonawanda and North Tonawanda, New York synonymous with carousel development and technology.<sup>18</sup>

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<sup>13</sup> *Ibid.*, 11.

<sup>14</sup> Fried, *A Pictorial History of the Carousel*, 52–54; Dinger, Manns, and Smith, *Art of the Carousel*, 12.

<sup>15</sup> Fried, *A Pictorial History of the Carousel*, 62; Dinger, Manns, and Smith, *Art of the Carousel*, 12.

<sup>16</sup> Dinger, Manns, and Smith, *Art of the Carousel*, 14; Fried, *A Pictorial History of the Carousel*, 70-71.

<sup>17</sup> Dinger, Manns, and Smith, *Art of the Carousel*, 14; Mary Jo Martin and Claire L. Ross, “Allan Herschell Carousel Factory NRHP Nomination Form,” 1985.

<sup>18</sup> 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. Loof was known for his “well-proportioned animals of unprecedented naturalism and elegance.”<sup>19</sup> 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.”<sup>20</sup> 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.”<sup>21</sup>

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.<sup>22</sup> 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.<sup>23</sup> 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.<sup>24</sup> The C.W. Parker Company preferred carvers whose 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.<sup>25</sup>

As U.S. 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.”<sup>26</sup> 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.”<sup>27</sup> The first American carousels were erected in urban areas 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

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<sup>19</sup> Weedon and Ward, *Fairground Art*, 73.

<sup>20</sup> Fried, *A Pictorial History of the Carousel*, 126–28; Weedon and Ward, *Fairground Art*, 78.

<sup>21</sup> Gulliford, “The American Carousel as an Immigrant Icon,” 7, 11-12.

<sup>22</sup> Fried, *A Pictorial History of the Carousel*, 78–80.

<sup>23</sup> *Ibid.*, 84.

<sup>24</sup> 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.

<sup>25</sup> Gulliford, “The American Carousel as an Immigrant Icon,” 11; Dinger, Manns, and Smith, *Art of the Carousel*, 14.

<sup>26</sup> Hinds, *Grab the Brass Ring*, 10–11;

<sup>27</sup> Hinds, *Grab the Brass Ring*, 10–11; Gulliford, “The American Carousel as an Immigrant Icon,” 3.

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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.<sup>28</sup>

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 a carver to turn out four body parts at one time.<sup>29</sup> As skilled carvers became an ever-rarer breed, the industry embraced machine carving, which became the norm after 1910.

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 “the last wooden machine was built” and new carousels featured “small cast-aluminum” animals.<sup>30</sup> The physical changes in the carousel reflected economic as well as technological developments. With the onset of the Great Depression, amusement park numbers began to drop from their 1920s peak, a phenomenon 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.<sup>31</sup> Then came World War II, and “carousel manufacturers joined other industries in a giant conversion to wartime production.”<sup>32</sup> In the post-war period, “economic controls” discouraged “construction of such expensive ‘toys’ as carousels,” and the industry declined further.<sup>33</sup> 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, with the Parker company building aluminum horses until about 1955 and the Herschell Company constructing horses out of a combination of wood and metal before being bought out in 1970 by the Chance Company, which eventually converted to fiberglass for its carousel animals.<sup>34</sup>

### C. W. Parker and the C. W. Parker Company

Charles Wallace Parker was born in Illinois in 1864. When he was five years old, he and his family moved to Abilene, Kansas. He became involved in the amusement industry as a teenager, purchasing a high-striker device—also known as a strength-tester or strongman game—on which players proved their strength by striking a plunger that measured the force of their strike. He later invested in a shooting gallery and then a second-hand touring carousel—of a type then also known as a track machine. He improved and operated these amusements until the early 1890s,

<sup>28</sup> Hinds, *Grab the Brass Ring*, 11, 17, 30.

<sup>29</sup> *Ibid.*, 55.

<sup>30</sup> *Ibid.*, *Grab the Brass Ring*, 47.

<sup>31</sup> Hinds, *Grab the Brass Ring*, 47; Dinger, Manns, and Smith, *Art of the Carousel*, 19.

<sup>32</sup> Hinds, *Grab the Brass Ring*, 48.

<sup>33</sup> *Ibid.*, 48.

<sup>34</sup> Hinds, *Grab the Brass Ring*, 48–50; Fried, *A Pictorial History of the Carousel*, 87.



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when he built his first carousel, a portable track machine he called a “Carry-Us-All,” and then established the C. W. Parker “Carnival Supply Company” factory in Abilene.<sup>35</sup> At that time, carousels rotated on a track and the horses rocked back and forth, not up and down. Parker soon abandoned track engineering. At his Abilene factory, his ideas and patents produced the first “jumping horse” *Carry Us All*.<sup>36</sup> This invention “revolutionized” the carousel industry.<sup>37</sup>

Up to that point, carousels in the United States came almost exclusively from manufacturers in the northeastern part of the country. The founding of the C. W. Parker Company in Kansas gave the carousel industry, and the amusement industry more broadly, a Midwestern source for entertainment devices and gave Parker a large, relatively untapped market.<sup>38</sup> The Parker Company produced not only an array of rides—including carousels, ferris wheels, and “monkey speedways, using live monkeys as auto drivers on a fixed course”—but also “equipped complete carnival companies.”<sup>39</sup> At the same time, Parker put together several traveling carnivals, which he hauled by rail to venues in the Midwest. By the early 1900s, Parker’s carnivals traveled all over the country.<sup>40</sup> In 1911, his thriving company, which operated under various names over the course of its history, needed to expand its production facilities. Parker built a new factory in Leavenworth, Kansas, and relocated his company.<sup>41</sup> In the course of this growth, Parker became, “the most flamboyant showman in the colorful world of carousel-makers.”<sup>42</sup> He advertised his company as the “world’s largest manufacturer of amusement devices” and “crowned himself ‘America’s Amusement King.’”<sup>43</sup>

The development of carousels lay at the heart of Parker’s enterprise. Although the company built five carousels intended to be set permanently in place, all but four of Parker’s hundreds of carousels were built to travel and were eventually used by carnivals all over the world. Horses on early C.W. Parker carousels were carved from wood, and of a simple design that enabled them to be stacked and stored efficiently. By the mid-1920s, as economics and technology

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<sup>35</sup> Weedon and Ward, *Fairground Art*, 104. Fried, *A Pictorial History of the Carousel*, 84; Goldsack, *C.W. Parker*, 3–4.

<sup>36</sup> Goldsack, *C.W. Parker*, 4.

<sup>37</sup> *Ibid.*, 2.

<sup>38</sup> Weedon and Ward, *Fairground Art*, 104; Fried, *A Pictorial History of the Carousel*, 84; Goldsack, *C.W. Parker*, 3–4.

<sup>39</sup> Dinger, Manns, and Smith, *Art of the Carousel*, 14. Fried, *A Pictorial History of the Carousel*, 86. Goldsack, *C.W. Parker*, 2.

<sup>40</sup> Goldsack, *C.W. Parker*, 3–4. “History of C.W. Parker,” Leavenworth Historical Museum Association, [http://www.firstcitymuseums.org/carousel\\_pages/hist\\_cwparker.html](http://www.firstcitymuseums.org/carousel_pages/hist_cwparker.html); Accessed January 24, 2016.

<sup>41</sup> Fried, *A Pictorial History of the Carousel*, 86.

<sup>42</sup> Hinds, *Grab the Brass Ring*, 78.

<sup>43</sup> *Ibid.*, 78.

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changed the industry, Parker began producing cast-aluminum horse figures. By the end of the decade, all new Parker horses were fully aluminum.<sup>44</sup>

The shift to aluminum horses corresponded with the twilight of the carousel industry in the United States, as well as to a generational shift in the Parker Company itself. Parker's son Paul took over many of the operational responsibilities of the business during the 1920s. In 1926, the original Leavenworth factory closed, and the company moved to another site in town. There it continued production, including construction of carousels with cast aluminum horses. C. W. Parker died six years later, and his death was followed by downsizing and the end of reliable record keeping. The last known extant records, for carousel #509, date to 1937. Paul Parker continued to lead the smaller company until 1955, when the C.W. Parker Company closed its doors for good.<sup>45</sup>

### C. W. Parker Carousel #825

In the final years of its existence, around 1950, the C.W. Parker Company likely constructed carousel number 825.<sup>46</sup> Carousels such as the C.W. Parker Amusement Co. Carousel No. 825 were portable devices. They were transported by an amusement company, along with their other amusement devices, 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. By 1981, it was part of a carnival scheduled to open in Edgemont, South Dakota, in the southwestern part of the state. But the carnival never opened, and its equipment was auctioned off that July. Faulkton resident Robert Ketterling read about the upcoming auction and drove to Edgemont, where he bid on and bought the carnival's C.W. Parker carousel. He paid Bradeen Sales \$2900.00 for the disassembled device, which boasted 19 of its 20 original horses.<sup>47</sup>

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<sup>44</sup> Fried, *A Pictorial History of the Carousel*, 129; Hinds, *Grab the Brass Ring*, 80; "History of C.W. Parker," accessed May 29, 2016,

[http://www.firstcitymuseums.org/carousel\\_pages/hist\\_cwparker.html](http://www.firstcitymuseums.org/carousel_pages/hist_cwparker.html).

<sup>45</sup> Goldsack, *C.W. Parker*, 71–73; Weedon and Ward, *Fairground Art*, 104–105; Fried, *A Pictorial History of the Carousel.*, 163; Reinhardt to Brosz, email, "Dating CW Parker Carousel." "History of C. W. Parker"; Collections of the C.W. Parker Museum. Jerry & Marilyn Reinhardt to Delia Hagen, email, "Parker Carousel No. 825, Ca. 1950, in South Dakota," October 1, 2015; Jerry & Marilyn Reinhardt to Delia Hagen, type of correspondence, "Parker Carousel No. 825 in Faulkton South Dakota," October 2, 2015.

<sup>46</sup> The last factory records held by the museum, for #509, date to 1937. The museum has #834 which they have dated c. 1950, and they believe the Faulkton carousel #825 could be from about the same year. Reinhardt to Hagen, "Parker Carousel No. 825, Ca. 1950, in South Dakota"; Reinhardt to Hagen, "Parker Carousel No. 825 in Faulkton South Dakota."

<sup>47</sup> "Carousel Spins with Memories," *Aberdeen American News*, August 17, 2003; Copies of cancelled checks, Robert Ketterling #4498 snf #4499. July 22, 1981, originals in possession of Loretta Ketterling, Faulkton, South Dakota; "Happy Times Carousel," handout, n.d., Faulkton file folder, Vertical File Collection, South Dakota State Historical Society Archives, Pierre, SD.

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For another \$345.05, Ketterling had it hauled home to Faulkton. Faulkton, the county seat of Faulk County, South Dakota, is located in the northeast quarter of the state along U. S. Highway 212. It lies between the Missouri River and the James River. Founded during the “Great Dakota Boom” in 1882, the Faulkton that welcomed the C.W. Parker Carousel No. 825 in 1981 was a farming and ranching community of about 800 people.<sup>48</sup>

Ketterling unloaded his purchase in the backyard of his house, where he began reassembling and repairing it. As with many older carousels, some repair and in-kind restoration work was required. Ketterling repaired and repainted the nineteen cast aluminum horses and two chariot seats, replaced missing wood rounding (or running) boards (based on the surviving piece he purchased at the auction), and bought new lights and mirrors. He ordered a custom-made canvas top from a manufacturer in Iowa. Repairs complete, he tested the device to his satisfaction before disassembling it and taking the pieces to a town lot he owned at the corner of 9<sup>th</sup> Avenue and Court Street. There he reassembled the carousel in time for the county’s August 4-H Achievement Days. Ketterling disassembled the carousel for storage that winter, and when he set it up the following spring he and his wife Loretta added cement markers and a picnic area to the lot, creating a small park which they named “Happy Times.” Loretta Ketterling recalled that Bob enjoyed operating the carousel and often opened it unexpectedly, resulting in a rush of local children who came to ride when they heard the music start playing. The carousel also attracted families from surrounding towns as well as others who came to ride Ketterling’s classic diversion.<sup>49</sup> In the spirit of a portable carousel, the carousel traveled twice thereafter, to Seneca, South Dakota in June 1984 and to Rockham, South Dakota in 1986 for each community’s centennial.<sup>50</sup> C.W. Parker Carousel No. 825 has since stayed at its permanent home in the small community of Faulkton.

“Merry-go-round Bob” Ketterling died in 1988 and Faulkton subsequently dubbed itself “The Carousel City” in his honor. In 1991, the city bought the Happy Times property and carousel from Loretta Ketterling, and volunteers assumed responsibility for maintenance and operation duties. Mrs. Ketterling continued to be involved with the property, helping with landscaping, repainting of the horses, and the construction of a twelve-sided building with seven garage doors which can be opened when the carousel is in operation. On the inside of the building, under the direction of a local Arts Council, volunteers painted murals of Faulkton scenes. The carousel

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<sup>48</sup> Faulktoncity.org, accessed January 26, 2016.

<sup>49</sup> “Carousel Spins with Memories,” *Aberdeen American News*, August 17, 2003; Copies of cancelled checks, Robert Ketterling #4498 snf #4499. July 22, 1981, originals in possession of Loretta Ketterling, Faulkton, South Dakota; “Happy Times Carousel,” handout, n.d., Faulkton file folder, Vertical File Collection, South Dakota State Historical Society Archives, Pierre, SD.

<sup>50</sup> “Happy Times Carousel,” handout, n.d., Faulkton file folder, Vertical File Collection, South Dakota State Historical Society Archives, Pierre, SD.

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still operates seasonally several days a week and by appointment, continuing its tradition of entertaining local children and adults as well as the tourists who come to “The Carousel City.”<sup>51</sup>

### **C.W. Parker Carousel No. 825 as Folk Art**

Folk art encompasses various mediums including painting, printmaking, ceramics, sculpture, furniture making, woodcarving, textiles, structures, and buildings. It differs from established or sophisticated art in that it is often vernacular and produced by self-taught individuals. Folk art was often created for a specific purpose outside the art world, such as an advertisement sign or utilitarian mason jug, yet garners artistic qualities after a significant amount of time has passed to appreciate it. Folk art covers both unique, individual creations and mass produced items that were at one time ubiquitous in culture but now rare.

The C.W. Parker Carousel No. 825 has folk art qualities. Though it does not have the hand-carved horses of earlier carousels, its aluminum horses, center wood panels with motifs of dancing figures, stars, seahorses or dragons, organ pipes, and wood rounding board panels with circle and undulating designs convey a sense of public art. Similar to other everyday items like roadside giants, metal weathervanes, tavern sign boards, wood rocking horses, and other objects, carousels were created with a specific non-artistic purpose, yet have come to be considered art. The fact that the C.W. Parker Carousel No. 825 is still used as designed originally, as opposed to being collected and displayed, increases its societal value as community art.

Large examples of folk art are rare in South Dakota. The Lemmon Petrified Wood Park in Lemmon, the Moorish Revival-styled Corn Palace in Mitchell, the Herschell-Spillman Steam Riding Gallery at Prairie Village near Madison, Dinosaur Park in Rapid City, the Wall Dinosaur in Wall, the Porter Sculpture Park in Montrose, and the Concrete Interstate Tipis located across the state at interstate rest stops express folk art qualities, which includes being viewed as everything from kitsch to fine art. A commonality amongst all of these properties, including the C.W. Parker Carousel No. 825, is their ability to impact culture and the way society values them. Nostalgia, attraction to the unusual, and appreciation for their inventive creators has led to a popular movement to recognize, preserve, and protect these quirky properties.

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<sup>51</sup> “Carousel Spins with Memories”; “Happy Times Carousel.”

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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Reinhardt, Jerry to Jennifer R. Brosz. Email “Dating CW Parker Carousel.” November 5, 2008.

Reinhardt, Jerry & Marilyn to Delia Hagen. Email “Parker Carousel No. 825, Ca. 1950, in South Dakota.” October 1, 2015.

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Reinhardt, Jerry & Marilyn to Delia Hagen. Email "Parker Carousel No. 825 in Faulkton South Dakota." October 2, 2015.

Vertical File Collection, South Dakota State Historical Society Archives, Pierre, SD.

Weedon, Geoff, and Richard Ward. *Fairground Art: The Art Forms of Travelling Fairs, Carousels, and Carnival Midways*. New York: Abbeville Press, 1981.

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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: South Dakota State Historical Society Archives

**Historic Resources Survey Number (if assigned):** FK00000081

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**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: 490114.0000

Northing: 4986736.0000

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

A radius, centered on the UTM above, surrounds the carousel and its pavilion shelter (see attached site map on continuation sheet with red circle encompassing the pavilion).

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary encompasses the entire resource, but excludes the remainder of the current lot because the carousel was placed on the lot after the historic period and the lot does not contribute to its historic significance.

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**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

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**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.)

**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

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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: C.W. Parker Carousel No. 825  
City or Vicinity: Faulkton  
County: Faulk County  
State: South Dakota  
Photographer: Delia Hagen  
Date Photographed: August 2015

SD_FaulkCounty_C.W.ParkerCarouselNo.825_0001	Looking E
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0002	Looking NE
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0003	Looking NE
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0004	Looking N
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0005	Looking N
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0006	Looking E
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0007	Looking S
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0008	Looking N
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0009	Looking S
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0010	Looking N
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0011	Looking W
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0012	Looking N
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0013	Looking S
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0014	Looking S
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0015	Looking NE
SD_FaulkCounty_C.W.ParkerCarouselNo.825_0016	Looking SE

**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.).

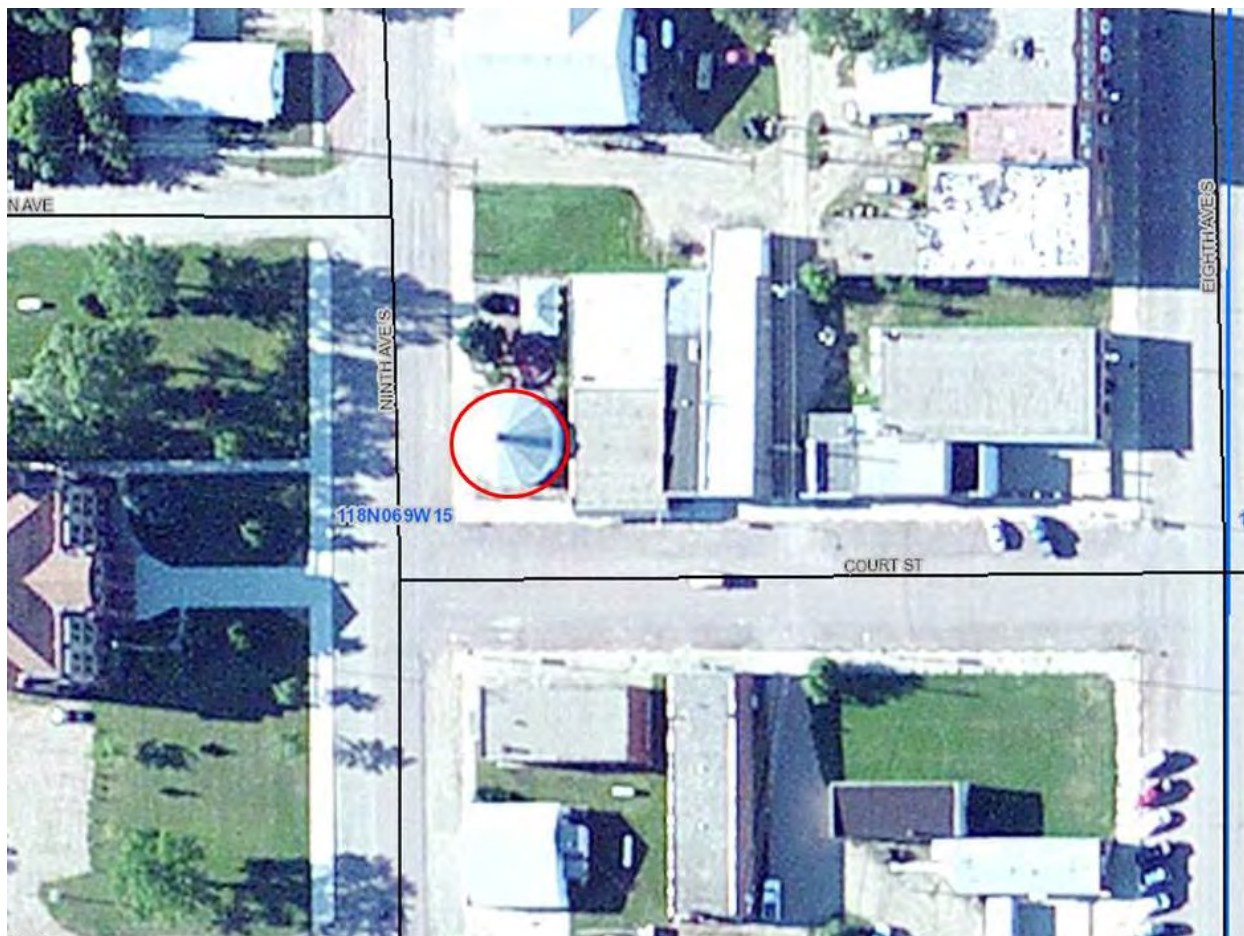
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form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



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10 Page 1



SD\_FaulkCounty\_C.W.ParkerCarouselNo.825: NE1/4, SE1/4, T118N, R69W, S15; UTM Z=14  
E=490114 N=4986736; Produced in ArcMap 29 March 2017.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10 Page 2



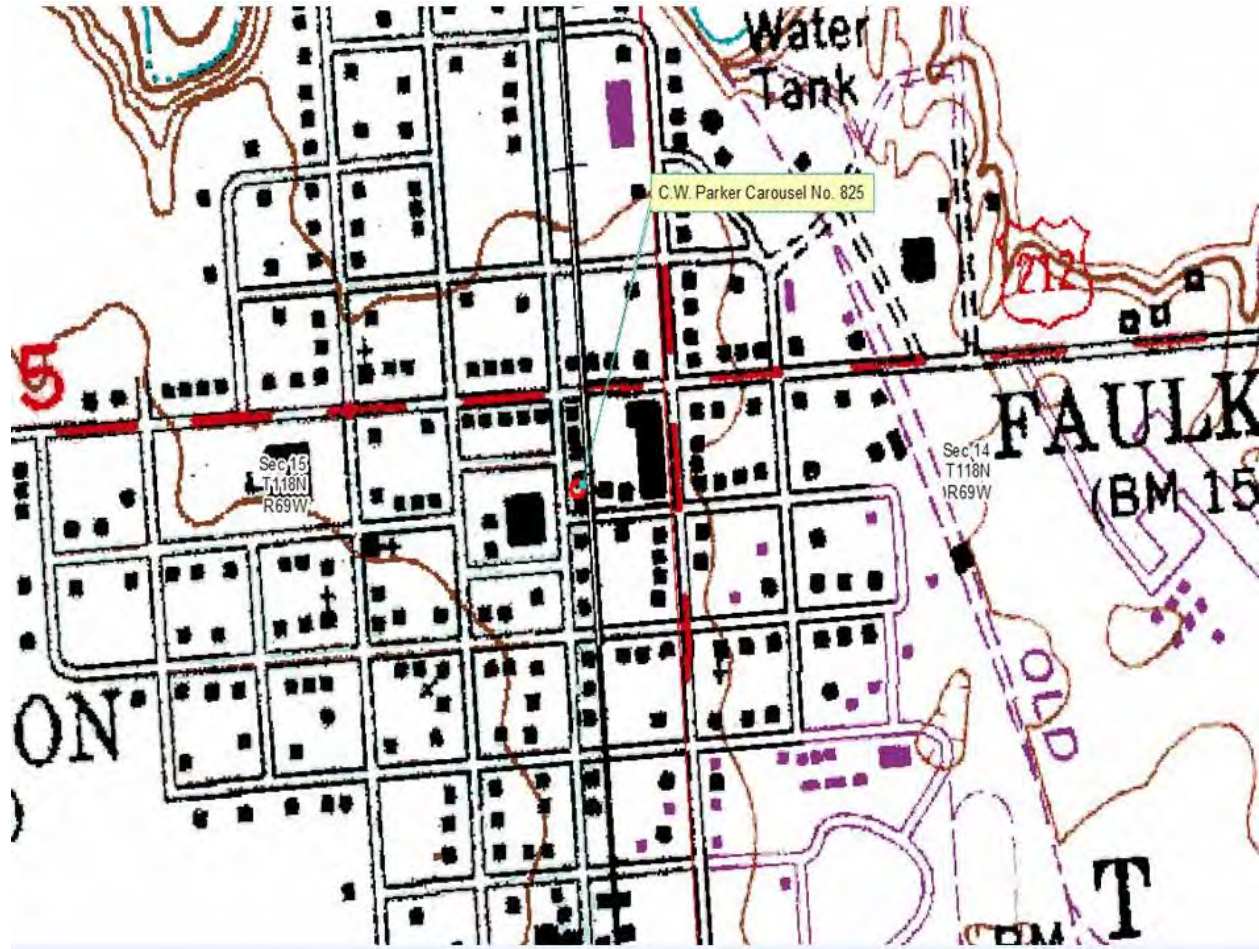
SD\_FaulkCounty\_C.W.ParkerCarouselNo.825: NE1/4, SE1/4, T118N, R69W, S15; UTM Z=14  
E=490114 N=4986736; Produced in ArcMap 29 March 2017.



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10 Page 3

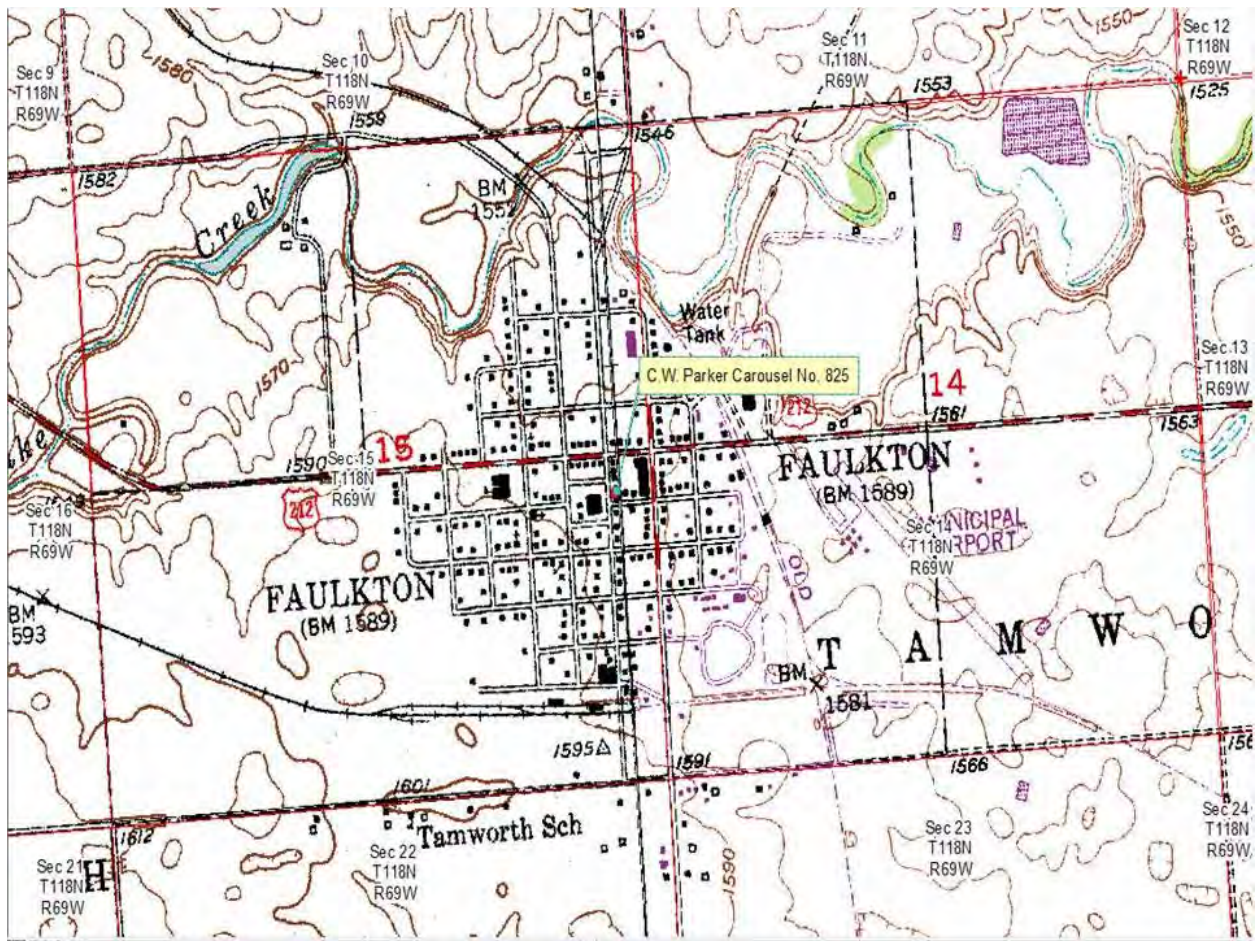


SD\_FaulkCounty\_C.W.ParkerCarouselNo.825: NE1/4, SE1/4, T118N, R69W, S15; UTM Z=14  
E=490114 N=4986736; 1:5,000 7.5 Minute USGS Quadrangle Map. Produced in ArcMap 29 March  
2017.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10 Page 4



SD\_FaulkCounty\_C.W.ParkerCarouselNo.825: NE1/4, SE1/4, T118N, R69W, S15; UTM Z=14  
E=490114 N=4986736; 1:12,500 7.5 Minute USGS Quadrangle Map. Produced in ArcMap 29 March  
2017



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National Park Service

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**Continuation Sheet**

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Photo log – exterior of pavilion.

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National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10

Page 6

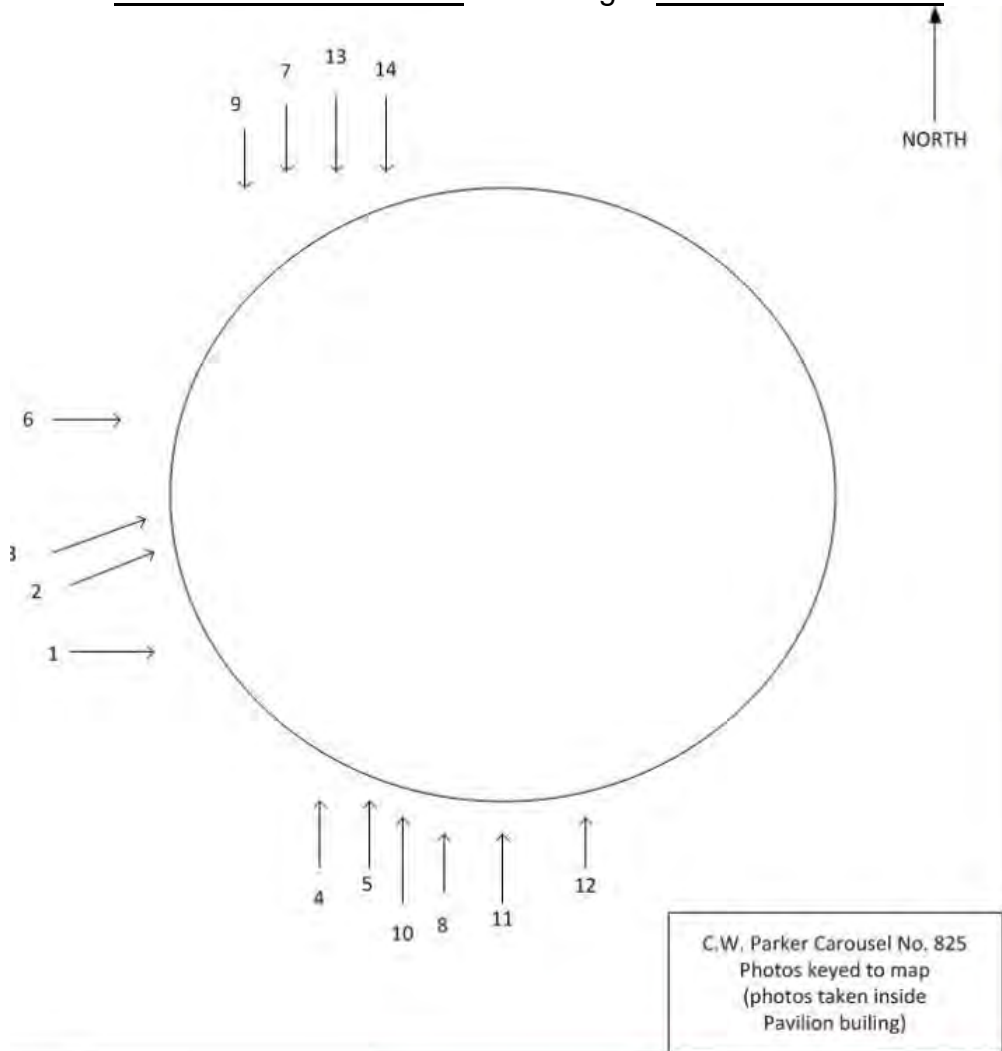


Photo log - inside the pavilion.





















No Food  
or Drink  
Allowed  
on this Equipment

Unauthorized  
Use of this  
Equipment  
is Prohibited













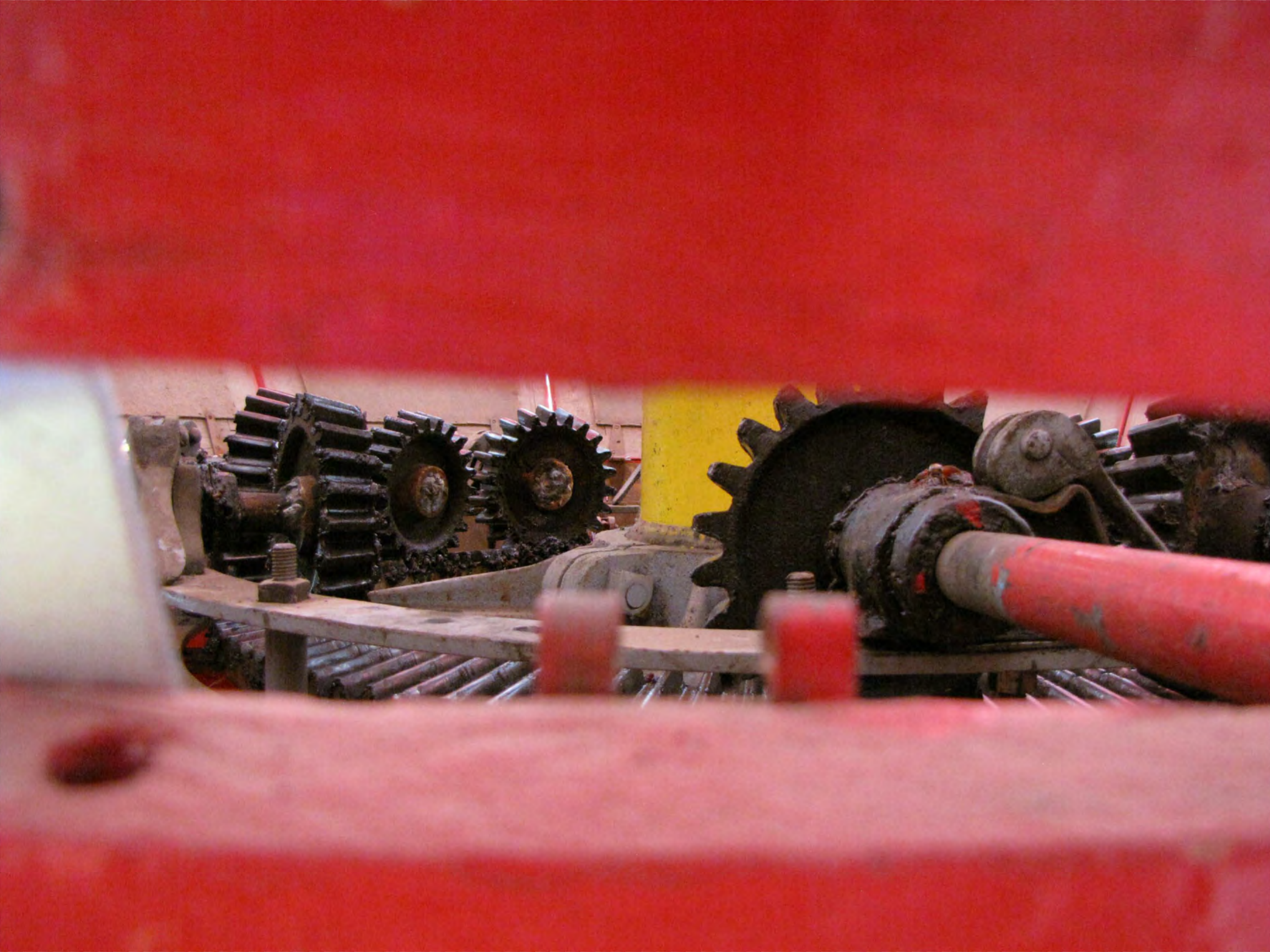




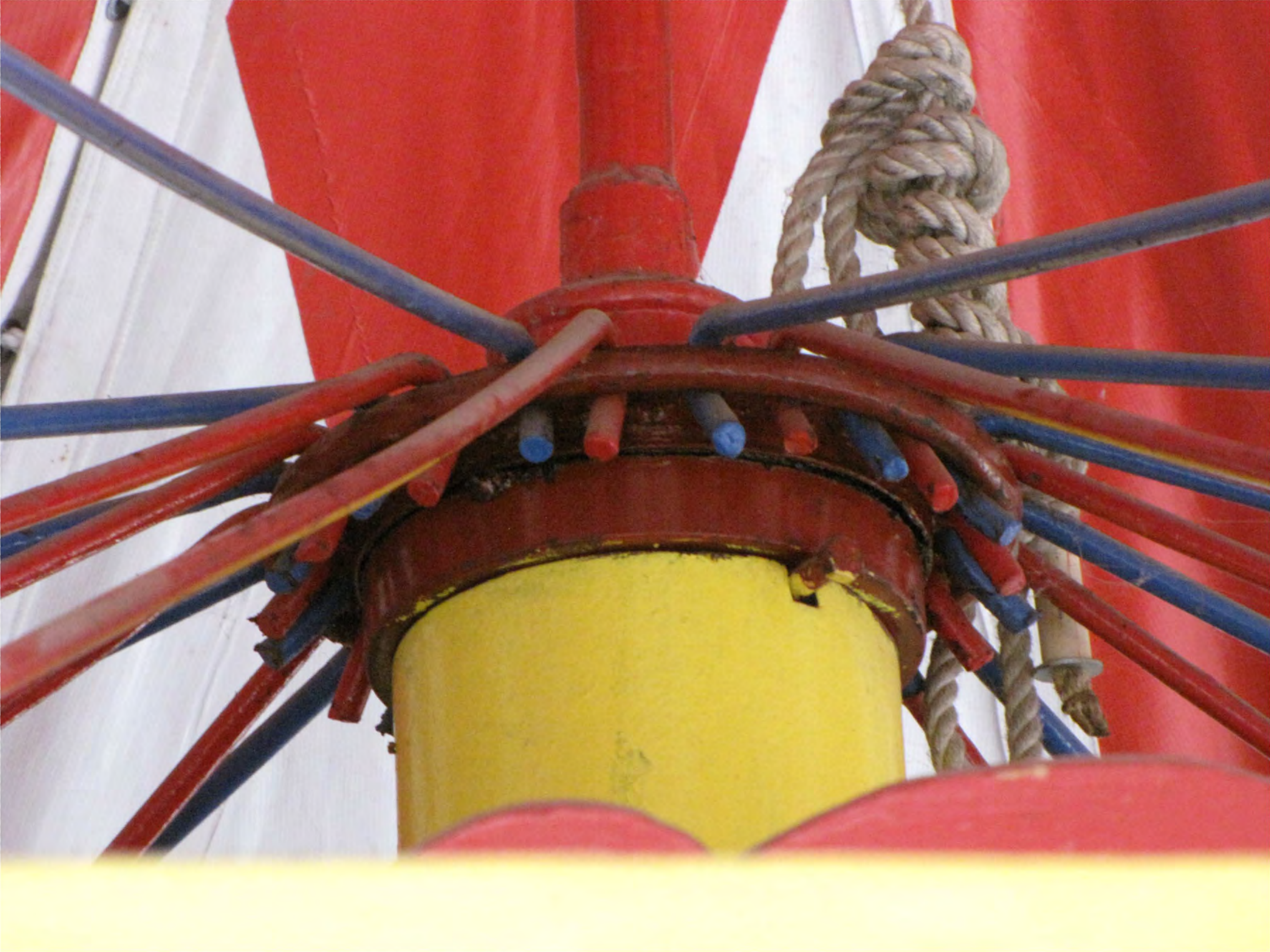
























& COUNTRY





IN MEMORY OF  
ROBERT  
ERLING



"MERRY GO ROUND"  
"BOB"

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: 6/16/2017      Date of Pending List: 7/18/2017      Date of 16th Day: 8/2/2017      Date of 45th Day: 7/31/2017      Date of Weekly List: 8/3/2017

Reference number:

Nominator:

Reason For Review:

Accept       Return       Reject      7/31/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Alexis Abernathy      Discipline Historian

Telephone (202)354-2236      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.

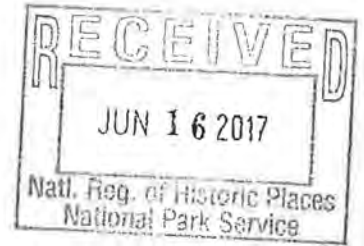


south dakota  
STATE HISTORICAL SOCIETY  
DEPARTMENT OF EDUCATION



12 June 2017

Keeper of National Register  
National Park Service  
National Register of Historic Places  
1849 C Street, NW, Mail Stop 7228  
Washington DC 20240



Dear Keeper:

Please find enclosed seven National Register of Historic Places nominations including: *Stadum-Green House, First Presbyterian Church, Arthur and Ellen Colgan House, American Legion Community Hall, Mortimer Cabin, Port and Helen McWhorter House, and C.W. Parker Carousel No.825.*

Please email [chrisb.nelson@state.sd.us](mailto:chrisb.nelson@state.sd.us) with any questions.

Sincerely,

Chris B. Nelson  
Historic Preservation Specialist