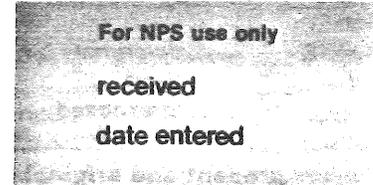


United States Department of the Interior  
National Park Service



# National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

## 1. Name

historic Menagerie Carousel

and/or common Burlington Carousel

## 2. Location

street & number Burlington City Park, South Main Street not for publication

city, town Burlington vicinity of congressional district 6th

state North Carolina code 037 county Alamance code 001

## 3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input checked="" type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

## 4. Owner of Property

name City of Burlington J. D. Mackintosh, City Manager

street & number P.O. Box 1358

city, town Burlington vicinity of state North Carolina 27215

## 5. Location of Legal Description

courthouse, registry of deeds, etc. Alamance County Courthouse

street & number

city, town Graham state N.C.

## 6. Representation in Existing Surveys

title N/A has this property been determined eligible? yes  no

date federal state county local

depository for survey records None

city, town state

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input checked="" type="checkbox"/> moved
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		date <u>1924, 1948</u>

### Describe the present and original (if known) physical appearance

The Menagerie Carousel, located in the Burlington City Park, is a hand-carved, wooden merry-go-round manufactured about 1913 by the Dentzel Company of Germantown, Pennsylvania. The carousel retains all its original animals, which are intact except for a few missing ears and small pieces from the hoofs. Elaborately carved by Daniel Carl Muller and other Dentzel employees, the forty-six animals include one lion, one tiger, one giraffe, one reindeer, four pigs, four rabbits, four ostriches, four cats and twenty-six horses. Along with two chariots, they are mounted three-abreast on a rotating wooden platform with a radius of 20'4.5" and a circumference of 127'4". The outer figures are stationary; those on the two inner rows are jumpers.

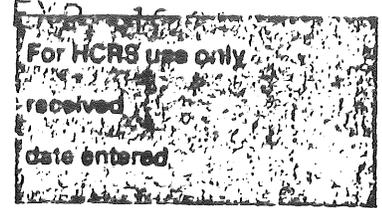
The upper section of the inner cornice of the carousel is composed of carved frames surrounding wooden panels; the lower section contains oval carved frames around mirrors. The outer rim is ornamented by alternating painted wooden ovals and framed mirrors. Walt Disney cartoon characters now adorn all of the panels, but the original oil paintings in a western motif are being restored.

The carousel is driven by its original mechanism located in the center of the platform. It consists of a ten-horsepower, 220-volt, three-phase motor rated at 1120 R.P.M. The motor has a 1½ inch diameter horizontal shaft with a flat twelve-inch leather covered pulley at the end, and is mounted on a concrete pillar with adjusting track on the base for adjusting belt tension. The mechanism is driven from the motor by a fiber belt eight feet in length to a flat five-spoke wooden pulley six inches wide by thirty inches in diameter, mounted on a five-foot horizontal shaft and supported by pillar block bearings. In the middle of the shaft is a cork-filled, pressure clutch operated manually by a three-foot level. Beyond the clutch is a twelve-inch crown gear which meshes with a thirty-inch crown gear on the bottom of a two-inch vertical shaft. This shaft extends six feet and has another twelve-inch gear on top which meshes with a gear track forty-eight feet in diameter which encompasses the inner super-structure of the carousel.

Housing the carousel is a permanent shelter built in the summer of 1948. Its broad-sweeping roofline has a tent-like appearance. The open, sixteen-sided structure is composed of simple wooden posts rising from cement footings which support the two-part roof. Wire screening now stretches between the wooden posts, but it is anticipated that the screening will be replaced by rolling metal doors. The first stage of the roof has a gentle slope and a broad overhang; the second stage, rising from the center of the first stage, is an octagonal clerestory with double windows on each of the eight sides. Its roof, with a small overhang, is of a truncated conical form similar to the first stage, topped by a simple wooden finial. The interior of the shelter is a single open space where the complex bracing system of the roof is visible as light enters through the screen walls and the double windows.

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Heritage Conservation and Recreation Service

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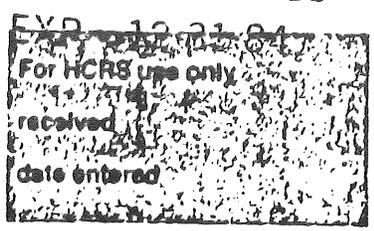
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OUTSIDE ROW STANDERS

- #4 Reindeer ..... Both forelegs are in jumping position; simple saddle with tail strap; blanket is draped with streamers hanging from it; dog's head in circle on right shoulder.
- #7 Horse ..... Left foreleg raised; clipped mane; head strap has fringe; blanket is simply draped; shoulder flank has crest with armour helmet on it and sword running through it; bow hanging from saddle attached to hindquarter flank; fancy tail strap; hair tail is missing; rosette on neck strap.
- #15 Horse ..... Left foreleg leg is raised; full mane; realistic buckle on head stall; fancy saddle with scroll work painted on saddle flap; tassel hanging from rear of saddle is attached to hindquarter flank; warrior head on shoulder flank; hair tail is missing.
- #22 Horse ..... Left foreleg is raised; clipped mane; fringe on head stall; rosette on neck strap; fancy saddle; simply draped blanket; mermaid holding American flag on shoulder flank; scroll work on hindquarter flank; hair tail is missing.
- #35 Horse ..... Left foreleg is raised; full mane; realistic buckle on head stall; fancy tail strap; blanket is draped; hindquarter flank has fancy work carved into it; shoulder flank has fancy work on it with bank of leaves & berries attached to it; saddle girth is criss-crossed; hair tail is missing.
- #36 Horse ..... Left foreleg is raised; full mane; realistic buckle on head stall; shoulder flank has shield on front and fringe on side; hindquarter flank has circles on it with a tassel hanging from it; blanket is draped with cherub head to side of it; hair tail is missing.
- #37 Giraffe ..... All four feet on floor; simple saddle with draped blanket.
- #38 Lion ..... Large, roaring figure; all four feet on floor; mane & tail are elaborately carved and realistic looking; has scroll work & fringe on shoulder flank; also has woman's head on shoulder flank.
- #39 Tiger ..... Large figure; all four feet on floor; has cherub on hindquarter flank and decorative figure on should flank.

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OUTSIDE ROW STANDERS

- #42 Horse ..... Left foreleg is raised; clipped mane; angel with bear paws holding sword on shoulder flank; scroll work on hind quarter flank; hair tail is missing; fringe on head stall rosette on neck strap.
- #43 Horse ..... Left foreleg is raised; clipped mane; fringe on head stall rosette on neck strap; fancy saddle with tiered blanket and fringe on it; hair tail is missing.
- #44 Horse ..... Left foreleg is raised; full mane; realistic buckle on head stall; saddle is scalloped; blanket is draped and fancy; shoulder flank has butterfly carved on it; hindquarter flank has diamond shapes carved on it with tassel hanging from it; both shoulder flank and hindquarter flank have fringe on them; hair tail is missing.
- #45 Horse ..... Left foreleg is raised; clipped mane; fringe on head stall rosette on neck strap; blanket has scrolls on it with braids hanging from it; leaf work on shoulder flank & hindquarter flank; fancy tail strap with tassels on it; bells on strap attached to saddle; hair tail is missing.
- #46 Horse ..... Left foreleg is raised; full mane; realistic buckle on head stall; fancy scroll work shoulder flank, hindquarter flank, and blanket; stars on shoulder flank, hindquarter flank, and blanket; done in red, white & blue; possibly lead horse; hair tail is missing.

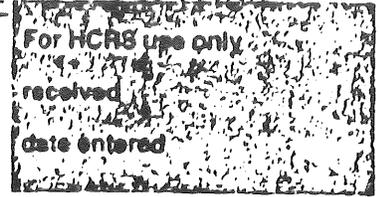
MIDDLE ROW JUMPERS

- #2 Pig ..... Simple saddle; draped blanket with scroll work carved on it; exposed tusks.
- #3 Rabbit ..... Draped blanket with ribbon flowing from rear of it; shoulder flank has scallops on it.
- #5 Horse ..... Clipped mane; blanket is simple with two layers; decorative figure on shoulder flank.
- #8 Horse ..... Mane; plain blanket; shoulder flank & hindquarter flank is grooved; hair tail is missing.
- #9 Horse ..... Full mane; blanket has fancy work on bottom; shoulder flank and hindquarter flank has leaves and fancy work on them; fancy tail strap; hair tail is missing.
- #16 Pig ..... Simple saddle; blanket is plain with fringe on bottom; shoulder flank and hindquarter flank is a ribbon.

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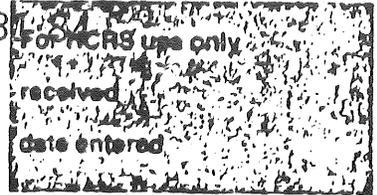
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MIDDLE ROW JUMPERS

- #17 Horse ..... Clipped mane; blanket is rippled on edge; shoulder flank has circles on it; hair tail is missing.
- #18 Cat ..... Wings and scroll work on blanket; ball fringe on shoulder flank; fish in mouth.
- #19 Horse ..... Clipped mane; saddle flap has scroll work painted on it; simple blanket; shoulder flank has two tassels hanging from it; hair tail is missing.
- #21 Cat ..... Simple saddle; blanket has scroll going through it; fish in mouth.
- #27 Ostrich ..... Fully carved tail and body feathers; fancy saddle with scroll work painted on flap; fancy blanket.
- #28 Rabbit ..... Blanket has fancy floral work carved into it; shoulder flank has a branch with leaves on it and ball fringe hanging from it.
- #31 Ostrich ..... Fully carved tail and body feathers; scroll work painted on saddle flap; knotted and grooved blanket.
- #32 Horse ..... Clipped mane; draped blanket with fringe on bottom; hair tail is missing.
- #33 Horse ..... Full mane; simple saddle and blanket; has diamond work on it; shoulder flank and hindquarter flank have fancy leaf work on them; hair tail is missing.
- #34 Horse ..... Full mane; blanket has scroll work on outside edges; shoulder flank is fancy with fringe and branch with leaves on it; hair tail is missing.
- #14 Horse ..... Full mane; draped blanket; ribbon hanging from saddle; large flower on shoulder flank; hair tail missing.



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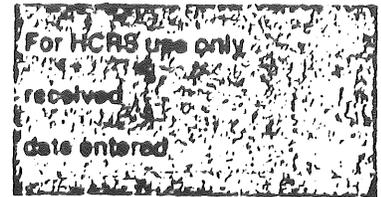
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## INSIDE ROW JUMPERS

- #1 Horse ..... Clipped mane; simple saddle; blanket has scroll work carved on edge; saddle girth has criss-cross on it; shoulder flank has ribbon on it; hair tail is missing.
- #6 Cat ..... Simple saddle and blanket with ribbons hanging from it; fish in mouth.
- #10 Rabbit ..... Blanket is flowing with scrollwork on it; simple shoulder flank.
- #11 Horse ..... Full mane; simple saddle and blanket; shoulder flank is fringed; hair tail is missing.
- #12 Horse ..... Clipped mane; draped blanket with fringe on bottom; hair tail is missing.
- #13 Horse ..... Clipped mane; simple saddle; blanket has fringe on bottom of it; hair tail is missing.
- #20 Rabbit ..... Body & tail carved to look like fur; large upright ears; simple saddle; blanket has tassels on bottom of it; shoulder flank has large leaf on it.
- #23 Horse ..... Clipped mane; simple blanket with fringe on it; hair tail is missing.
- #24 Ostrich ..... Fully carved tail and body feathers; simple saddle and blanket.
- #25 Horse ..... Clipped mane; simple saddle; blanket has scroll & fringe on bottom; simple shoulder flank; hair tail is missing.
- #26 Pig ..... Simple saddle; fringe on blanket; bells & ribbons on shoulder flank; exposed tusks.
- #29 Pig ..... Simple saddle & blanket with fringe on bottom of it; exposed tusks.
- #30 Ostrich ..... Fully developed tail and body feathers; draped blanket with scalloped edges.



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INSIDE ROW JUMPERS

- #40 Cat ..... Scalloped saddle flap; simple blanket with braid hanging underneath it; fish in mouth.
- #41 Horse ..... Simple saddle; draped blanket; cut-outs in shoulder flank; clipped mane; hair tail is missing.

Chariots - There are two of these located on the outside row along with the standers. Both of them have a blanket draped on it. They are elaborately carved with scroll work. The animal on the front of each chariot has wings with long tail and feathers. The animal on the back is smooth with long curled tail.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1912 - 1917

**Builder/Architect** G. A. Dentzel Carousel Company

## Statement of Significance (in one paragraph)

The menagerie carousel in the Burlington City Park is a rare and fine representative of a vanishing folk art form which has functioned as a recreation device in carnivals, amusement parks and county fairs around the United States for more than one hundred years. Few authentic, hand-carved wooden carousels produced in this country during the late nineteenth and early twentieth centuries remain intact and in operation in suitable surroundings, as this one does. The Burlington Carousel embodies the distinctive design characteristics which identified the products of the G. A. Dentzel Company, one of the earliest, best-known, and longest-surviving of the carousel manufacturers. Just under twenty Dentzel Carousels are known to survive in the United States. The Burlington Carousel was finished during a boom period in the history of amusement parks and recreation devices, whose development in this country reflects major social and technological changes that occurred during the late nineteenth and early twentieth centuries. Much of its intricate carving was done by Daniel Carl Muller, the Dentzel master carver for more than ten years and an important innovator in carousel production. Although the Burlington carousel has been moved at least twice during its history (a fact which is not inconsistent with the method of construction and the purpose of carousels), it has operated for more than thirty years in a setting associated with its original and continuing purpose of providing recreation. For the city of Burlington, the carousel serves as a unifying symbol of a growing interest in identifying and preserving the best that remains from our past.

## Criteria Assessment --

Although moved at least twice during its history, the Burlington Menagerie Carousel remains virtually intact and is located in a suitable setting where it continues in its original use as a form of recreation. The fact that it has been moved is consistent with the history of carousels, which were often constructed in such a way that they could be dismantled and moved to new locations.

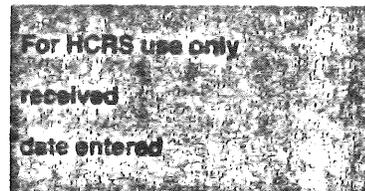
A. The Carousel is associated with the interest in providing amusement and recreation facilities for the American populace which dates from an early period in our history and reached its greatest period of development in the years 1910 to 1925, during which time the Burlington Carousel was manufactured. Developments in this field reflect many of the social and technological changes affecting the country during the late nineteenth and early twentieth centuries.

B. The Burlington Carousel is recognizable as a product of one of the earliest and best-known carousel manufacturers, the Dentzel Carousel Factory; much of the distinctive and intricate detail work on the animals was done by the company's master carver, Daniel Carl Muller, a trained sculptor known for his realistic carving and the magnificent trappings of his animals.

C. The Carousel represents a little-recognized, but important (and now vanishing) form of American folk art and sculpture with its hand carved and painted menagerie animals and its outstanding rim paintings in the western motif.

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In 1936, a bond issue was passed in the city of Burlington, North Carolina, which included provision for development of a city park to offer recreational facilities for local residents. One item desired for the park was a merry-go-round, or carousel, and a search for one was begun in 1939, only to be interrupted by the Second World War. The search was resumed after the war, and in April, 1948, the Burlington city Manager found a suitable carousel in an amusement park in Genoa, Ohio. With the approval of the city council, the carousel was purchased for \$3,500 and moved to Burlington several weeks later.<sup>1</sup> A structure was erected to house the carousel, and it was opened to the public at two o'clock on Saturday, October 9, 1948, with rides being offered at five cents each. The carousel quickly became a popular attraction. According to contemporary newspaper accounts, 12,595 rides were purchased during the carousel's first ten days of operation. During the first weekend of operation, vehicular and pedestrian traffic was so congested around the park that police officers had to be sent to direct traffic.<sup>2</sup> In the first month, 25,742 rides were sold, in a city whose population at the time was less than 25,000.<sup>3</sup>

Since first opening in 1948 the Burlington Carousel has been in continuous use, with well over one million rides having been sold.<sup>4</sup> Several coats of paint have been applied to the carousel since 1948, and the original rim paintings were painted over at some time with Walt Disney cartoon characters. A local group has undertaken the task of restoring the animals and repainting them in the original paint schemes, utilizing a great deal of professional guidance and assistance. The rim paintings, which display a western motif, also are being restored, and efforts are being made to purchase and install rolling metal doors in the structure to protect the carousel from the elements and vandalism. The band organ which originally provided the carousel's music apparently did not accompany it to Burlington in 1948; however, there is strong local interest in obtaining one to replace the current arrangement of record albums and tapes.

Most carousels were constructed in such a way that they could be dismantled and moved to new locations, including the large park models such as the Burlington Carousel. Smaller carousels were built which were even more transportable.<sup>5</sup> Therefore, it is not unusual that the Burlington Carousel is no longer located in the amusement park to which it first was sold. However, it remains intact, with all of the carved animals in sound condition and rim paintings still in place. It is located in a compatible setting and continues in use as a form of recreation. The Burlington City Park, a popular, modern recreation area, also contains a swimming pool, water slide, tennis courts, an enclosed playground for toddlers, picnic shelters, baseball diamonds, a train ride, and boat and airplane rides for children.

The Burlington Menagerie Carousel has been identified by Frederick Fried, noted carousel expert, as one of a series of carousels produced by the G. A. Dentzel Company in 1912-1914.<sup>6</sup> As yet, no absolute documentation has been found to substantiate this claim; however, this carousel does exhibit most of the hallmarks of a Dentzel machine. For instance, several new animals were introduced for use on carousels around the turn of the century by a Dentzel carver, Salvatore Cernigliaro; these include the pig, the rabbit, and in particular, the cat with prey in its mouth (all of which are found in the

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received
date entered

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Burlington menagerie).<sup>7</sup> In addition, comparison with animals on other Dentzel carousels reveal striking similarities, which also indicate that Daniel Carl Muller was involved in its production. It appears that he carved many of the heads, trappings, and other details.<sup>8</sup> With regard to the exact date of manufacture of the Burlington Carousel, a pencilled date of February, 1917, appears on the platform. Since this normally would represent the date when a carousel left the factory, it seems likely that a beginning date of 1912-1914 is accurate for this carousel.

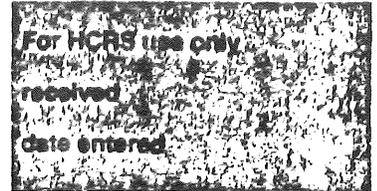
The original site of the Burlington Carousel is not known for certain, but there is reason to believe that it first operated at Locust Point Amusement Park near Oak Harbor, Ohio, along Lake Erie. Ms. Diane Vaught has spoken with a man in Ohio who remembers riding the Locust Point carousel around 1917; his detailed description of it tallies with that of the Burlington machine.<sup>9</sup> The carousel apparently was sold to Carl Uhtoff in 1924 for use in an amusement park which he was opening in Genoa, Ohio. His niece, Mrs. Virginia Harris Miller, was fourteen when Forest Park Amusement Park opened in 1924, and she recalls riding the carousel at that time. It remained at Forest Park until purchased by the city of Burlington in 1948. During the intervening years, Uhtoff had traveled around Ohio with a carnival but never took the carousel with him; when he went out of business, he began to sell the various amusements at Forest Park and in his traveling carnival.<sup>10</sup> When found by the Burlington city manager, the carousel had not been in operation for some time, but was in relatively good condition. It was dismantled and moved to Burlington's City Park,<sup>11</sup> where, as already noted, it quickly became a popular attraction and has continued in operation for more than thirty years.

A menagerie carousel is defined as one on which one-third to one-half of the platform space is devoted to carvings other than horses, including chariots and a wide variety of wild and domesticated animals.<sup>12</sup> The menagerie carousel is primarily a twentieth century development. The first known reference to a carousel-type amusement in the United States appeared in a Salem, Massachusetts diary in 1799. By the early part of the nineteenth century, numerous references were being made to carousels in a variety of periodicals.<sup>13</sup> In the early years, the carousel machinery was horsepowered, and the carvings were of a fairly primitive sort. The first great period of development in carousel production occurred in the latter part of the nineteenth century with the introduction of steam as the power source for carousel machinery. As steam replaced horsepower, larger carousels and animals with more elaborate embellishments became possible.<sup>14</sup>

The introduction of steam as a power source for carousel machinery coincided with America's rapid industrialization and attendant urban growth during the late nineteenth century. As population shifted toward urban centers, particularly in the northeast and midwest, a need arose to provide recreation for the growing ranks of city dwellers. The new facilities, which catered primarily to the upper and middle classes of the urban population, included theatres, minstrel shows, the circus, public dance-halls, beer

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gardens and amusement parks. The latter, generally situated on the outskirts of cities, sometimes contained little more than a pavillion or dance-hall. The larger parks had many attractions, including freak shows, shooting galleries, concert halls, open-air theatres, and carousels.<sup>15</sup> By the end of the century, electric trolley companies were building amusement parks outside cities to increase their weekend use and revenues.<sup>16</sup> The increasing demand for carousels brought into being more and more factories, so that during the period 1880 to 1930, some sixteen carousel and carving shops operated in various parts of the United States though the majority were in New York city and state and Pennsylvania.<sup>17</sup>

The years from 1910 to 1925 saw tremendous developments in the amusement park industry and in the invention and construction of amusement machines. Carousels grew even larger, and their machinery became more sophisticated. The larger carousels provided room for larger and more realistic animals; better carvers were employed in the carousel factories--some like Daniel Muller, had received formal artistic training--and competition was keen among the various companies.<sup>18</sup> In addition to the more realistic and lavishly decorated animals, highly ornamental enclosures for the machinery which drove the carousel were introduced. Rim paintings were produced in a variety of styles, from a western motif influenced by nineteenth century painters like Frederic Remington to the panoramic scenes of nature made popular by Albert Bierstadt. Below the paintings were often found mirrors in elaborately carved and painted frames<sup>19</sup> which reflected the animals and their riders, giving the carousel scene a glittering appearance of ceaseless motion and brilliant color.

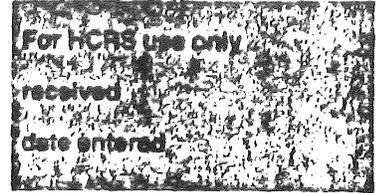
According to Robert Neil Fulghum, the introduction of carousels into North Carolina took place in much the same way that it did elsewhere in the country:<sup>20</sup>

It is probable that carousels, in one form or another, accompanied some of early traveling menageries and amusement troupes that journeyed through the state prior to the Civil War. It was not, however, until after the war that carousels or "spinning jennys" became a familiar sight in the state. Along with "the photograph man, the candy vendors and barbequed 'possum," the carousel drew wide-eyed crowds to the growing county and state fairs.

By the 1890s, the popularity of the carousel was such in North Carolina that some enterprising individuals and companies provided a few towns with their own machines. Raleigh was particularly blessed with carousels during this period. In 1891, George Washington Brinkley established in the capital what is believed to have been the earliest non-traveling, "city" carousel in the state. Brinkley, who was an engineer with the Seaboard Air-Ling Railroad bought a steam-powered spinning jenny, complete with an organ and tent, for \$2,200, which was a respectable sum for a carousel of that time. He erected the machine in a vacant lot at the corner of Blount and Hargett streets, and throughout the summer of 1891 it twirled and thrilled the people of Raleigh.

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The development of electrified street-car systems in North Carolina furnished a number of towns in the state with amusement features at both privately-owned and municipal parks. For example, the Greensboro Electric Company opened Lindley Amusement Park in 1902; Asheville Electric built Riverside Park in 1904; and in Raleigh the local electric company enlivened Brookside Park and Pullen Park with amusements and electrical power as early as 1893, and later, in 1912, the Raleigh company built Bloomsbury Park.

These parks, these "beautiful suburban pleasure grounds," offered the city dweller a host of refreshing diversions: lakes for boating and fishing, dance pavilions, skating rinks, swimming pools, bowling, and--at least in the cases of Brookside, Pullen and Bloomsbury parks--carousels. Carolina Power and Light Company's subsequent development of Bloomsbury Park gave Raleigh another carousel, one of the finest money could buy. In the summer of 1912, an electrically-powered Dentzel Carousel, reportedly costing \$12,000, was installed at the new trolley park. It remained at Bloomsbury until 1921, when it was moved to its present location at Pullen Park.

Among the earliest and best-known of the carousel makers in the United States was Gustav Dentzel, who emigrated from Germany in 1860. He first opened a cabinet-making shop in Philadelphia, but soon decided to try his hand at carousel building, which he had learned in the family business in Germany. His first small carousel was a great success, and he quickly changed his shop to "G. A. Dentzel, Steam and Horsepower Caroussel Builder - 1867."<sup>21</sup> The concern remained in operation until the end of 1928 when it closed following the death of Gustav's son William, who had taken over after his father's demise in 1909 (the factory closed briefly while the latter's estate was settled).<sup>22</sup> The life of the Dentzel Company spanned nearly the entire period in which wooden carousels were manufactured in the United States, from the earliest days of horse-driven machinery through the period of greatest development up to the Great Depression, when decline set in.

Gustave Dentzel created the first major style, or school, of carousel carving in the United States, known as the Philadelphia style. The hallmark of the Philadelphia style were the elegance and lifelike proportions of the animals. As Dentzel's firm prospered after the turn of the century, it was able to hire two of the finest carvers ever to work for the company, Salvatore Cernigliaro and Daniel Carl Muller. Cernigliaro, a furniture carver by profession, came to America from Italy in 1902, and worked for the Dentzel Firm from 1903 to 1917. Cernigliaro was especially noted for his introduction of cats, rabbits, pigs, and goats to the American carousel, which had traditionally consisted of horses and circus animals. He decorated his animals with elaborate straps and draperies, clowns, and garlands of flowers.<sup>23</sup>

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Daniel Carl Muller received formal training in sculpture at the Pennsylvania Academy of Fine Arts as well as on the job training in carousel carving in the Dentzel shop. He was the master carver for Dentzel from around 1912 or 1913 until the company closed,<sup>24</sup> and is considered "the most realistic of all American carvers." His greatest skill was in achieving a believable blend of realistic representation of the animals with fantastic ornamentation in the trappings--saddles, figures, flags, flowers, armor, etc.<sup>25</sup> According to Fried, "The contributions of the Mullers (Daniel Carl and his brother Alfred) during the next ten years in the design, carving and creation of new styles were in a large part responsible for the increased success of the business."<sup>26</sup>

In 1903, the Philadelphia Toboggan Company was formed to compete with the Dentzel Firm and to manufacture roller coasters. The Toboggan Firm also worked in the Philadelphia Style, but its carvers brought distinctive embellishments to the idiom. The company's first carver, John Zalar, carved animals known for their sweet expressions. Frank Caretta, who assumed Zalar's position as the company's master carver after Zalar became ill, produced large, muscular animals adorned with carved eagles, clowns, and swords.<sup>27</sup>

Two other styles of carousel carving emerged at about the turn of the century. One of these styles developed around Brooklyn's Coney Island, which was then a glamorous resort patronized by such show business celebrities as Diamond Jim Brady and Lillian Russell. The Coney Island style reflected the flamboyance of Coney Island and nearby New York. Carvers in the style gave their figures bold, stylized poses and embellished the animal with jewels. Among the masters of the Coney Island idiom, all of whom worked in the New York area, were Charles Loeff, Marcus Charles Ilions, Charles Carmel, and the partners Solomon Stein and Harry Goldstein.<sup>28</sup>

In contrast to the carvings in the Coney Island style, animals in the Country Fair idiom were small and relatively simple. As the name of the style implies, country fair animals were produced for use on small, portable carousels employed at rural fairs and regional expositions. The necessity for repeated dismantling and shipping dictated small size and less elaborate detailing.<sup>29</sup> The principal manufacturers of Country Fair style animals were the Herscell-Spillman Company of North Tonawanda, New York, and the C. W. Parker Company of Abilene, Kansas.<sup>30</sup>

The small, popular amusement parks which once dotted the American landscape with their carousels, bizarre sideshows, shooting galleries, penny arcades, and colorful banners have all but disappeared, replaced by the huge but geographically scattered theme parks. Visits to these new recreation spots require much more than a few weekend hours of leisure, a time which has been filled by the highly accessible moving pictures, radio, and television. Amusement park land has been sold off

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to developers, and the large park carousels, when not destroyed, were often obtained by antique dealers who broke them up for sale to collectors.<sup>31</sup> A few traveling carnivals still have wooden carousels, but they generally are of the smaller, more easily transportable variety without the elaborate ornamentation seen on the more stationary type. Most of the carousels in use today are made of fiberglass or aluminum and produced by one of only two companies building carousels, with little of the imagination and creativity that characterized wooden carousels. Of the more than 2,000 hand-carved, wooden carousels manufactured in the United States in the late nineteenth and early twentieth centuries, fewer than 300 are still in existence. The number produced by the G. A. Dentzel Company that are intact, in good condition, and still operating is believed to be less than twenty.<sup>32</sup> This combination of circumstances makes the Burlington Menagerie Carousel a rare and vanishing form of American functional folk art which deserves recognition and preservation.

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## FOOTNOTES --

<sup>1</sup>Jim Hughes, "Burlington's Carousel: Kids' Delight," Burlington (N.C.) Daily Times News, 9 October 1973, p. B-1; "Councilmen Pass on Number of Subjects," Burlington (N.C.) Daily Times News, 20 April 1948, p. 9; and Diane Vaught interview with Bill Carper, former City Manager, Burlington, North Carolina, August 1981.

<sup>2</sup>"Hobby Horses Start Rounds Tomorrow," Burlington (N.C.) Daily Times News, 8 October 1948, p. 7; and "More Than 12,000 Rides," Burlington (N.C.) Daily Times News, 21 October 1948, p. 5.

<sup>3</sup>Burlington (N.C.) Daily Times News, 1 November, 1948.

<sup>4</sup>Sue Robinson, "Master of Merry-Go-Rounds," Greensboro (N.C.) Daily News, 8 December 1981, p. A9.

<sup>5</sup>Frederick Fried, "Last Ride for Carousel Figures?", Historic Preservation, July-September 1977, p. 22.

<sup>6</sup>Diane Vaught interview with Frederick Fried, Burlington, North Carolina, December 3, 1981.

<sup>7</sup>Frederick Fried, A Pictorial History of the Carousel (New York: Bonanza Books, 1964), p. 119.

<sup>8</sup>Vaught-Fried interview.

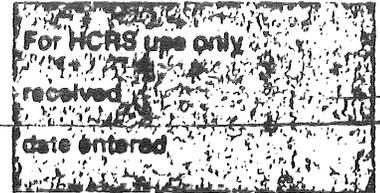
<sup>9</sup>Diane Vaught telephone interview with Boyd Austin, Port Clinton, Ohio, January 28, 1982.

<sup>10</sup>Diane Vaught telephone interviews with Mrs. Virginia Harris Miller, July 1981 and January 22, 1982.

<sup>11</sup>Vaught-Carper interview.

<sup>12</sup>"Novice Notebook," Carousel Art, July 1978, p. 10.

<sup>13</sup>Frederick Fried, "The Dentzel Carousel: A Condensed History," Merry-Go-Roundup, Vol. 8, No. 2, 1981, p.3.

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- <sup>14</sup>Fried, "The Dentzel Carousel . . .," p. 3.
- <sup>15</sup>Foster Rhea Dulles, A History of Recreation: America Learns to Play, 2nd ed. (New York: Appleton-Century-Crofts, 1965), pp. 98, 163 and 222.
- <sup>16</sup>Dulles, History of Recreation, p. 222.
- <sup>17</sup>Fried, "Last Ride . . .," p. 22.
- <sup>18</sup>Fried, "Last Ride . . .," p. 23; and Fried, "The Dentzel Carousel . . .," p. 7.
- <sup>19</sup>Fred and Mary Fried, America's Forgotten Folk Arts (New York: Pantheon Books, 1978), p. 18.
- <sup>20</sup>Robert Neil Fulghum, "North Carolina Carousels," unpublished research paper prepared for the North Carolina Museum of History. 1978, pp. 1-3.
- <sup>21</sup>Fried, A Pictorial History, p. 52; and Fried, "The Dentzel Carousel," p. 4.
- <sup>22</sup>Fried, "The Dentzel Carousel," pp. 7-8.
- <sup>23</sup>North Carolina Museum of History, "Carousel Fantasy; Featuring the Charlotte Dinger Collection at the North Carolina Museum of History" (Carousel exhibit brochure, North Carolina Division of Archives and History, 1979-1980. Hereinafter referred to as "Carousel Fantasy."
- <sup>24</sup>Agnes (Muller) Glass, "Daniel Carl Muller," Carrousel Art, September 1978, p. 3; Fried, America's Forgotten, p. 18; and "Dentzel History and Photos," Carrousel Art, July 1978, p. 4.
- <sup>25</sup>Marge Swenson, "The Military Muller," Carrousel Art, September 1978, p. 7.
- <sup>26</sup>Fried, "The Dentzel Carousel," p. 8.
- <sup>27</sup>The Encyclopedia of Collectibles, 1978 ed., S. V. "Carousel Animals," p. 67. Hereinafter referred to as Encyclopedia.
- <sup>28</sup>Encyclopedia, p. 68.

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<sup>29</sup>"Carousel Fantasy," p. 3.

<sup>30</sup>Encyclopedia, p. 68.

<sup>31</sup>Dulles, History of Recreation, p. 307; and Fried, "Last Ride . . .," p. 26.

<sup>32</sup>Fried, "Last Ride," p. 22; and Robinson, Greensboro Daily News, p. A9.

# 9. Major Bibliographical References

See continuation sheet

# 10. Geographical Data

Acreeage of nominated property less than one acre

Quadrangle name Burlington

Quadrangle scale 1:24000

UMT References

A 

1	7	6	3	9	2	4	0	3	9	9	4	2	0	0
Zone			Easting				Northing							

B 

Zone			Easting				Northing							

C 

Zone			Easting				Northing							

D 

Zone			Easting				Northing							

E 

Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

### Verbal boundary description and justification

The area to be nominated, located in the Burlington City Park, includes only the Carousel and the ground beneath it. See attached map.

### List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state code county code

# 11. Form Prepared By

name/title Allison B. Harris, Consultant

City of Burlington

organization N. C. Division of Archives and History date April 8, 1982

street & number P.O. Box 1358 telephone (919) 227-3603

city or town Burlington state North Carolina 27215

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature William S. Price date

title State Historic Preservation Officer

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

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Heritage Conservation and Recreation Service

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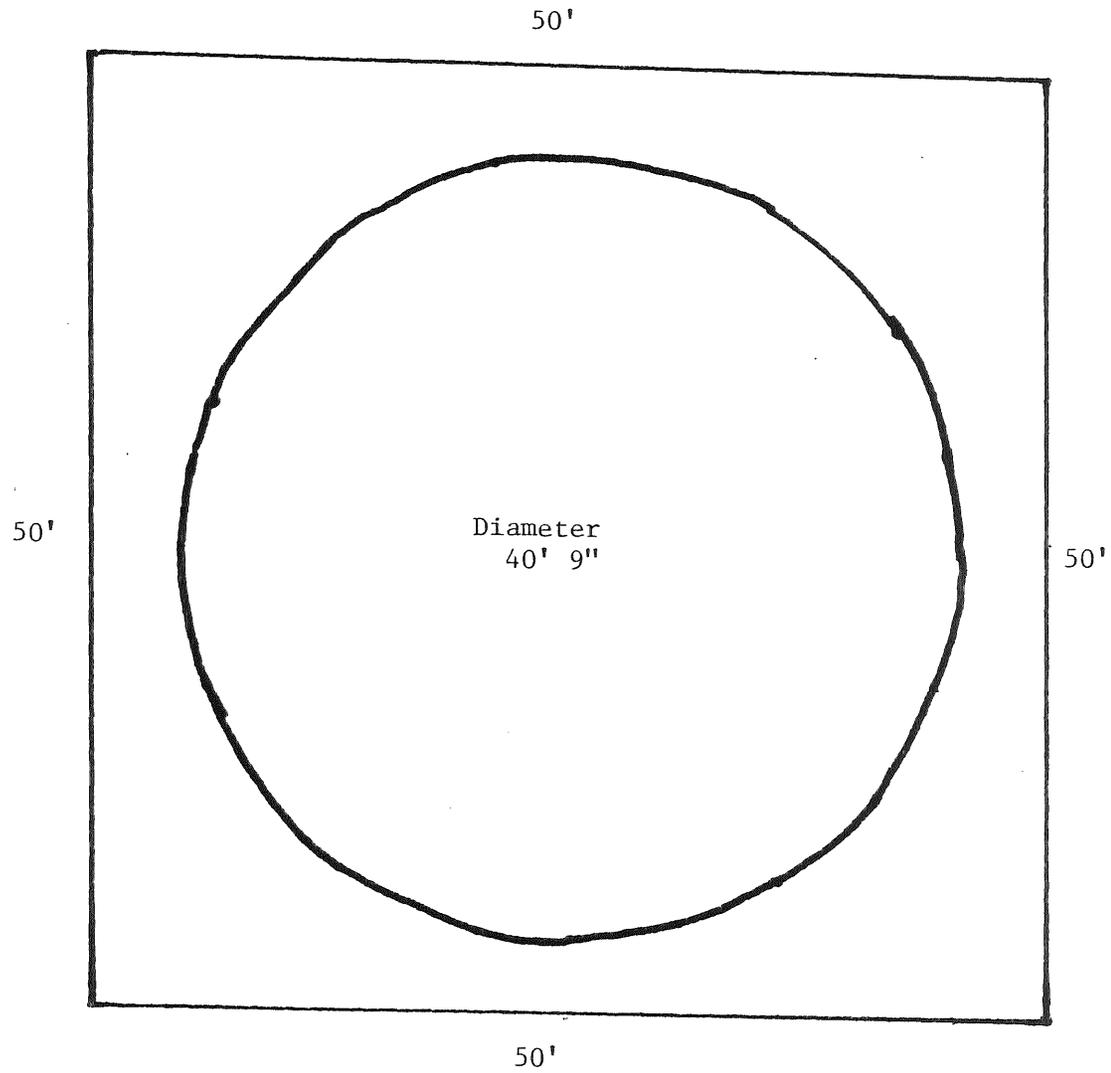
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Menagerie Carousel  
Burlington, N. C.

10'  
Approx. Scale





