

United States Department of the Interior National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Du Quoin State Fairgrounds
other names/site number

2. Location

street & number Route 51 and Route 14
city, town Du Quoin,
state Illinois code IL county Perry code 145 zip code 62832

3. Classification

Table with 3 columns: Ownership of Property, Category of Property, and Number of Resources within Property. Includes sub-rows for Contributing and Noncontributing resources.

Name of related multiple property listing: Historic Fairgrounds in Illinois
Number of contributing resources previously listed in the National Register none

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. See continuation sheet.
Signature of certifying official: [Signature] Date: 3-20-90
Illinois Historic Preservation Agency
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official
Date
State or Federal agency and bureau

5. 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

6/8/90

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## National Register of Historic Places Continuation Sheet

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Du Quoin State Fairgrounds

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Amendments to Sections 3 and 7

SECTION 3

Contributing Buildings -- 18  
Non-contributing Buildings -- 10

TOTAL COUNT

Contributing -- 21  
Non-contributing -- 12

SECTION 7

Change buildings 1A, 1B, and 10 from contributing to non-contributing.

**6: Function or Use**

Historic Functions (enter categories from instructions)

Recreation & Culture (fair)

Current Functions (enter categories from instructions)

Recreation & Culture (fair)

**7. Description**

Architectural Classification  
(enter categories from instructions)

Art Deco

Moderne

Materials (enter categories from instructions)

foundation Concrete

walls Concrete

Brick

roof Asphalt, Slate

other Stucco, Wood

Describe present and historic physical appearance.

The Du Quoin State Fairground lies in southern Illinois, in the southeastern corner of Perry County, on the south edge of the city of Du Quoin, from which the fair derived its name. Du Quoin is the largest city in the county, although the more centrally located town of Pinckneyville, is the county seat and where the county fair is held. The topography of the surrounding land ranges from very gently rolling to flat. Except for land occupied by the city's buildings, there are two major land uses around Du Quoin: grain farming and strip mining. Much of the land formerly strip mined is now vacant. To the west of Du Quoin is Pyramid State Park, a reclaimed strip mine converted to recreational use. (1)

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The Du Quoin State Fairgrounds occupy approximately 1,450 acres of ground divided into three distinct areas. The primary area is a roughly rectangular flat area in the southwest corner of the grounds. It contains most of the buildings within the district and is the only part of the fairgrounds being considered on this nomination. The racetracks, grandstand, stables, exhibition building, Hayes' residences, concession and administration buildings are all in this area. The second area is in the northwest part of the grounds. It consists of a reclaimed strip mine that is now lagoons and a park-like recreation area with incorporated pasture. Leased cropland with a few maintenance buildings primarily make up the third segment of the eastern part of the fairgrounds. Sections two and three are non-contributing. They, in fact, aren't being included in this nomination. The strip mine landscaped area, while a part of the fairgrounds open to the public, is less than 50 years old and not significant enough to merit special consideration. The agricultural lands to the east, while owned by the Du Quoin State Fair Association, are not historically (before 1940) connected directly with fair activities.

The northern edge of the Du Quoin Fairgrounds is contiguous with the city of Du Quoin. A house lined city street serves as the entryway to the North Gate. Housing continues along the north and east boundaries of the grounds. Along the northeastern boundary there is a dwindling amount of housing that backs up to leased agricultural land. The eastern and southern boundaries are adjacent to agricultural land. The southern segment of the western boundary abuts a state highway with some highway strip development and agricultural land on the other side of the highway. North of the Main Gate the property juts in eastward and abuts the former William R. Hayes's Coca-Cola bottling plant. Hayes, who started the fair, built this Art Deco style plant in 1949. North of the plant boundary, the western edge of the fairgrounds abuts a residential area.

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The actual fair aspect dominates the fairgrounds when approached from the Main Gate on the west. The buildings, structures, roads and open areas are primarily devoted to horse or car racing, amusements and exhibitions. Four non-structural areas are predominant in this area. The first, encountered after entry through the Main Gate, is the old racetrack on the south side of "Main Street." It consists of an oval all weather track used for training of standardbred horses, with infield, used for vehicle parking. The second feature is a fenced dirt horse arena on the north side of Main Street. The third major feature is the flat grass carnival midway. This is a square flanked to the north and east by entrance gates. Finally there is the large main dirt racetrack just behind the grandstand to the east. Within the infield is a large lagoon created by excavating while building the track.

There are open areas around most of the building clusters but these do not appear to have set functions. There is also a complex set of roads linking buildings, open areas, recreation areas, etc. These roads are, for the most part, paved with asphalt. Three of these stand out as important arteries of traffic and focal points of the grounds' layout: "Main Street," which runs from Gate 1 past the Hayes Houses to the Avenue in front of the grandstand, "Derby Lane," which runs from Gate 2 past the racehorse barns and feeds to the recreation area and "Grandstand Avenue," which runs between Main and Midway, past the grandstand.

In the main section of the grounds, in addition to the buildings and structures primarily devoted to horse or car racing, amusements and exhibitions, there are also administration and maintenance buildings and two homes built by the Hayes family in the 1940s. Although horse related buildings dominate the grounds, there is an assortment of other buildings. The one story, brick Exhibition Hall, built in 1946, is located north of the intersection of Longview and Expo Drives and is the largest of these non-horse related buildings. Also very interesting stylistically are two 1946 ticket/gate house entry buildings bordering the carnival area west of the grandstand. The

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grandstand itself is the most important and by far the largest of all the non-landscape elements in the fairgrounds. It is monumental in scale and dominates the main section of the fair.

The dominant building style on the fairgrounds is the Art Deco. The other important building forms are vernacular variants of the stable or barn. Specific buildings are described below. Please consult map for location.

1A-1B. RESIDENCES. (1942) Buildings. Contributing.

Pair of private residences built for Gene Hayes and Don Hayes, sons of fair owner W.R. Hayes. Both set on a large, tree-shaded lot. A low, curving, limestone wall, with piers and entrance gateway extends across front (west) side of grounds. Gateway flanked by pair of brick piers surmounted by pair of wrought iron electric lanterns. House facades are similar but not identical. Both are two and one-half story, end gable, wood frame houses with dentilated cornices. Both are in the Colonial Revival style with Art Moderne stylistic details. Each has a front (west) facing gable at right angle to the main gable and ornamented with a decorative round, or half-round window. Both have exterior stucco-covered walls at the first level extending up to the sill of the second floor windows. Above this original clapboarding has been covered with aluminum siding. Both houses have metal-frame, divided light, casement sash windows, as well as some glass block windows and wrought iron banisters. Each is highlighted with limestone-faced wall sections on the first level--especially at the main entrances. House A (north) has a swan's neck over-door pediment and house B (south) has an unornamented entrance door with transom light. Both have slate roofs and open porches at the second level. An in-ground swimming pool at the rear (east) of the houses has a Georgian Revival bathhouse. A central, hip roof, open pavilion with dentiled cornice connected with

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covered colonnade to a pair of hip roof, hexagonal, enclosed dressing rooms. Walls of dressing rooms covered with clapboard. All roofed with asphalt shingles and center section capped with Art Deco peak ornament. There is also a tennis court near the bathhouse.

2A-2I. HORSE BARNS. (Circa 1937-1942) Buildings. Contributing.

Series of nine timber frame stables lined up east to west. All are covered with board and batten wood siding and roofed with asphalt shingles. The majority are one story in height and have a high central gable section with shed roofed side sections. Most side sections are open on three sides with a colonnade of heavy timber uprights and poured concrete floors. All have decorative cupolas along roof ridges.

3. GRANDSTAND. (1947) Building. Contributing.

Largest and most important building on the fairgrounds. Monumental in scale, it dominates all other surrounding buildings. Of steel frame construction with brick veneer. West (entrance) elevation has symmetrical design with projecting center bay. Detail and trim in Art Deco or Art Moderne style. Central bay is entered by three flights of steps rising to row of wood and glass doors covered by metal canopy. Art Deco inspired flag staffs rise from this canopy. Three-part window of glass block extends vertically above this doorway in center of bay. Flanking stylized pilasters are outlined with limestone banding terminating in free-standing urns on decorative stone bases. "Du Quoin State Fair" lettered across top of central bay. Walls flanking bay are punctuated with eight, dramatically oversized, circular windows spaced evenly across facade. Above these runs a window band filled with glass block and

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an open colonnade, balustraded with wrought iron grillwork. Wall corners simulate quoins in brickwork design. East side has open bleacher seating covered by metal truss-supported, modified mansard roof. North and south walls slope downward forming triangular-shape centered with large, triangular, glass block window.

4. NORTH AND SOUTH GRANDSTANDS (Circa 1960) Structure. Non-Contributing.

Metal bleacher seating installed to accommodate overflow crowds from main grandstand.

5. RESTROOMS (Circa 1948). Building. Contributing.

Public toilet building built in same Art Deco style of rest of major buildings. One story, flat roof, brick building with projecting bay entrance (east) wall. Entrance doors are on north and south sides of projecting bay which has shallow central projection banding framing oversize glass block window flanked by two circular windows with divided light sash. Center projection rises slightly above limestone coping of roofline. North and south elevations of building's main block have three light, metal sash, divided light windows on each side.

6. CARNIVAL MIDWAY AREA (Circa 1935) Site. Contributing.

Open grassy area directly across from grandstand. Traditional open space for carnival rides and midway shows.

- 7A-7B. CONCESSION STANDS (1948) Building. Contributing.

Pair of Art Deco styled food and ticket stands. Each has octagonal ends with five divided light picture windows. Central sections rise above ends. Paired, oversize doorways at each end of central section are trimmed in limestone and have open wrought iron grillwork across tops. Three vehicle



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doorways open between these doors. Pair of octagonal lanterns rise out of each end section. Lanterns have tall, vertical, strip windows of back-lighted glass block and are topped with hip roofs terminating in free standing urns. Flat roof structure has several set backs typical of Art Deco style.

8. EXHIBITION HALL (1946) Building. Contributing.

33,000 square foot, single story building with strong Art Deco influence. Consists of a main gabled section with front facing main facade gable. Main decorative element is a round window centered in gable's pediment and flanked by matching triangulated decorations. On ground level major features are two large metal windows flanking the entrance. Two flat roofed, parapeted wings flank main section. New roof, wiring, doors and windows added in 1989.

9A-9B. BARNS (Circa 1940) Buildings. Contributing.

Pair of timber frame barns covered with board and batten wood siding and asphalt roofing. Each has end gable with raised center section and wood-planked and concrete fence which create paddocks adjacent to the buildings. Barn to the west has been converted to bar/restaurant.

10. ADMINISTRATION AND MAIN STABLE BUILDING (1945) Buildings. Contributing.

Square, Colonial Revival, two story central office section has hipped and gabled roof, prominent cornice dentils, classical pilasters and elaborate roof deck railing. Walls at first level up to window sills of second floor are covered with stucco. Wood siding above. One story stable wings attached on east and west sides. These consist of wide galleries in front of horse stalls, surmounted by gable roofs supported by colonnade of columns and punctuated by eight-sided peak roofed ventilators.

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Stables have flush board wood siding and wooden stable doors.

11. ORIGINAL TRACK. (1923) Site. Contributing.

All weather, aggregate-surfaced half mile track banked toward center to allow auto racing. Track was the main feature of the grounds when opened. Original 3,000 seat grandstand, with automobile parking underneath, was located on west side of this track. It was destroyed in 1945.

12. MAIN ENTRANCE ASSEMBLY. (Circa 1948). Buildings. Contributing.

Pair of nearly identical one story gate houses in Art Deco style, built of brick, trimmed in limestone. Each has flat roof which steps back to a second brick wall with eight applied concrete "V" based decorations terminating in freestanding limestone urns. In center of west elevations stand decorated limestone pillars. South gate house has circular window in center of pillar. Wood, double hung 1/1 window sash. Skeletal simulated-metal arch, spanning roadway below, with large metal letters spelling out "World Trotting Derby," connects two gatehouses. Decorative wrought iron gates with Art Deco designs also join gate houses. To north is a sign constructed of brick columns with limestone trim. Columns have lighted, glass block windows in center. Joining these two columns is a wrought iron fence with two tall supports and wood frame roof with words "Du Quoin State Fair" in neon above.

13. RACETRACK. (1945-6) Site. Contributing.

Built at same time as grandstand. One mile, oval horse racing track of graded soil surface. Open weave, chain link fence surrounds entire track.

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Large lagoon in center formed from dirt excavations at time of construction.

- 14A-14E. HORSE BARN. (Circa 1965) Buildings. Non contributing.

Five steel-frame, end gable barns with raised center sections at ridge. Walls and roofs covered with corrugated metal. Horse entrances on gable ends give access to center aisles flanked by horse stalls. Sidewalls lined with rows of movable glass louvered windows.

15. HORSESHOERS BUILDING. (Circa 1975) Building. Non contributing.

End gable steel frame building. Roof and sidewalls covered in corrugated metal.

16. FIRE STATION (Circa 1975) Building. Non contributing.

End gable, steel frame building. Roof and walls covered in corrugated metal.

ENDNOTE

1. Much of this information has been taken directly from Du Quoin State Fairgrounds Historical and Architectural Significance Statement, prepared for the Illinois Historic Preservation Agency by Rathbun Associates in 1989.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

Architecture

Entertainment/Recreation

Period of Significance

1923-1948

1923-1940

Significant Dates

1923

1945-47

Cultural Affiliation

n/a

Significant Person

n/a

Architect/Builder

Stiegemeier, Oliver W.

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Du Quoin State Fairgrounds is significant under National Register Criterion A--associated with events that have made a significant contribution to the broad patterns of our history--for its long history as Illinois' unofficial "little State Fair" from 1923 to 1940 (the end of the period of significance). It became a major feature of the state's entertainment and recreational history. The property is also significant as a horse and auto race course and amusement park. Within this area, the Du Quoin Fairgrounds is important in relation to the history of horse racing, particularly harness racing. Horse racing, the fair's special entertainment attraction, is well represented by the number of racing related buildings and sites still existing--grandstand, racetracks, stables, barns and paddocks. The fact that from 1957-1980 the fairgrounds served as the home of the Hambletonian, the most important trotting race in the U.S. (more specifically the preamble from the historic period for hosting that race), and now hosts the World Trotting Derby reflects the importance of this grounds. The fairgrounds is also significant under Criterion C and Criterion Consideration G. (exception), from 1923 to 1948, for its fine collection of architecturally important buildings. This collection has outstanding integrity and a majority of those from the historic period remain standing, all in their original location. Together they represent Illinois' largest group of fair or exposition buildings in the Art Deco/Moderne style. The fairgrounds presents a cohesive, well defined district clearly evocative of a Midwestern State Fair. Although the majority of buildings are less than 50 years old, having been built between 1940 and 1948, collectively they represent an extremely important collection of Art Deco or Art Moderne architecture from that stylistic period in Illinois history.

See continuation sheet

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The Du Quoin State Fair was founded in 1923 by William R. Hayes, a self-made millionaire businessman with a passionate interest in horse racing and racehorse breeding. Hayes was born in Franklin County, Illinois, the son of an immigrant English coal miner. His father was killed in a mining accident when W.R. Hayes and his two brothers were still young boys. Among the assets left by the elder Hayes were a livery stable and small bottling plant for soft drinks. The senior Hayes had brought knowledge of the then novel technique of making carbonated beverages with him from England. The Hayes family continued to operate this business with W.R. Hayes peddling the soft drinks from a wheelbarrow. From this beginning Hayes developed the Midwest Dairy Products Corporation which distributed dairy and soft drink products. His corporation eventually had plants in 39 cities in eight states. Hayes also purchased interest in a motion picture distributing company, movie theaters, opera houses and legitimate theaters.

As a hobby Hayes developed the Hayes Fair Acres Stables (originally the Midwest Stables). With his interest in horse racing he became involved with Illinois horse racing circuits which used the track at the Illinois State Fairgrounds in Springfield. Before 1920 he was extremely well-known in the horse racing world of the Midwest and beyond. By those years, however, critics of horse racing with its related gambling activities, had influenced a popular outcry against these activities on public fairgrounds. For a further discussion of these events please refer to Section E of the Historic Fairgrounds in Illinois MPD.

Partly because of this, Hayes determined to open his own private fairgrounds in southern Illinois. He sold stock at \$10 per share and purchased 30 acres of ground south of Du Quoin, Illinois. From the first, Hayes intended the fair

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to grow into a major entertainment event. To underline that hope and set it apart from being just one more county fair, he incorporated it as the Du Quoin State Fair.

By the summer of 1923 Hayes had completed construction of a half-mile dirt horse racing track with wooden bleachers and a dozen stables on the fairgrounds. The fair opened in August of that year with

a dog show, an auto show, a fashion show and harness racing...Some 300 people in a wooden grandstand saw the harness races. Hayes also booked a flying circus complete with stunt pilots and parachute jumpers. In 1924, the fair had lights installed and was the proud location of the first night horse show in the country. (1)

Contemporary with Hayes' development of the Du Quoin State Fairgrounds, groundwork was being laid for the first running of what would become known as the "Kentucky Derby of harness racing,"--the Hambletonian, named in honor of the famous 19th century sire, Hambletonian I.

The race had the largest purse ever known in the history of harness racing to that date. In 1927 the Hambletonian was held in Lexington, Kentucky...In 1930 the race settled at Goodtime Park in Goshen, New York, for a 27 year stay...(2)

Almost from the beginning W.R. Hayes was determined to win the Hambletonian Cup, which his horse, Lusty Song, did in 1950. But very early as well, Hayes had a more ambitious dream as well--to bring the Hambletonian to his fairgrounds in southern Illinois. To this end he set about building the grounds into a showplace appropriate for hosting an event of such magnitude.

For the first decade he concentrated on developing his reputation as a horsebreeder of the first rank. Because of his knowledge he was asked to serve as head of the Illinois State Fair's "Speed Department" in 1933. This department had charge of horse racing events at the fair. Hayes also

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began planning the enlargement of his own fairgrounds since the original 30 acres were too small to accommodate large crowds. He purchased several hundred acres of agricultural land to the east of the grounds in the 1930s and '40s. Between 1938 and 1943 he also acquired 800 acres of former strip mine land to the north. On this strip mine land, during the war years 1942-1946, Hayes' crews began a

...process of knocking down hills, filling in ponds and digging artificial lakes. They transplanted more than 1,400 trees, many of which were 8 inches or larger in diameter. These came from farms throughout the area. (3)

Hayes was very careful to connect his operation with the Illinois State Fair in every way possible. With his intimate relationship with Illinois State Fair directors and circuit racing officials he was in an excellent position to do so. From the first he scheduled Du Quoin to open immediately after the closing of the Illinois State Fair so that it would not compete for visitors. Du Quoin's traditional ending date was Labor Day weekend when many individuals and families, seeking entertainment, were free to travel to a fair. At the same time he was able to book big name talent and the auto and horseracing circuits which were playing the Illinois State Fair. Performers like Bob Hope, Chico Marx and Sammy Davis, Jr. eventually played Du Quoin. U.S. Auto Club races were held there beginning in the 1940s. Please refer to the Historic Fairgrounds in Illinois MPD for a discussion of the historical significance of these races. Du Quoin early on became an extension of the Illinois State Fair for both performers and visitors. Many in southern Illinois, unable to travel to Springfield, saw the Illinois State Fair's entertainment at Du Quoin.

Hayes' promotional skill was rewarded with a fair which became a great financial and popular success during his lifetime. Within a decade it was commonly recognized as Illinois second "State Fair."

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At the same time that Hayes began to enlarge the physical grounds, he was also planning a complete rebuilding of and addition to the fair's buildings. In his imagination he visualized an idealized southern horse farm with grand entrance, long driveways, numerous stables, impressive vistas and even the traditional mansion. To transform this dream into reality he chose Oliver W. Stiegemeyer, a Saint Louis architect. Stiegemeyer's commissions from Hayes began in the 1930s. Because one architect was responsible for all of the major buildings and their siting, the Du Quoin Fairgrounds has a stylistic consistency not found at the Illinois State Fairgrounds, nor at most Illinois fairgrounds. It is more like that of the various World's Fairs--Chicago (1893 and 1933), New York (1939)--where a few architects, working under a pre-determined scheme and design philosophy, created an entire complex in a concentrated time period. Buildings at these fairs exhibit consistency of design, scale, materials, detail and massing. And so it is with the buildings at Du Quoin. They are architecturally significant examples of the Art Deco or Moderne style popular in Illinois from about 1926 to 1949.

Peter Rathbun quotes the State Historical Society of Wisconsin's excellent description of Art Deco or Moderne:

Like the revival styles of the early twentieth century, Art Deco was essentially a romantic style. Unlike the revival styles, however, it incorporated futuristic or highly stylized details. The descriptive term "Art Deco" was derived from the Exposition des Arts Decoratifs held in Paris in 1925. Art Deco designs, whether expressed architecturally or in the decorative arts, are characterized by an angular hard edge suggesting machine precision. The style is a celebration of the possibilities of advancing technology and industrialization; it also bears some relationship to the cubism art movement of the early twentieth century. Low-relief geometrical ornamentation is characteristic, using details such as shallow fluted



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columns, chevrons, stylized sunbursts, and muted polychromy. Verticality is stressed, enhanced in large buildings by the stepped setbacks that were required under zoning regulations in most cities by the 1920s. Granite or terra cotta was popular for facing Art Deco buildings, and ornamental metal, particularly bronze, was often used on both the exterior and interior. (4)

Because Hayes' relationship with Stiegemeier likely began as early as the mid-1930s, coupled with the fact that Hayes had already started major landscaping changes by 1938, make it possible that the design for the main fair buildings were complete--at least in rough sketch form--before 1940. They would thus belong more correctly to the time when this style was at the height of its popularity. What is known for certain is that the War delayed their construction. "During the War years, 1940 through 1944," says an Illinois Magazine article, "there were many difficulties of transportation, building materials [and] labor shortages..." The loss of the grandstand by fire in 1945 rushed Hayes' post-War building program into action with construction of the present mile track and grandstand.

Stiegemeier's designs show a particular substyle of Art Deco/Moderne popular in Illinois, particularly in public and commercial buildings. Designs in this substyle exhibit the traditional neo-classical formality in plan, massing and detail found in the Beaux Arts. Art Deco or Moderne design elements are imposed on these buildings in the form of stylized pilasters, vertical windows, parapeted flat roofs, angular bas relief figures, oversize geometric windows, glass block, curved (or "streamlined") walls, chevrons and other Deco insignia. Traditional Beaux Arts features like Palladian windows or balustrades are often elegantly elongated and made intentionally over-scale for the size of the building.

Hayes would have been in his 60s when these buildings were constructed (elderly for that era) and may have preferred this modern of the 1920s and '30s to the modern of the coming International Style. This combination

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neo-classical/moderne was a favorite of the wealthy who favored traditional Colonial Revival but also wished to exhibit some sense of the modern. It was also a style with official respectability in the state well into the 1940s.

W.R. Hayes may have come to accept this style during the 1920s and 1930s while he was closely associated with the Illinois State Fair and had great opportunity to see the work and influence of then-State Architect C. Herrick Hammond, a major proponent of this style. Hammond was State Architect (and in charge of the State Fair buildings) from 1929 to 1952. Hammond, a Chicago native, was graduated from the Armour Institute of Technology (later ITT) and attended the Ecole Nationale des Beaux Arts in Paris on a scholarship from the Chicago Architectural Club. He had a genteel-respectable New England Colonial ancestry and made a popular success designing homes and businesses for prominent and wealthy Chicagoians with his partner, the son of architect D.H. Burnham. According to his biography Hammond accepted the post of State Architect primarily because of his interest in Abraham Lincoln. In his role he was able to supervise the reconstruction of New Salem and the re-design of Lincoln's Tomb in 1931.

He was the architect for many hospitals, armories and prisons throughout the state of Illinois as well as structures for the Century of Progress Exposition in Chicago (1933-34);...the Archives Building, Springfield, the Lincoln-Belmont and Victor Lawson YMCA buildings in Chicago; the Orphan Children's Home, Normal, Illinois; the Natural Resources building at the...University of Illinois.  
(6)

Of direct importance to Du Quoin, however, was Hammond's influence on Illinois State Fair architecture and planning. His Emerson Building there (1931) and his appreciation of the fair's earlier Beaux Arts buildings lent legitimacy to the neo-classical tradition for fair structures. Hammond moved to Springfield, became actively

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involved in that community's social life and married a Springfield woman after his first wife's death. (7)

An example of how long this style held sway in Illinois is given when Architecture and Design magazine published an entire issue in May 1944, devoted solely to Illinois public buildings designed by Hammond. The Manteno State Hospital Complex, Kankakee State Hospital, Illinois School for the Blind, Alton State Hospital, Menard Penitentiary, Illinois State Armory, (Springfield) Field Artillery Armory, (Chicago) and the Illinois Building from the Golden Gate Exposition of 1939 were among the buildings featured showing this style.

Though the style mostly disappears in Illinois after 1950, until that time it was an important and popular influence. Also important to this ensemble of fair buildings are the secondary, vernacular buildings such as the stables (2A-2E) from the late 1930s. While not high style in design, these nevertheless are exxential to a more complete visual understanding of how the grounds looked and functioned. They are as significant in presenting a true picture of the Du Quoin State Fair as are the more imposing main buildings. Thus the collection of buildings at the Du Quoin State Fair, with their large number, excellent physical integrity and clear inter-relationship, are extremely significant to the understanding of Illinois architectural progression.

ENDNOTES

1. Rathbun Associates, Du Quoin State Fairgrounds Historical and Architectural Significance Statement. Springfield, Illinois: Illinois Historic Preservation Agency, 1989, p. 25.
2. Ibid, p.27.
3. Ibid, p.25.

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4. Ibid, pp. 32-33.
5. "Small Town: Big Fair," Illinois Magazine,  
August-September 1978, p. 34.
6. National Cyclopedia of American Biography, Volume 55,  
Clifton, New Jersey: James T. White & Company, 1974,  
p. 55.
7. Ibid.

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Du Quoin State Fairgrounds

In reply to the National Park Service request for additional information about the exceptional significance of the Art Deco/Art Moderne buildings at the Du Quoin State Fairgrounds the following information is being provided.

1. Although the Historic Fairgrounds in Illinois Since 1854 Multiple Property Documentation Form states that no comprehensive survey of fairgrounds in Illinois has been conducted, a reconnaissance level survey of properties of historical significance in each county was conducted in the mid-1970s (Illinois Historic Landmarks Survey -- 1972-1976). Only two state fairgrounds were located in the state, the Illinois State Fairgrounds and the Du Quoin State Fairgrounds. A number of county fairground sites were recorded. These properties are generally small complexes of historic and modern buildings -- exhibition buildings, stables, modern open metal pole shelters, and possibly a grandstand or bleachers at the side of a track. None of the properties are as extensive in terms of the number of buildings and acreage as compared to the two state fairgrounds. In addition and more pertinent to the historic context for Art Deco/Art Moderne fair and exposition buildings in Illinois, no 1930s or 1940s fairground complexes, apart from the Du Quoin State Fairgrounds, were identified in the survey. It is the opinion of the State Historic Preservation Office that the Du Quoin State Fairgrounds is the only such complex in the State of Illinois.

2. Very little is known about the architect of the fairgrounds, Oliver W. Stiegemeyer, or why the fair developer, William Hayes, chose him as architect. Contact with the Missouri SHPO and Saint Louis Landmarks office revealed only that Stiegemeyer did indeed practice in Saint Louis before 1920.

3. No argument can be made for the exceptional significance of the post-1940 buildings which are not Art Deco/Art Moderne in style.

4. Historic context for Art Deco/Art Moderne buildings in Illinois. Throughout the 1930s the Art Deco style was popular in Illinois for commercial buildings, theaters and public buildings, such as schools, post offices and courthouses. In fact, government-funded commissions for large buildings during the 1930s far outnumbered those privately-funded. A contemporary assessment of public building commissions in Illinois in the early 1940s can be seen by reviewing the buildings shown in the May 1944 issue of Architecture and Design published by the Architectural Catalog Company. This magazine featured an entire issue devoted to recent high style modern buildings built by the Illinois Department of Public Works and Buildings. It can be argued that these form the best collection of buildings with which to

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compare the Art Deco/Art Moderne buildings at the Du Quoin State Fairgrounds. They are similar, large-scale public or semi-public buildings designed to accommodate large crowds. They are related in scale, construction materials and technique, and age. They vary in the amount of obvious Art Deco ornamentation but, like Du Quoin, nearly all exhibit common physical characteristics. Specifically, they all exhibit a basic classical plan of formal balance, stylized classical columns and other Classical Revival ornament, coupled with the Art Deco/Art Moderne vocabulary of relief geometrical ornamentation, chevrons and decorative metal work. Attached here are photocopies of several of those buildings.

A comparison of the Du Quoin State Fairgrounds Art Deco/Art Moderne buildings with others in the 1944 issue immediately reveal the distinctive modernistic qualities of the fairgrounds buildings vs. the more traditional stylized designs of the civic/governmental commissions. One of the few exceptions to this rule is the Illinois Host Building from the 1933 Century of Progress Exhibition. It is a particularly fanciful, theatrical composition, closest in mood to Du Quoin--especially its concession stands. But it, like all Century of Progress Buildings, is gone and there remains no other comparable collection in the state. The remaining buildings in the Architecture and Design issue have a serious, dignified and sober appearance in marked contrast to the exaggerated, futuristic mood of the Art Deco exhibited at Du Quoin -- again, particularly in the concession stands and entrance structures. The Du Quoin buildings clearly are a "different breed" from the Department of Public Works and Buildings. This is not surprising, as entertainment architecture during the late 1920s and 1930s was oftentimes more flamboyant and non-historic in its architectural forms and ornamentation than public building commissions. Also, William Hayes was not restricted by a small budget, and his fairgrounds was pure entertainment.

Du Quoin's Grandstand, concession stands, entrance buildings, restrooms, and Exhibition Hall, by being different in expression from most of Illinois' other public Art Deco buildings, are an exceptionally important group of buildings. They are important for the quality of their modernistic design, and they are relatively rare examples of this more theatrical version of Art Deco design in southern Illinois. The Grandstand's oversized quoins, enormous circular windows, and long strip windows create a bold and impressive design. Common materials, such as blond and red brick produce the streamline modern effect usually found in Art Deco buildings constructed in concrete or stone. Imagine the dramatic effect of the building at night with the glass block windows lit from within. These materials and monumental forms are also found in the Exhibition Hall. While it is not individually an important building, the Exhibition Hall is a significant part of the assemblage of Art Deco buildings at Du Quoin. As are the restrooms, for they are miniature

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Du Quoin State Fairgrounds

versions of the Grandstand in terms of their materials and ornamentation. In contrast to the larger buildings, the concession stands are decidedly more fantasy-like in their design. The stands, one of which is centered on the front facade of the grandstand, have tall glass towers which are lighted beacons at night. Metalwork in geometric patterns and circular end buildings with eating counters have a futuristic look. The modern also blends with the traditional, as touches of classical ornament are found in the repeated Greek key designs in the door and roof balustrade metalwork. The coordination of the Art Deco building designs at the Du Quoin State Fairgrounds is without comparison in the state of Illinois. There

Moreover, Du Quoin's importance is heightened by the large number of these buildings concentrated in one place. The other Illinois Art Deco buildings shown in the 1944 publication are individual examples of the style placed near other, usually stylistically different, buildings. For example, the Illinois State Armory in Springfield is part of a collection of state government buildings all of which are in the more traditional neo-classical style. The Illinois State Fair's Emerson Building (not shown but referred to in the Illinois State Fair National Register nomination) is similar in this respect to the Illinois State Armory as is the Chicago Armory, University of Illinois Research Laboratory and Alton State Hospital's Diagnostic Hospital. Only at Du Quoin is there a complete ensemble of entertainment buildings in the Art Deco style.

In conclusion, Du Quoin's exceptional significance is linked to the number and quality of the Art Deco/Art Moderne buildings on site. Although no individual Du Quoin building may arguably surpass the best single Illinois example of Art Deco/Art Moderne for clarity and quality of design, the very number and concentration of buildings in this short-lived but important style makes the 1947/1948 Art Deco/Art Moderne buildings at the Du Quoin State Fairgrounds extremely significant in the history of the state's architectural development.

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Du Quoin State Fair Verbal Boundary Description.  
and UTM References

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Verbal Boundary Description continued

Lane and Expo Drive and then in a northwesterly direction along Expo Drive until the intersection of Expo and Longview drives and then in a northeasterly direction along Longview Drive to a point 50 feet north of the Exhibition Hall and then directly west to the property line dividing the Coca-Cola bottling plant from the fairgrounds, then south to where the property line turns 90° to the west and then west along that property line to point of beginning.

UTM References continued

E	16	304050	4206470
F	16	304220	4206460
G	16	304240	4206260
H	16	304540	4206260
I	16	304740	4206410



**9. Major Bibliographical References**

FLEMING, Alice, Something for Nothing: A History of Gambling. New York City: Delacorte Press, 1978.

KOOP, Michael, Minnesota State Fair Historic District (National Register of Historic Places Registration Form). Minneapolis: Minnesota Historical Society, 1988.

NATIONAL INSTITUTE OF LAW ENFORCEMENT AND CRIMINAL JUSTICE, The Development of the Law of Gambling, 1776-1976. Washington: U.S. Department of Justice, 1977.

RATHBUN Associates, Du Quoin State Fairgrounds Historical and Architectural Significance Statement. Springfield, Illinois: Illinois Historic Preservation Agency, 1989.

See continuation sheet

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 # \_\_\_\_\_

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: \_\_\_\_\_

**10. Geographical Data**

Acreage of property 179 acres

UTM References

A 

116	304990	4206260
Zone	Easting	Northing

C 

116	303830	4205710
Zone	Easting	Northing

B 

116	304970	4205690
Zone	Easting	Northing

D 

116	303830	4206270
Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

Beginning at a point at the northwest corner of Gate Two on Illinois Route 51 and moving south to the southwest corner of the grounds and then east in a straight line following the boundary line of the grounds to a point 100 feet east of the main race-track and then north to the curving road north of this track known as Derby Lane and following the center line of that lane until it reaches the intersection of Derby

See continuation sheet

Boundary Justification

The nominated acreage includes only the part of the fairgrounds containing significant buildings and structures. The remaining grounds, which include cropland to the east and reclaimed strip mine area to the north, have not been included. The cropland is not historically (before 1940) connected directly with fair activities. The strip mine landscaped area, while also a part of the grounds, is less than 50 years old and not significant enough to merit special consideration.

See continuation sheet

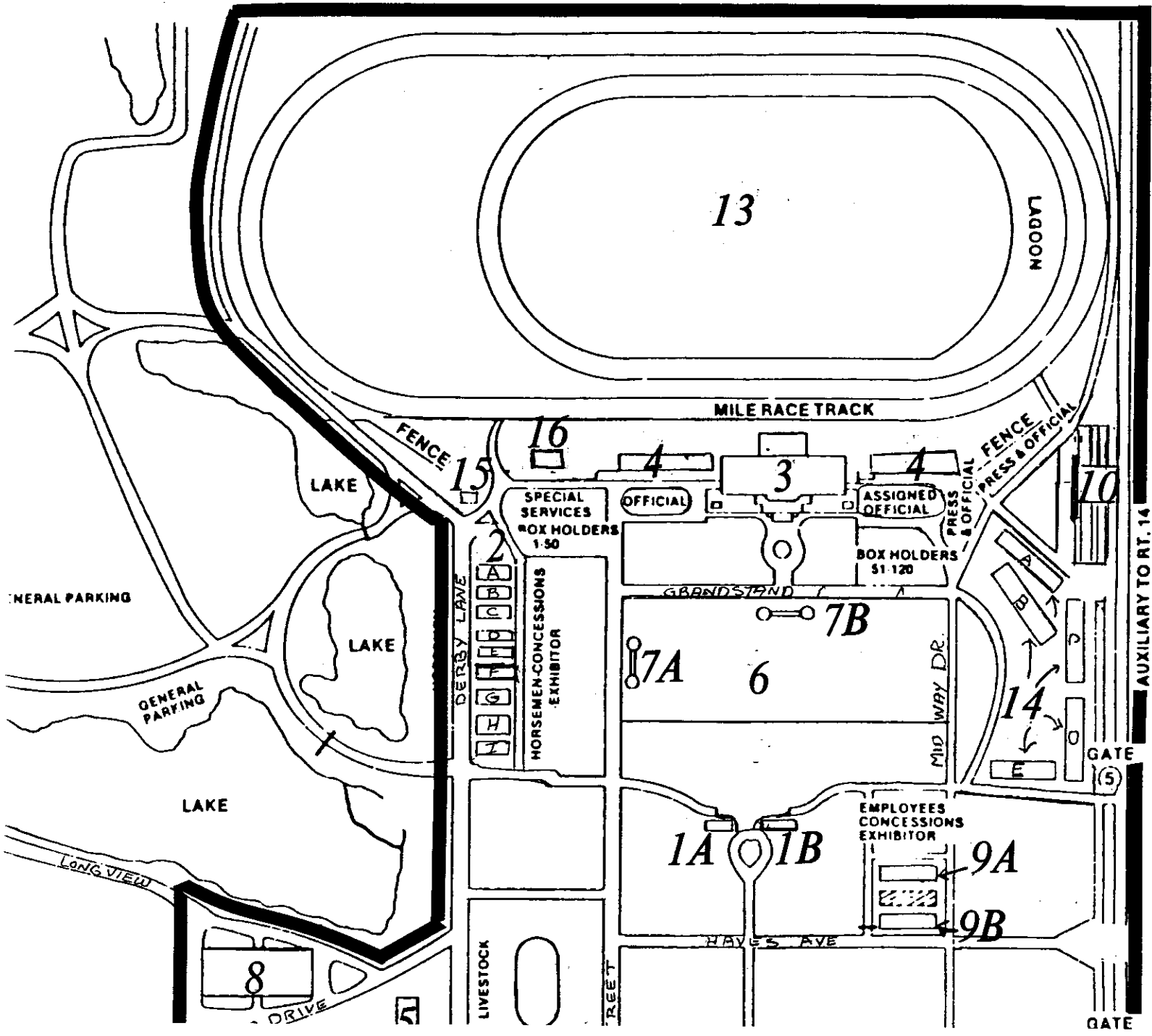
**11. Form Prepared By**

name/title Edward J. Russo

organization Lincoln Library date February 10, 1990

street & number 326 South Seventh telephone (217) 753-4910

city or town Springfield state Illinois zip code 62701



13

LADDOON

MILE RACE TRACK

FENCE 15

16

FENCE 16  
PRESS & OFFICIAL

GENERAL PARKING

LAKE

LAKE

GENERAL PARKING

LAKE

SPECIAL SERVICES  
BOX HOLDERS  
1-50

OFFICIAL

ASSIGNED  
OFFICIAL

BOX HOLDERS  
51-120

GRANDSTAND

7A

6

7B

DERBY LANE

HORSEMEN-CONCESSIONS  
EXHIBITOR

MIDWAY DR.

14

GATE

(5)

LONG VIEW

8

DRIVE

LIVESTOCK

TREET

HAYES AVE

1A

1B

EMPLOYEES  
CONCESSIONS  
EXHIBITOR

9A

9B

GATE

AUXILIARY TO RT. 14