

ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Table of Contents for Written Narrative

E.	Statement of Historic Contexts	E-1 - E-72
F.	Associated Property Types	F-1 - F-14
G.	Geographical Data	see below

The geographic area defined for both the Intensive Level Survey and the Multiple Property Submission is the entire State of New York.

H.	Identification and Evaluation Methods	H-1 - H-4
I.	Major Bibliographical References	see below

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PRIMARY LOCATION OF ADDITIONAL DOCUMENTATION:

NY State Historic Preservation Office
Division for Historic Preservation

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

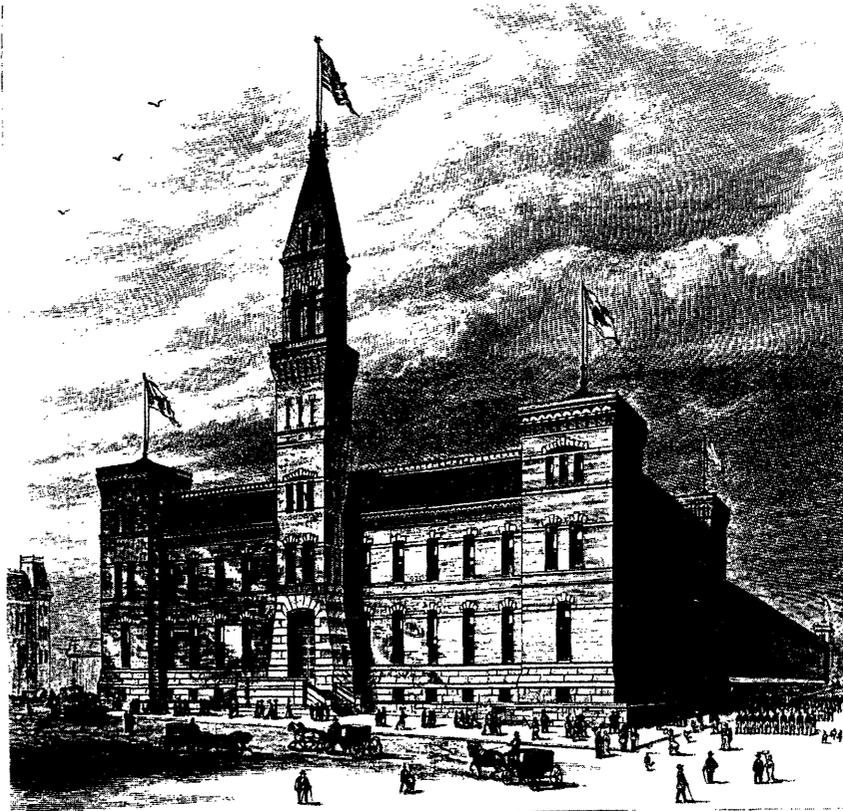
Section E: Historic Overview, page E-1

SECTION E: ASSOCIATED HISTORIC CONTEXTS

OUTLINE

- i. Preface
- I. Introduction
- II. Pre-1879 History of the Volunteer Militia
- III. 1879: Changes in Social and Economic Conditions in America and the Completion of the Seventh Regiment Armory
- IV. 1880 - 1900: Castellated Style Armories in New York City
- V. 1880 - 1910: Castellated Style Armories in Upstate New York
- VI. 1900 - 1910: The Demise of the Castellated Style in New York City
- VII. 1910 - 1930: The Demise of the Castellated Style in Upstate New York
- VIII. 1930 - 1940: Armory Construction in Upstate New York
- IX. 1920 - 1940: Armory Construction in New York City and Long Island

Artist's rendering of the Seventh Regiment Armory (1879)
(Prior to remodeling and loss of tower)



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-2

i. PREFACE

There is one historic context associated with the single property type included in the Multiple Property Submission (MPS): the history of the New York Army National Guard and its pre-World War II infantry, cavalry, field artillery and corps of engineers armories. The Multiple Property Documentation Form (MPDF) and individual National Register (NR) nomination forms are derived directly from the Intensive Level Survey of Army National Guard Armories in New York State, completed in 1993 by State Historic Preservation Office (SHPO) staff. (Copies of the Survey are on file at the SHPO, the New York State Division of Military and Naval Affairs [DMNA] in Latham, New York and the Historical Services Division of the National Guard Bureau [NGB] in Falls Church, Virginia.)

The purpose of the Survey, as discussed at length in Section H (Methodology), was not only to assess the National Register eligibility of all DMNA-owned Army National Guard armories for Sections 106 and 14.09 review and compliance purposes, but also to provide a foundation for the subsequent nomination of individual armories to the State and National Registers of Historic Places. Based on the limited funding available, only minimal historical research and brief field visits were conducted; therefore, information included in both the Survey and MPS (both the MPDF and the individual nomination forms) is rudimentary. Both documents are intended simply to provide basic frameworks within which all National Guard armories (both active and inactive) in New York State can be evaluated for historic and/or architectural significance and justified for listing in the National Register according to Criteria A and/or C.

To that end, much of the information included herein is a summary of previously published secondary sources, including, e.g., America's Armories: Architecture, Society and Public Order (1989) by Robert M. Fogelson, A Brief History of the Militia and the National Guard (1986) by Captain Robert K. Wright, Jr. and Renee Hylton-Greene, and The Armory Study: Armories of New York City (1987) by Ann Beha Associates. All sources were assumed to be accurate and no attempt was made to verify facts unless major discrepancies arose. Also, please note that many dates (particularly the dates of construction of individual armories) quoted in the texts are approximate.

As discussed at length in the Methodology Statement (Section H), a rather arbitrary, yet hopefully clear and consistent, system of assigning official names to the armories (for purposes of listing in the National Register) was developed by SHPO staff. A preliminary review of the sixteen previously listed armories revealed major inconsistencies and a lack of nomenclature:

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-3

Oswego Armory (Oswego, Oswego County)
18th Separate Company Armory (Glens Falls, Washington County)
New York State Armory (Newburgh, Orange County)
NYS Armory (Ticonderoga, Essex County)
Armory Building (Elmira, Chemung)
Madison Avenue Facade of the Squadron A Armory (New York City)
Old Arsenal (Ogdensburg, St. Lawrence County)

For the present Survey and National Register purposes, SHPO staff decided to use a combination of the name of the community in which the state armory is located and the name of the unit (if known) for which the armory originally was constructed. For example, the armory in Amsterdam, built for the 46th Separate Company, is discussed in the Survey (and will be listed in the National Register) as the Amsterdam (46th Separate Company) Armory.

In communities where there are two or more armories, each armory will be identified by its street location and, if known, by the name of the unit for which the facility originally was built; e.g., the New Scotland Avenue (Troop B) Armory in Albany or the Connecticut Street (74th Regiment) Armory in Buffalo.

Some armories are so well known by the name of the unit for which the facility was built that they will continue to be identified that way; e.g., the Seventh Regiment Armory in New York City (NR: 1975; NHL: 1986), the 23rd Regiment Armory in Brooklyn (NR: 1980), and the 69th Regiment Armory and the 369th Regiment Armory, both in New York City and both determined eligible for the National Register (NRE) in May, 1993.

The previously listed armories will be so noted, with the date of listing enclosed in parentheses; e.g., the 23rd Regiment Armory (NR: 1980). Armories that were determined eligible for the National Register through the state and/or federal review and compliance processes prior to the commencement of the Survey will also be noted; e.g., the Connecticut Street (74th Regiment) Armory (NRE: 1982). Nearly 50 additional armories were determined eligible for the National Register on May 23, 1993 as a result of the Intensive Level Survey. However, because it would be too cumbersome to cite these findings throughout the text, it can be assumed that all unnoted armories were determined NRE in May 1993. (Non-NRE and unevaluated armories, e.g., the Dean Street Armory in Brooklyn, will be noted.)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-4

HISTORIC OVERVIEW

I. Introduction

The completion of the Seventh Regiment Armory in New York City in 1879 marked the advent of the National Guard armory as a distinct building type in America. Designed by Charles W. Clinton with interiors by Stanford White and Louis Comfort Tiffany, the medieval inspired, fortress-like Seventh Regiment Armory (National Register [NR]: 1975; National Historic Landmark [NHL]: 1986;) immediately became the prototype for nearly every armory built in New York State (and America, as well) between ca. 1880 and ca. 1940. Although a number of arsenals and armories were built in New York State between ca. 1830 and ca. 1880, few shared any specific characteristics that united them as a particular building type. The Seventh Regiment Armory defined and embodied the three major features that subsequently characterized the National Guard armory as a unique building type.

Seventh Regiment Armory
after remodeling and removal of tower

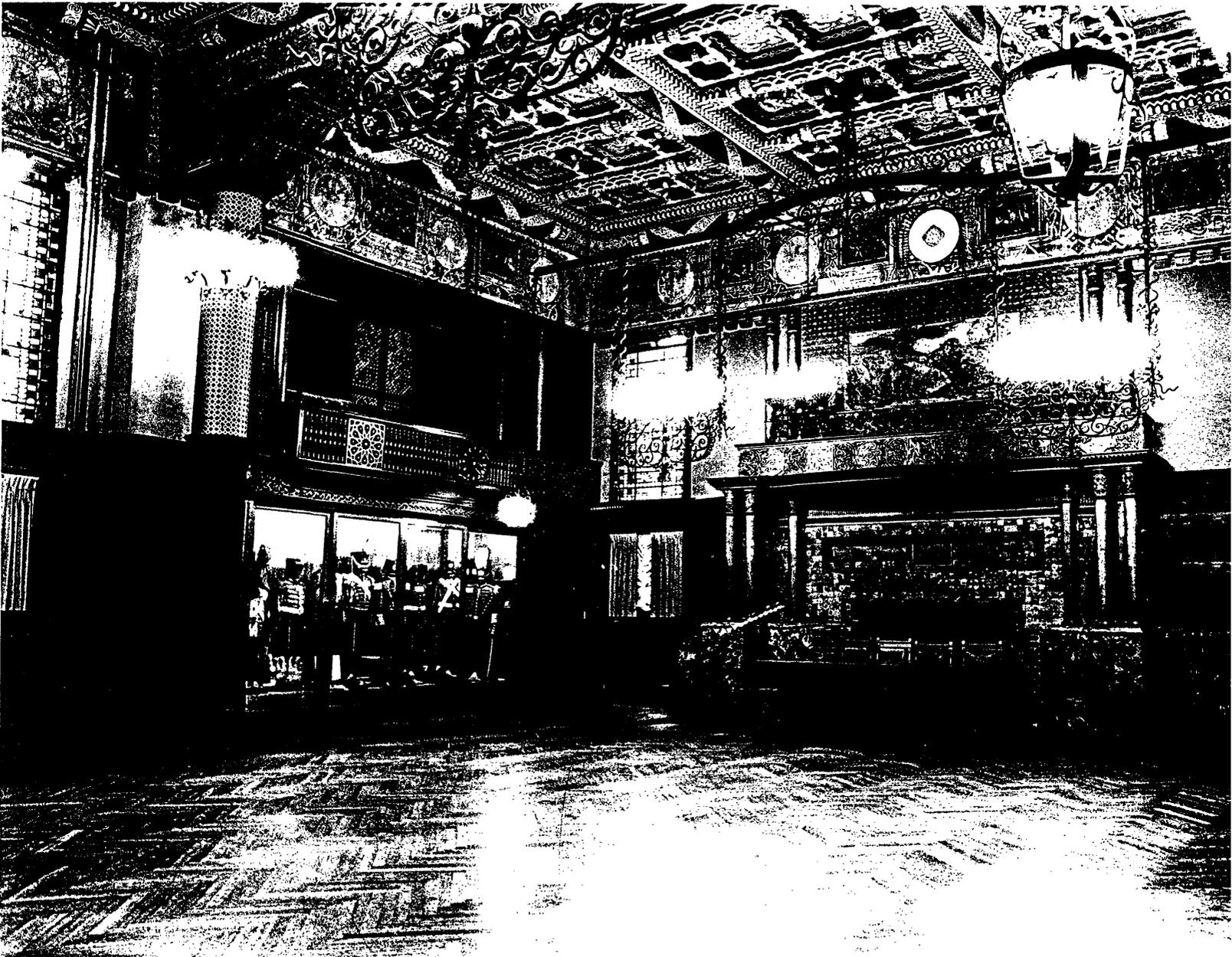


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-5

Seventh Regiment Armory, Tiffany/White interiors



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-6

Seventh Regiment Armory, Tiffany/White interiors



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-7

The three characteristics that distinguish the armory as a building type are:

1. Function:

A. The armory serves as a headquarters for the National Guard; it is a military facility in which weapons and ammunition are stored and guardsmen can assemble in the event of an emergency.

B. The armory is also a clubhouse for its members; the volunteer militia was (and, to some extent, still is) a social organization as well as a military unit.

C. Finally, the armory serves as a civic monument, designed to inspire fear, awe, respect, nationalism, patriotism and community pride. The armory is a symbol of military strength and governmental presence within a community.

2. Form and plan: The armory consists of an administration building with an attached drill shed at ground level.

3. Design and decoration: The armory almost always reflects the influence of medieval Gothic military architecture (from both European and English sources). Salient features include towers, turrets, buttresses, crenelated parapets, machicolated or corbelled brick cornices, massive sally ports with portcullises, and loopholes for rifles. Many armories are Romantic/Picturesque interpretations of the castles and fortresses of the Middle Ages, while others are Classically flavored adaptations of late medieval (almost early Renaissance) military architecture.

In general, armory construction between ca. 1880 and 1940 can be divided into three distinct phases, each with its own specific features in addition to the three primary characteristics of the type described above, and each reflecting a specific trend in military history and/or socio-economic-political conditions of its respective period.

1. ca. 1880 - ca. 1910: The first, most prolific phase is distinguished by medieval-inspired, fortress-like armories with imposing towers, crenelated parapets and massive sally ports. (For lack of a better term and in order to be consistent with the terminology in Fogelson's America's Armories, on which parts of this historic overview are based, the phrase "castellated style" will be used to describe the design of armories during this phase.) Nearly 40 New York State armories built during this period are known to survive; approximately 12 are located in New York City and the remainder are located in upstate communities as far north as Malone and as far west as Buffalo. (Further research is needed to ascertain exactly how many more

United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATESection E: Historic Overview, page E-8

armories may have been built in New York State during this period that no longer survive. Currently available information suggests that as many as 30 or 40 armories from this period may have been lost.) Armories built between ca. 1880 and ca. 1910 reflect the fear of class warfare brought on by the increased labor unrest and growing numbers of Eastern European immigrants that accompanied the industrialization and urbanization of northeast America after the Civil War.

2. ca. 1910 - ca. 1930: The second phase of armory construction in New York State marks the demise of the fortress-like castellated style and the increasing popularity of more restrained, even Classically flavored interpretations of medieval architecture. Towers, turrets, crenelated parapets and sally ports are still employed in many designs, but they serve as decorative features rather than as functional military necessities. Approximately eight armories are known to survive from this period; only one is located in New York City, while the others are widely scattered across upstate New York. It is not known exactly how many other armories may have been built during this period that no longer survive. Currently available information suggests that another eight or ten may have existed. Armories constructed during this period reflect the demise of the fear of class warfare at the domestic level and an increase in the fear of warfare at the foreign/international level, particularly after the Spanish American War in 1898, and marked the emergence of the United States as a global power in an era of imperialism and expansionism.

3. ca. 1930 - ca. 1940: The third and final phase of armory construction in New York State was marked by the increasing importance of the armory as a civic center and by the use of WPA (Works Progress Administration) and PWA (Public Works Administration) funds to finance their erection. The designs for most of these armories were still drawn from medieval Gothic sources; but occasionally, modern styles such as Art Deco, were also employed. Most armories constructed during the 1930s are found in upstate New York; only a few were built in New York City. Approximately fourteen 1930s armories are known to survive; few, if any armories from this period have been lost to demolition.

With very few exceptions (e.g., the Seventh Regiment Armory), all armories built during all periods were publicly funded. Most New York City armories were funded and controlled by the New York City Armory Board; while all upstate armories were funded and controlled by the New York State Armory Board. Both boards were virtually autonomous and each was run according to the will of its own director and members; however, all were supposedly accountable to the taxpayer. As with any public agency, the various boards during the various periods enjoyed fluctuating levels of power and displayed varying levels of integrity. Consequently, the fate of many armories (particularly in terms of specific locations and available funding) was

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-9

determined by political patronage rather than by purely objective considerations.

Most New York City armories were designed by private architects chosen through design competitions administered by the City Armory Board. These architects (and their firms) were, with few exceptions, locally or regionally renowned New Yorkers such as William Mundell, Fowler & Hough, Rudolph L. Daus, John R. Thomas, Pilcher & Tachau, Horgan & Slattery, Hunt & Hunt, Charles C. Haight, Walker & Morris, Werner & Windolph, Van Wert & Wein and Charles B. Meyers.

All upstate armories and several New York City armories were designed by state appointed architects, although preliminary sketches (and occasionally final drawings and plans) often were submitted to the State Armory Board by members of the local units themselves. The State Architects were:

Isaac Perry	1889 - 1899
George Heins	1899 - 1907
Franklin B. Ware	1909 - 1912
Lewis F. Pilcher	1913 - 1923
Sullivan W. Jones	1923 - 1928
William E. Haugaard	1928 - 1944

All but Ware and Jones were quite prolific during their tenure as State Architect. Perry was by far the most active and has been credited with the design (or oversight of the design) of as many as 40 armories, nearly half of which are known to survive.

II. Pre-1879 History of the Volunteer Militia

a. Evolution of the System of Volunteerism

The historical background underlying the three phases of the National Guard armory as a building type is rooted in the military history of the Colonies and early Republic. Although recognizing the importance of a strong, efficient and well-trained military organization, the early settlers had an aversion to and fear of centralized, full-time (i.e., "standing") armies, such as the ones that had characterized the monarchical and despotic Western European empires from which they had recently fled. Instead, the Colonists relied on the short-term, compulsory service of all able-bodied men who would, in times of "crisis" (e.g., defensive and/or offensive actions against Native Americans) rely on all other able-bodied citizens to voluntarily bear arms. The system proved effective when challenged, as seen, for example, during the mid-eighteenth century French and Indian Wars and, of course, during the American Revolution. (The famous Massachusetts Bay "Minute Men" were the epitome of the efficacy of the volunteer militia.)

United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-10

Although the post-Revolutionary War Federalists argued for a strong centralized standing army for the new Republic, the anti-Federalists prevailed and a loose federation of state-controlled units of volunteer soldiers continued to constitute the backbone of the American military system. The Militia Act of 1792 provided guidelines for participation in the volunteer militia and empowered the states to organize, regulate and supply their respective companies with uniforms, arms, ammunition, equipment and arsenals/armories. Few states, however, were willing or able to carry out the mandates outlined in the Militia Act; at best, some occasionally supplied their companies with arms and ammunition during the late eighteenth and early nineteenth centuries. (It was not until the Civil War era that the various local groups were united under the control of their respective states and officially became known as the National Guard; it was not until the Dick Act of 1903 that the various states' National Guardsmen were united under federal control; see below.)

Despite the lack of assistance from their respective state governments, many communities established and maintained volunteer militia at the local level during the early nineteenth century. Each group made its own rules, recruited its own members, and furnished its own weapons, ammunition and uniforms. From the beginning, most of these units attracted wealthy and socially prominent participants, many of whom were willing and able to financially support virtually every aspect of their companies' operations. Consequently, many companies soon evolved into elite social clubs and officers' commissions (granted by the governor) quickly became a form of political patronage. In addition to their military and social role, many units also fulfilled a civic role: companies often presided at political inaugurations, marched in holiday parades and entertained the public with military exhibitions and performances.

b. Evolution of the Early Arsenals/Armories

In addition to supplying its own equipment, arms, ammunition and uniforms, each company was also responsible during the late eighteenth and early nineteenth centuries for obtaining facilities in which to meet, drill, and/or store its weapons and ammunition, almost always at its own expense. Few, if any companies had their own permanent quarters; most rented space in local taverns, hotels, market places, or Masonic temples/ Oddfellows' halls. Weather permitting, they drilled outside on parade grounds, open fields or village greens, and often rented local theaters or music halls in which to hold parties or dances.

From the beginning, most companies appealed to their state and local governments for assistance in obtaining safe and secure quarters at the public's expense. Few states, even New York (which provided greater than average support for its militia), responded to the companies' pleas for permanent, state-subsidized quarters. What several states did do, however,

United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATESection E: Historic Overview, page E-11

was order their respective local governments to address the militia's demands. A few local governments responded by subsidizing rental spaces above public markets or stables, although the amount of subsidy varied greatly from minimal to full funding. Notable examples of this phase in the development of the armory as a building type included the 27th Regiment's Centre Street Market Armory (New York City, late 1830s; no longer extant), the Fulton Market Armory (Troy, Rensselaer County, date unknown, existence unverified), and the Oswego Market House on Water Street (Oswego, Oswego County, mid-nineteenth century; NR: 1974). Most of these "armories" appear to have been publicly funded; only the Seventh Regiment's Tompkins Market Armory (ca. 1860; no longer extant) on 3rd Avenue between 6th and 7th Streets in the Bowery in New York City was completely financed by private funds; see Fogelson, Figure 1, p. 119. Each of these mixed-use facilities featured commercial spaces on the ground floor with offices, company meeting rooms and drill halls in the upper stories and, occasionally, rifle ranges in the basements.

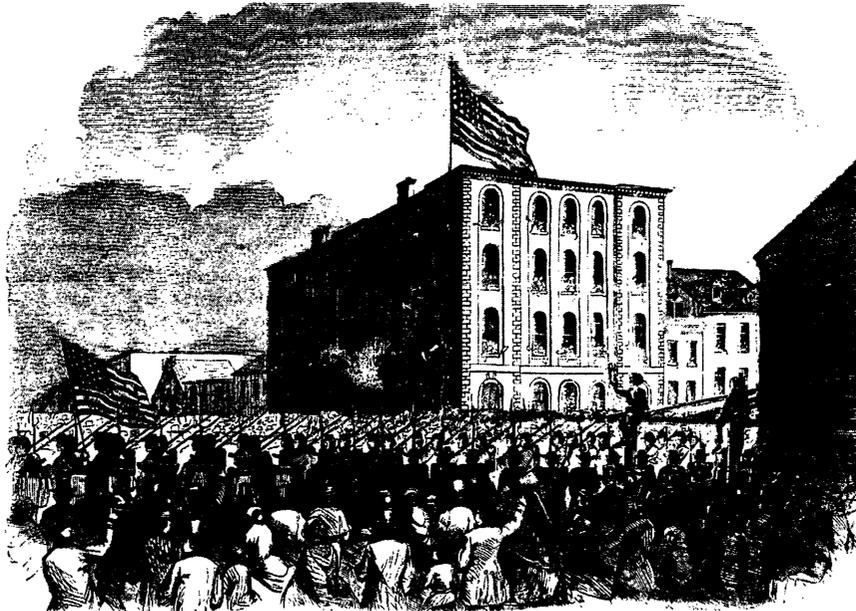
Only a few state arsenals and a few armories for individual companies/regiments were built in America before the Civil War. These include the State Arsenal (1847) in Central Park (NR: 1966) at 69th Street in New York City, an 1858 arsenal at 7th Avenue and 35th Street in New York City (demolished in 1974), the Henry Street Armory in Brooklyn (1858; no longer extant), the "Old Arsenal" in Ogdensburg (1854; NR:1976); and the Ballston Spa Arsenal (1858).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-12

Henry Street Armory (Brooklyn; no longer extant)
(illustration derived from Fogelson, page 121)



Ogdensburg Arsenal



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-13

Ballston Spa Armory/Arsenal¹



As the names suggest, most of these mid-nineteenth century facilities served as storage space for arms and ammunition; few, if any, were designed to accommodate company meetings or drills. Unlike the post-Civil War armories, the pre-Civil War facilities shared few, if any characteristics (other than function) that distinguish them as a specific building type.

1. The Ogdensburg and Ballston Spa arsenals were designed by Horatio Nelson White, a prominent civic architect from Syracuse who was also an officer in the militia. Several other arsenals/armories, including ones located in Syracuse, Oswego and Troy (none of which survive), have also been attributed to White. Additional research is needed on both the architect and the armories in order to fully evaluate White's role in mid-nineteenth century armory construction.

United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATESection E: Historic Overview, page E-14

c. Civil War Era Changes in the Volunteer Militia

Several significant changes occurred in the structure of the volunteer militia during the 1860s. During the earliest years of the Civil War, many of New York's companies served with distinction, but the supply of soldiers appeared to be diminishing rapidly. In order to encourage continued participation in the military, Congress passed the Armory Law in 1863. This law confirmed the State's commitment to furnishing arms, equipment and uniforms to its soldiers. The law also officially designated all state militia units as the National Guard, a name that the Seventh Regiment had used since the early nineteenth century. Furthermore, the law mandated each state to provide adequate armories for its volunteer militia.

d. Post-Civil War (pre-1879) Armories

Despite the Armory Law's directive that states must furnish their companies with adequate facilities, few new armories were built in America during the late 1860s or 1870s. This lack of action was partly due to post-war apathy and the consequent anti-military sentiment and partly due to the economic depression brought on by the Panic of 1873. Only a few armories were erected in the 1870s. Notable examples include Brooklyn's first 23rd Regiment Armory (commonly known as the Clermont Avenue Armory) completed in 1873 and Brooklyn's first 13th Regiment Armory (commonly known as the Flatbush Avenue Armory), completed in 1874.

The Clermont Avenue Armory, designed by William Mundell, is a brick Gothic/Second Empire inspired building, which, despite its telltale drill shed, appears simply to be a large scale, late nineteenth century civic building. The building is vacant and extensively deteriorated. The regiment moved from its Clermont Avenue armory into the new 23rd Regiment Armory (NR: 1980) at 1322 Bedford Avenue in 1895. The castellated style 1895 armory is still owned by DMNA but is run by the Human Resources Administration [HRA] as a shelter for the homeless; see below for discussion of this armory.

Little is known of the Flatbush Avenue Armory, which, according to unverified information, now serves as an annex to Junior High School 57. The regiment moved from its Flatbush Avenue armory into the new 13th Regiment Armory at 357 Sumner Avenue in 1891; see below for further discussion of the 1891 armory within its relevant period.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-15

III. 1879: Changes in Economic and Social Conditions in America
and the Completion of the Seventh Regiment Armory

Profound changes began to occur in America, particularly in the Northeast and Midwest, during the late 1870s and 1880s that had a major impact on armory construction during the remainder of the nineteenth century. Riots and strikes swept across heavily industrialized and urbanized regions, particularly those that had large concentrations of immigrants. The Panic of 1873 and subsequent depression marked the beginning of several decades of domestic strife, much of which can be traced to labor-capital conflicts and the influx of politically radical Eastern Europeans. Violent social upheavals such as the Railroad Strike of 1877 that paralyzed most of the country, the Haymarket (Anarchist) Affair of 1886 in Chicago, the 1892 Homestead Strike against Carnegie Steel Corporation in Pennsylvania, and the 1894 Pullman Strike in Chicago, convinced many Americans that the United States was on the brink of class warfare. America's ruling upper classes argued that social order must be maintained at any cost and that military force could and should be used to ensure domestic peace. Still rejecting the concept of a centralized national army, yet recognizing the importance of a strong military organization, Americans chose to empower the volunteer militia far beyond its previous status. By the end of the century, the National Guard, particularly in New York State, had evolved into a well-organized, highly efficient, skillfully trained organization capable of responding to virtually any emergency.

The elevated role of the National Guard underscored the woeful inadequacy of most companies' and regiments' facilities. To that end, hundreds of new armories were built in the Northeast and Midwest during the next few decades. New York State led the nation and, in most cases, New York City led the state. As mentioned in the introduction, the privately funded Seventh Regiment Armory (1879; NR: 1975, NHL: 1986) in New York City was the prototype for all subsequent armories built in the country. Because of its sheer size, extremely high level of architectural sophistication (e.g., interiors by L. C. Tiffany and Stanford White), and prominent Manhattan location, the Seventh Regiment Armory achieved national, even international, acclaim. (Although still owned by DMNA and used by the National Guard, the armory's main function is now as a museum [show-casing the Tiffany and White interiors as well as military memorabilia] and as a homeless shelter.)

United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATESection E: Historic Overview, page E-16

The Seventh Regiment Armory embodied all three distinctive characteristics of the type outlined in the introduction in terms of function, form and plan, and design and decoration.

1. Function: Like all pre-1879 armories and arsenals, the Seventh Regiment Armory was a military facility in which New York's volunteer militia conducted military business and stored arms and ammunition. Like most pre-1879 armories, the Seventh Regiment Armory was also a clubhouse in which its members met and socialized; most companies and regiments were similar to other social clubs of the period. In this respect, the Seventh Regiment Armory, with its Louis C. Tiffany and Stanford White interiors, is the epitome of commodious and luxurious facilities enjoyed by groups such as the Century Association and the Union Club, two of New York City's most elite fraternal organizations. Finally, towering over its neighbors with its central entrance tower and massive corner bastions, the Seventh Regiment Armory is an imposing civic monument, designed to inspire fear and awe among the "dangerous classes" and pride and patriotism among all law-abiding citizens.

2. Form and plan: Although not the first armory to consist of an imposing administration building with an attached drill shed at ground level, the Seventh Regiment Armory was clearly the most widely recognized example of the type. The ground-level drill hall was the most progressive component of the facility. Most early and mid-nineteenth century armories, particularly those housed in market buildings, had had their drill halls in upper stories. This was neither safe nor convenient for troops for either routine drills or sudden emergencies. Large expanses of covered spaces, preferably designed to be impregnable in case of attack by angry mobs, were clearly needed as components of the newly established building type. Prototypes for drill halls include mid-nineteenth century European and American train sheds (e.g., Grand Central Station, New York City, 1871) and mid-nineteenth century European and American exhibition halls erected for world fairs and expositions (e.g., London's Crystal Palace of 1851 and America's Centennial Exhibition in Philadelphia in 1876).

3. Design and decoration: Designed by Charles Clinton to resemble a late medieval fortress, the Seventh Regiment Armory established the precedent that an armory should reflect the influence of medieval Gothic military architecture. Prominent design and decorative features displayed by the Seventh Regiment Armory (and most later armories) include soaring towers, massive corner bastions, crenelated parapets, machicolated cornices and sally ports protected by portcullises.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-17

III. New York City Armories, 1880 - 1910

Numerous armories were constructed in New York City at public expense between ca. 1880 and ca. 1910; all were inspired by the form, plan and design of the Seventh Regiment Armory. The construction of most of these armories was funded and overseen by the New York City Armory Board, an autonomous board empowered and partially funded by the New York State Armory Board. All feature(d) the typical armory form and plan (i.e., an administration building with an attached drill shed at ground level), all incorporate(d) medieval Gothic design features, and all served as luxurious clubhouses for their members. A detailed history of these armories is presented in Fogelson's America's Armories, but brief summaries are provided below.

Manhattan armories, 1880 - 1919

1886	Twelfth Regiment Armory (razed in 1958)
1889	Eighth Regiment Armory (razed in 1966)
1890	22nd Regiment Armory (razed in 1929)
1892	71st Regiment Armory (destroyed by fire)
mid-1890s	Ninth Regiment Armory (razed in 1969)
1895	Madison Avenue (Squadron A) Armory (NR: 1972)

The former Twelfth Regiment Armory at Columbus Avenue and 62nd Street, designed by James E. Ware, was razed in 1958 to make way for Lincoln Center. (See Fogelson, Figure 14, p. 133.) As described in Moses King's guide to New York City,

The building is a castellated structure in the Norman style of architecture, and has a solid fortress-like character, with its medieval bastions, machicolations and narrow slits in corbelled galleries, and grillework at the windows. At each street corner are flanking towers, with loop-holes and arrangements for howitzers, or Gatling guns, on the top. Around the entire roof is a paved promenade, protected by a parapet with many loop-holes, constituting a valuable defensive position (King, as quoted in Fogelson, p. 131).

The Eighth Regiment Armory (no longer extant) was designed by John R. Thomas in 1889. It was an imposing, asymmetrical brick edifice flanked by massive four- and five-story round corner towers derived from the early Middle Ages. (See Fogelson, Figure 15, p. 134.)

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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-18

Squadron A Armory



United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-19

The Squadron A Armory (1895) features a symmetrical brick facade composed of a two-story main block flanked by massive five-story square towers with crenelated parapets and round bartizans. (The Madison Avenue facade of the armory is listed in the National Register; the remainder was demolished in 1966.) Believed to be the first cavalry armory in the state, the Squadron A Armory served as the prototype for most later cavalry armories, including the Troop C Armory at 1579 Bedford Avenue in Brooklyn (ca. 1904) and the New Scotland Avenue (Troop B) Armory in Albany (ca. 1913), both of which were designed by Lewis Pilcher (see below).

The second 22nd Regiment Armory, built in 1890 and razed in 1929, was located at Broadway and 68th Street. It was described, at the time, as

"a granite-trimmed brick fortress, in the general style of the fifteenth century... It is, to an exceptional degree, a defensive structure, with re-entering angles, loop-holes for cannon and musketry, a bastion for heavy guns on the northwest corner, a machicolated parapet, and a sally port and portcullis" (Moses King, as quoted by Fogelson, p. 135).

(The third 22nd (Corps of Engineers) Armory, located on Fort Washington Avenue, was built in 1911 to replace the 1890 facility; see below.)

The first 71st Regiment Armory (ca. 1892), at Park Avenue between 33rd and 34th Streets, was a massive stone fortress designed by John R. Thomas that strongly reflected the influence of the Richardsonian Romanesque style. (See Fogelson, Figure 16, p. 136.) It was destroyed by fire and replaced in 1905 with the second 71st Regiment Armory. Designed by Clinton & Russell and distinguished by a soaring 15-story tower, the 1905 armory no longer survives.

The Ninth Regiment Armory, a roughly hewn, granite building designed by W. A. Cable in the mid-1890s, was a fortress-like castle with towering bastions and turrets, three massive sally ports and heavy iron gates. (See Figure 17, p. 137, Fogelson.) This armory was razed in 1969 to make way for the new 42nd Division Headquarters.

Brooklyn Armories, 1880 - 1910

1883	Marcy Avenue (47th Regiment) Armory
1885	Dean Street (Third Battery) Armory
1891	Sumner Avenue (13th Regiment) Armory
1893	Eighth Avenue (14th Regiment) Armory
1895	23rd Regiment Armory (NR:1980)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-20

The Marcy Avenue (47th Regiment) Armory was designed by William Mundell and completed in 1883. Like the Seventh Regiment Armory, the 47th Regiment Armory at 355 Marcy Avenue resembles late medieval/early Renaissance military architecture in its symmetry and almost classical design and decoration.

Marcy Avenue (47th Regiment) Armory



The Dean Street (Third Battery) Armory, no longer owned by DMNA, has not yet been investigated or evaluated.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-21

Sumner Avenue (13th Regiment) Armory



The second 13th Regiment Armory, i.e., the Sumner Avenue Armory, was built in 1891 to replace the 1874 Flatbush Avenue Armory (see above, part IIId). The new armory, designed by Rudolph L. Daus, is a massive, early medieval inspired, fortress-like edifice dominated by a two-story, stone-trimmed sally port and two symmetrical, six-story round towers with crenelated parapets. (The armory is currently a city-owned homeless shelter.)

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-22

Eighth Avenue (14th Regiment) Armory



The Eighth Avenue (14th Regiment) Armory, a.k.a. the Park Slope Armory, was designed by William Mundell. It features massive, square corner bastions and three- and four story towers rising above the rusticated entrance. The armory, still serving as an active National Guard facility, is one of the most impressive armories in New York City.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-23

23rd Regiment Armory



The second 23rd Regiment Armory, built in 1895 to replace the aforementioned Clermont Avenue Armory, is located at 1322 Bedford Avenue. Listed in the National Register in 1980, this facility was one of the few state-sponsored armories constructed in New York City. It was designed by Fowler & Hough (and overseen by State Architect Isaac Perry) and is a fortress-like building featuring a soaring seven-story front corner tower, a massive, turreted central entrance pavilion flanked by three and one-half story towers, and a round-arched, Richardsonian Romanesque sally port with an hydraulic portcullis.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-24

V. 1880 - 1910: Castellated Style Armories in Upstate New York

Before taking a closer look at post-1879 armories in upstate New York, three 1879 armories, contemporary with the Seventh Regiment Armory in New York City, should be mentioned. They are the Newburgh, Watertown and Kingston armories, all designed by John A. Wood. (The Newburgh [Broadway] Armory is already listed in the National Register, the Kingston [Broadway] Armory is eligible for the National Register, and the Watertown Armory no longer survives.)

Newburgh (Broadway) Armory



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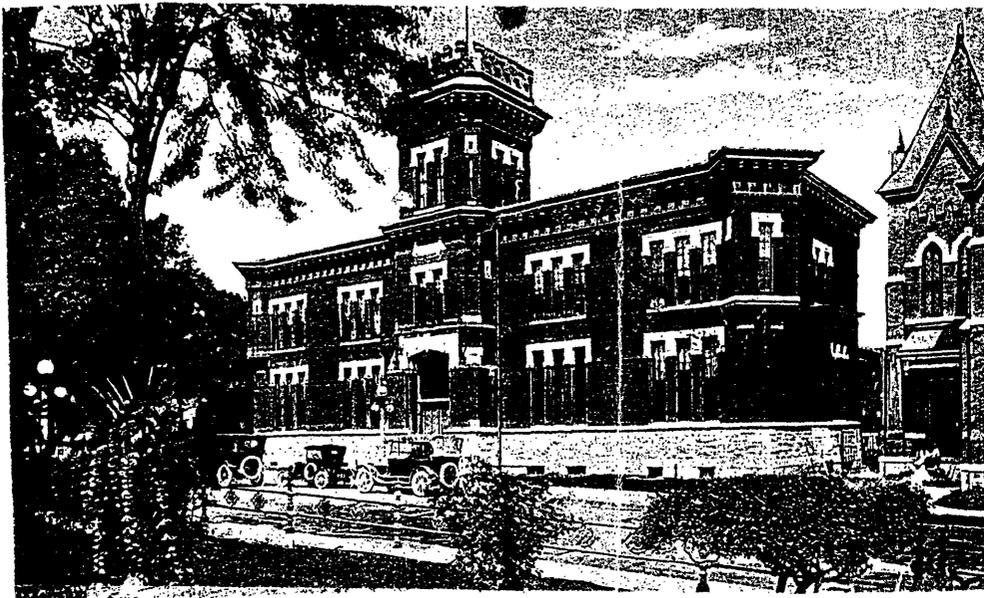
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MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-25

Kingston (Broadway) Armory



Watertown Armory



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National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-26

In many ways, the Kingston, Newburgh and Watertown armories were as progressive as the Seventh Regiment armory in that they all embodied the distinctive characteristics of the type: each was an imposing, fortress-like military facility consisting of an administration building with an attached drill shed at ground level, each reflected the influence of medieval military architecture and each was a prominent civic landmark. Neither of the two surviving armories is still an active military facility: the Newburgh Armory, although already listed, is derelict and may be unsalvagable, while the Kingston Armory has served as a branch of the city's Parks and Recreation Department since the 1930s.

The fortress-like castellated style did not become popular in upstate New York until the 1890s; the few armories that were built upstate during the 1880s reverted to pre-Civil War trends, in that most were indistinguishable from other large scale civic or commercial buildings of the period. Examples include the first Binchamton Armory (Broome County, 1881; National Register: 1986) and the Elmira Armory (Chemung County, 1886-1888; National Register: 1980).

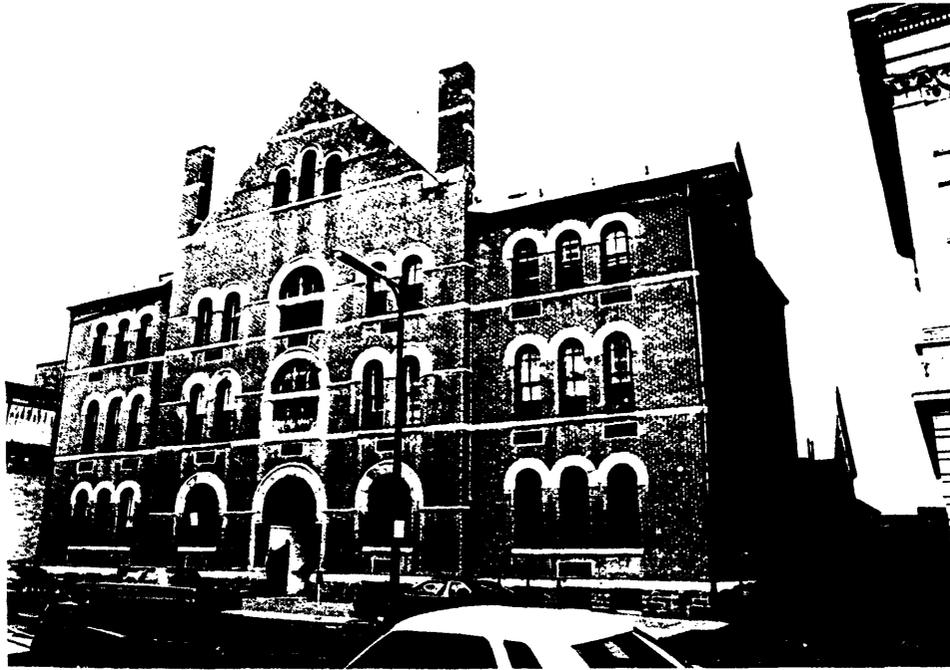
Binchamton Armory

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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-27

Elmira Armory



The Binghamton and Elmira armories both feature several characteristics associated with the armory type, including an imposing administration building with an attached drill shed at ground level. Stylistically, though, neither reflects the influence of medieval Gothic military architecture. The restrained, Romanesque-inspired Elmira Armory could easily be mistaken for a civic building, while the Romanesque Revival style Binghamton Armory could easily be mistaken for commercial buildings in their dense, urban settings.

It was not until after Isaac Perry became the state architect in 1889 that designs for armories in upstate New York began to fully incorporate the characteristics of the type as established in the Seventh Regiment Armory and the Kingston, Watertown and Newburgh Armories. Between 1889 and 1899 Perry designed 30-40 armories in upstate New York (as well as the aforementioned 23rd Regiment Armory at 1322 Bedford Avenue in Brooklyn), ranging in scale and sophistication from the small, modest armories in Hoosick Falls and Mohawk to the massive and elegant Seventy-fourth Regiment Armory in Buffalo (NRE:1982).

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-28

Nineteen Perry-designed armories are known to survive. They are:

1889 *Saratoga Springs (22nd Separate Company) Armory
1889 *Hoosick Falls (23rd Separate Company) Armory
1891 *Poughkeepsie Armory
1891 Washington Avenue (Tenth Battalion) Armory (Albany)
1891 Mohawk Armory
1892 *Malone (27th Separate Company) Armory
1892 Cohoes (7th Separate Company) Armory
1892 *Geneva (34th Separate Company) Armory
1895 *Glens Falls (18th Separate Company) Armory
1895 *Niagara Falls Armory
1895 *Amsterdam (46th Separate Company) Armory
1890 Walton Armory
1896 *Hornell (47th Separate Company) Armory
1896 *Tonawanda (25th Separate Company) Armory
1898 Hudson Armory
1898 *Ogdensburg (40th Separate Company) Armory
1899 *Whitehall (Company I) Armory
1899 *Connecticut Street (74th Regiment) Armory

(Those marked with an asterisk are still active National Guard armories as of May 1993.)

Washington Avenue (Tenth Battalion) Armory:
a relatively large, yet typical, Perry-designed armory

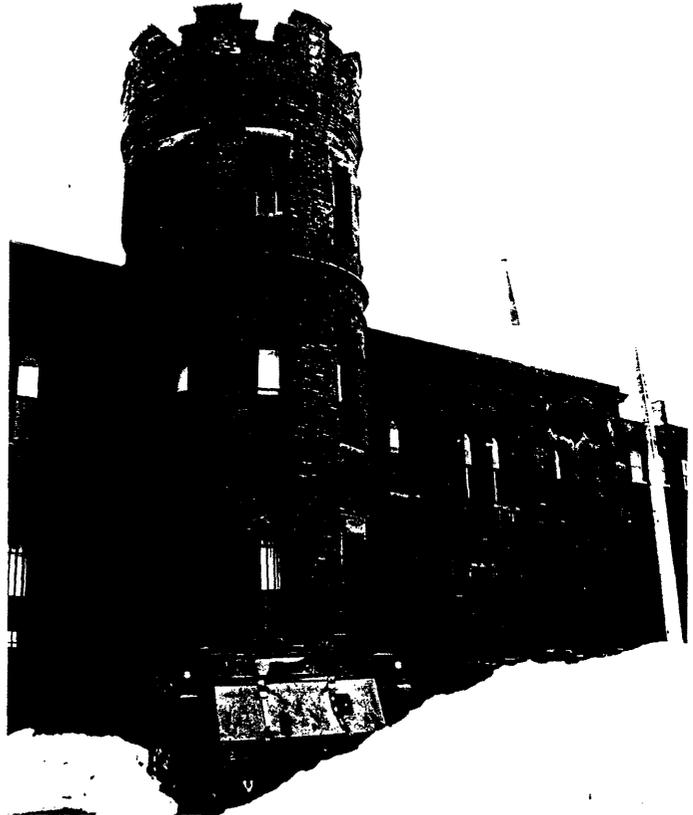


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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-29

Geneva Armory: a small,
yet typical, example of
Perry's work



Whitehall Armory: typical
towers and finely crafted
masonry; note crenelated
parapets and machicolated
cornices



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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-30

Saratoga Springs Armory: Richardsonian Romanesque carvings



Washington Avenue Armory: window detail

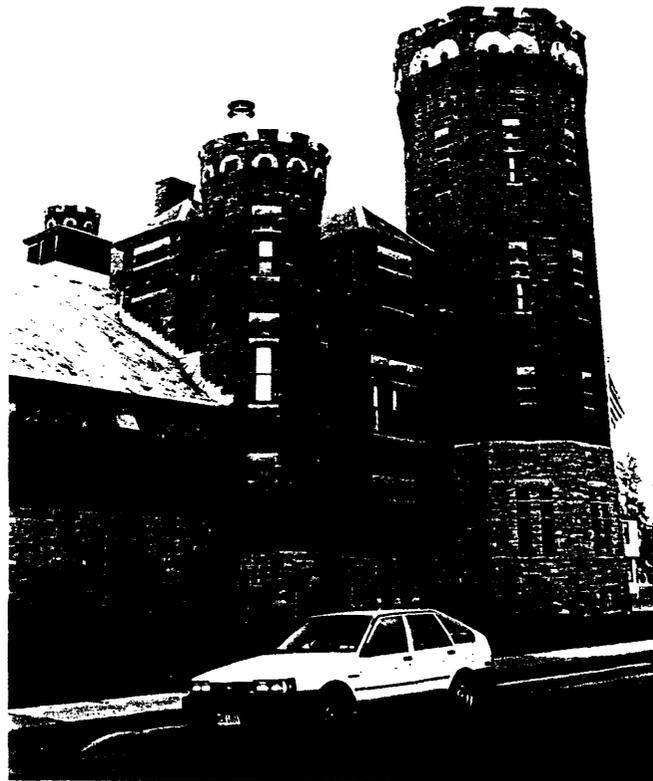


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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-31

Ogdensburg
Armory



Whitehall
Armory



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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-32

Malone Armory:
typical drill shed



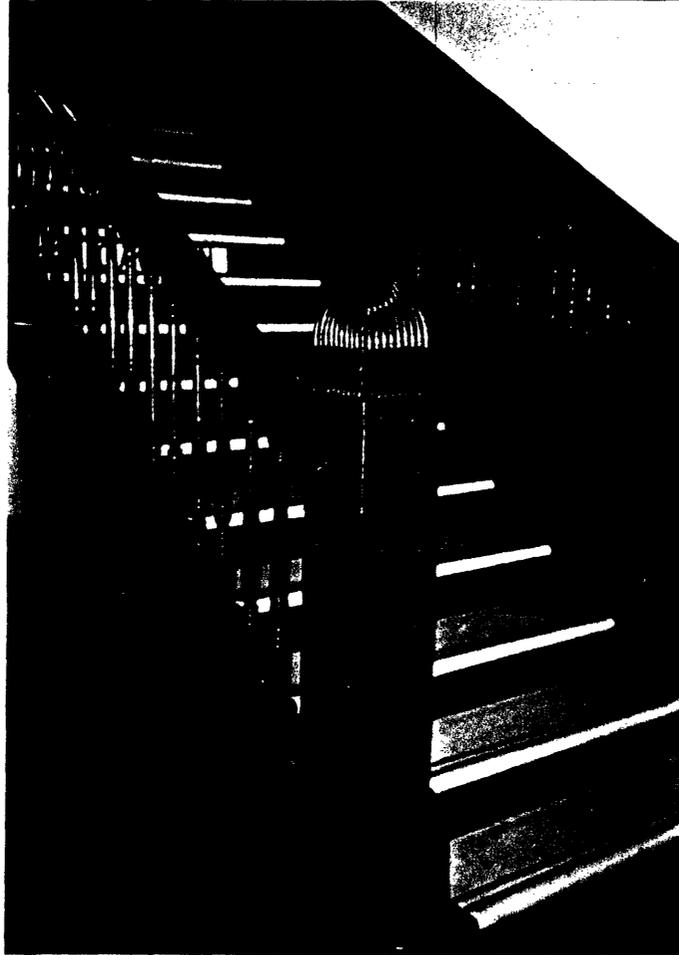
Amsterdam Armory:
typical sally
port with
portcullis



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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-33



Amsterdam
Armory:
main stairs



Albany Armory:
main stairs

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-34

Amsterdam Armory: spindle frieze



Geneva Armory: typical Perry-designed mantel

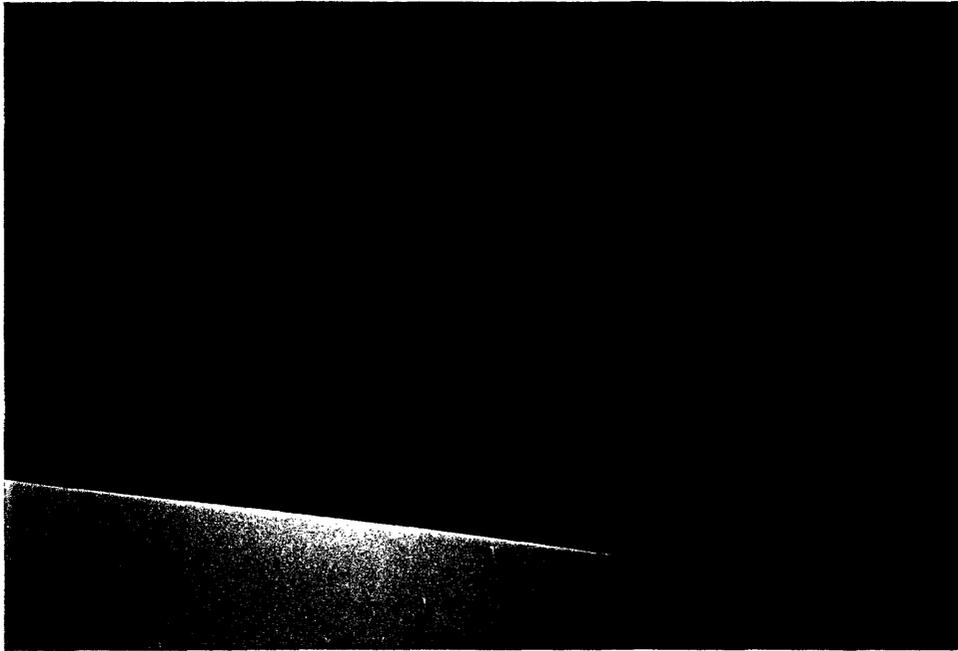


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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-35

Amsterdam Armory: typical balcony balustrade in drill shed



Ogdensburg Armory: rare surviving example of balcony seats



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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-36

Amsterdam Armory: typical lockers with pierced decoration



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-37

The Saratoga Springs, Poughkeepsie, Glens Falls and Hornell armories are already listed in the National Register and the Connecticut Street (74th Regiment) Armory in Buffalo was determined eligible in 1982; the remaining fourteen all have been determined eligible as a result of the Intensive Level Survey of Army National Guard Armories in New York State. Each one consists of an administration building with an attached drill shed at ground level; each one serves (served) as a military facility in which to drill, store arms, and assemble in the event of emergency; each one also serves (served) as a clubhouse for the guardsmen; each one is a symbol of pride, patriotism and military strength within its community; and the design and decoration of each one reflects the influence of medieval Gothic military architecture. In addition, most are miniature fortresses or castles: they feature towers, turrets, crenelated parapets, massive sally ports, thick steel or wooden doors, loopholes for riflery and/or protective iron grilles on all first-story windows. All are of load-bearing masonry construction; walls are usually several feet thick at the base of the structure and often rest on battered, raised foundations, making the building truly impregnable.

Inside, these late nineteenth century armories feature commodious company meeting rooms, offices and lounges/parlors, all of which were as luxuriously appointed as budgets allowed. In addition, many of these armories included locker rooms with oak lockers, veterans' rooms, trophy rooms, tap rooms/game rooms, bowling alleys, libraries/reading rooms and/or mess halls and kitchens. Because of their fortress-like design, these armories can be grouped together under the rubric "castellated style." Equally important, however, is the influence of the Richardsonian Romanesque style, which was one of the most popular styles during the 1880s/1890s for large scale civic architecture.

Additional research is needed to document the other armories attributed to Perry that no longer survive. Examples include the former Catskill Armory, Jamestown (13th Separate Company) Armory, Utica Armory, Olean (43rd Separate Company) Armory, Middletown Armory and Mount Vernon Armory. (See Wesley Haynes, "Isaac G. Perry," [M.S. Thesis, Columbia University, 1983], pp. 84-87 and 130-135.)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-38

Perry was succeeded by George L. Heins in 1899 as State Architect; he held the office until 1907. Heins continued to design armories in the castellated/Richardsonian Romanesque style. Further research is needed to document how many armories Heins designed during his tenure, but to date, seven are known to survive. They are:

1901 Medina Armory
1904 *Gloversville Armory
1904 *Flushing (17th Separate Company) Armory
1905 East Main Street (Rochester) Armory
1905 *Oneonta Armory
1906 *Oswego Armory
1907 West Jefferson (Syracuse) Armory

(Those armories marked with an asterisk are still, as of May 1993, active National Guard facilities.)

East Main Street (Rochester) Armory



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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-39

Gloversville Armory



Oneonta Armory



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-40

Oneonta Armory: typical interior
features found in armories
designed by Heins



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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-41

Medina Armory



Heins's Oswego and Syracuse armories are already listed in the National Register. The remaining five have been determined eligible as a result of the Intensive Level Survey of Army National Guard Armories in New York State. Like the Perry-designed armories, the Heins-designed armories incorporate features of a fortress, including soaring towers, crenelated parapets, massive sally ports and iron portcullises, although Heins's armories tend to reflect a more modern and stylized interpretation of medieval forms and details (Peckham, Oswego Armory, National Register nomination form, Section 8, page 2). One particularly notable hallmark of the armories designed by Heins is a massive two-story square corner tower on one side of the front facade, which often provides a dramatic contrast to a five-story octagonal tower on the other side of the facade. (Armories designed by Perry often had five-story octagonal towers, but none are known to have had square towers.)

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-42

VI. 1900-1910: The Demise of the Castellated Style in NYC

a. Turn-of-the-century changes in political and military ideology

The United States's victories during the Spanish American War of 1898, two years after William McKinley was elected President, marked the emergence of the United States as a global power in an age of imperialism and expansionism. The fear of class warfare at the domestic level was suddenly eclipsed by a sense of nationalism, nativism and patriotism, which unified many of America's previously divergent classes and factions into a single, allied force against "foreign enemies" around the world.

A new military ideology evolved in response to the new, internationally oriented political frame of mind. As previously mentioned, the primary role of the voluntary militia during the nineteenth century had been the maintenance of peace at the decentralized, state level. At the turn of the century, however, many influential political and military leaders (including President McKinley) renewed their call for a strong, centralized, federally controlled standing army to ensure peace at the international level. Although the National Guard continued to flourish, several significant events signalled the emergence of an increasingly powerful regular army overseen by the U.S. War Department. (The War Department eventually evolved into the present-day Department of Defense [DoD].) Elihu Root, President McKinley's Secretary of War, was charged with "modernizing" America's military system. Several key legislative acts during his tenure had a tremendous impact on the National Guard. The Dick Act of 1903, while reaffirming the National Guard's role as the regular army's primary organized reserve force, made the National Guard's funding contingent upon compliance with federal mandates, thereby greatly reducing their former autonomy (Wright and Hylton-Greene, p. 26). The Militia Act of 1908 also created the Division of Militia Affairs (which later became the National Guard Bureau [NGB]) within the War Department; the Division, however, was staffed with "regular" army, rather than National Guard personnel. Despite these setbacks, the National Guard remained the backbone of the American military system throughout the first quarter of the twentieth century.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-43

b. Turn-of-the-century changes in armory construction

Armory construction in America, particularly in the major metropolises, reflected the changing political and military ideologies of the late nineteenth/early twentieth centuries. Once again, New York led the nation and New York City led the state. Designers of armories built in New York City after ca. 1900 were the first to abandon the castellated style that had been so closely identified with the type during the late nineteenth century. (Designers of upstate armories did not abandon the castellated style until after 1910; see below.) Although none broke completely with the medieval military vocabulary, most were very restrained in their reference to Gothic motifs. Most were designed to complement, rather than dominate their civic counterparts of the period. Few early twentieth century armories were designed to inspire fear in the so-called dangerous classes; instead, many were designed to serve as symbols of pride, patriotism and nationalism among all classes of Americans. In keeping with this new spirit of nationalism and brotherhood, early twentieth century armories were far more than self-contained military facilities: many were designed to be civic centers for the benefit of the entire community. The public was encouraged to make use of the armories as exhibition halls, sports arenas, recreational facilities, social halls and convention centers. One example of the non-military use of an early twentieth century was the internationally renowned 1913 Armory Show, held at New York City's 69th Regiment Armory (1906), the first, and one of the most important exhibitions of modern European art in America.

Notable examples of early twentieth century armories include the First Battery, Troop/Squadron C, 69th Regiment, Second Battery and 22nd Regiment armories. All have been determined eligible for the National Register as a result of the Intensive Level Survey of Army National Guard Armories in New York State.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-44

First Battery Armory



The First Battery Armory (1901) at 56 W. 66th Street in Manhattan, designed by Horgan & Slattery, reflects a mixture of Richardsonian Romanesque and Classical features, including castle-like turrets and crenelations, a rusticated stone base, and quins around windows. The armory is currently owned by ABC studios; the drill shed provides television recording facilities, while the administration building provides corporate office space.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-45

Troop C Armory



Troop C Armory (1904) at 1579 Bedford Avenue in Brooklyn, designed by Pilcher & Tachau, reflects the influence of the Neoclassical and Art Nouveau styles. Like the earlier Squadron A Armory in Manhattan, the Squadron C Armory was designed for a cavalry unit and included a full array of stables, barns with haylofts, tack rooms and mounting halls. Pilcher was appointed State Architect in 1913; the designs for several of his later cavalry armories, including the Troop B and Troop I Armories in Albany and Buffalo, respectively, incorporate many of the features he had employed in the Troop C Armory (see below). The building is still an active National Guard armory.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-46

69th Regiment Armory



69th Regiment Armory (1906) at 68 Lexington Avenue in Manhattan, designed by Hunt & Hunt, is Neoclassical in style. The armory still serves as an active military facility and houses the "Fighting 69th," an Irish unit whose roster includes some of America's most distinguished guardsmen. As mentioned above, the armory is additionally significant at the national level as the site of the 1913 Armory Show.

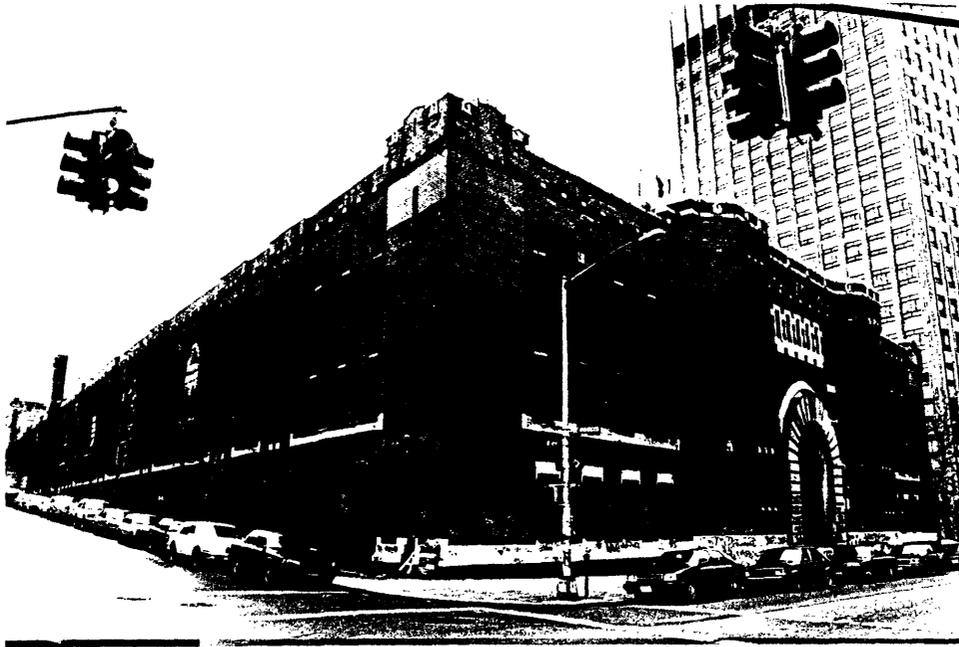
Second Battery Armory (1907) at 1122 Franklin Avenue in the Bronx, designed by Charles C. Haight, is a Collegiate Gothic edifice. The armory, although still owned by DMNA, is operated by the Human Resources Administration (HRA) as a homeless shelter.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-47

22nd Corps of Engineers Armory



22nd Corps of Engineers Armory (1911) at 216 Fort Washington Avenue in Manhattan was designed by Walker & Morris. It is a restrained, almost Classical interpretation of the Tudor Revival idiom. Like the Franklin Avenue in the Bronx, the Fort Washington Avenue Armory is owned by DMNA and run by HRA as a homeless shelter.

Not all early twentieth century armories in New York City abandoned the castellated style. The most notable examples include the second 71st Regiment Armory in New York City (ca. 1905; no longer extant) and the Kingsbridge Armory at 29 W. Kingsbridge Street in the Bronx (1913, Pilcher & Tachau; NR: 1982). The 71st Regiment Armory, designed by Clinton & Russell, was originally distinguished by its soaring 15-story tower. The castellated style Kingsbridge Armory, a.k.a. the Eighth Coastal Artillery Armory, features the largest drill shed ever built: it measures approximately 180,000 square feet. (The average drill shed measures 10,000 - 30,000 square feet; some drill sheds, particularly those in the larger metropolitan settings, measure 40,000 - 60,000 square feet. Comparatively, then, the Kingsbridge drill shed is immense.) The Kingsbridge Armory, still owned by DMNA, serves as a shelter for the homeless.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-48

VII. 1910-1930: The Demise of the Castellated Style in Upstate NY

A new era in armory construction in upstate New York began in 1913 when Lewis F. Pilcher was appointed State Architect. Pilcher, formerly of the New York City architectural firm of Pilcher & Tachau, had achieved acclaim for his design for the aforementioned Troop C Armory in Brooklyn and the Kingsbridge Armory in the Bronx. Pilcher, born in Brooklyn in 1871, graduated from Columbia University's School of Architecture in 1895. In 1900 he joined former classmate W.G. Tachau, with whom he practiced until 1921. (He continued his private practice even after he became State Architect in 1913.) After Pilcher & Tachau achieved acclaim for the Troop C Armory (begun in 1901), they went on to design numerous civic and religious buildings in New York City, upstate New York and Philadelphia, PA. (After Pilcher left Tachau in 1921, Tachau established the firm of Tachau & Vought and continued his involvement in armory construction in New York City with the design for the 369th Regiment Armory's drill shed in 1920-24. [The 369th Regiment Armory's administration building, an imposing Art Deco style edifice, was designed by Van Wart & Wein; see below.]

During his tenure as State Architect, Pilcher designed at least six armories in upstate New York. They are:

1914 *New Scotland Avenue (Troop B) Armory in Albany
191x Troy Armory
1915 West Delavan Avenue (Troop I) Armory in Buffalo
1918 *Culver Road (Troop F) Armory in Rochester
1918 Yonkers Armory
1919 *Olean Armory

(Those armories marked with an asterisk are still, as of May 1993 active military facilities.)

The nearly identical cavalry armories in Albany and Buffalo, as so eloquently stated by Professor A.D.F. Hamlin in "The State Architect and his Works" (Architectural Record, January 1923),

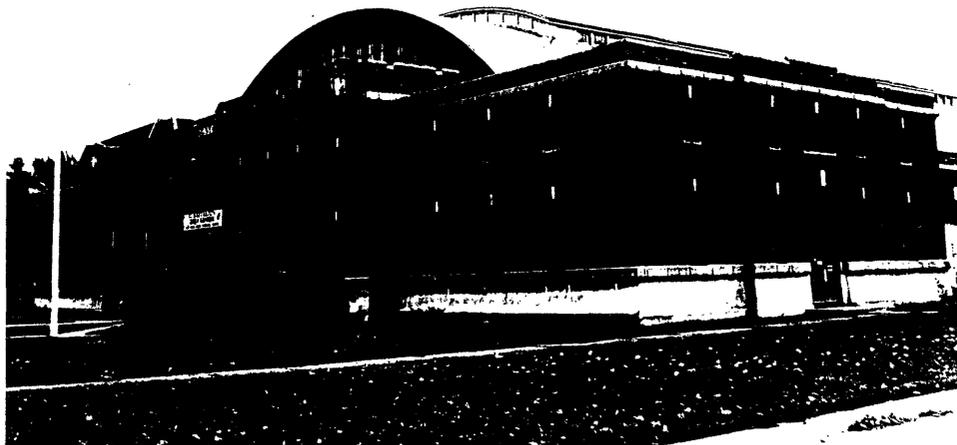
are severely simple and practical in exterior form and detail. Without any affectation of medievalism and without a single superfluous feature, they are both unmistakably military in aspect, and thoroughly expressive of their function (Hamlin, pp. 42-43).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-49

New Scotland Avenue Armory (Albany)



The Troy Armory, a long, shallow, two-story brick building with crenelated parapets and a towered entrance pavilion, recalls Pilcher & Tachau's design for the Kingsbridge Armory in the Bronx. (The former armory is now the recreational department of the Rensselaer Polytechnic Institute.)

Hamlin was far less impressed with the Troy and Kingsbridge armories, remarking that

the introduction of round towers of the French fifteenth century type to flank the very medieval entrance gates... is evidently motivated rather by artistic than practical consideration. That it is artistically pleasing and emphasizes the expression of military character may be conceded, and to most minds this is ample warrant for the device. The hypercritical might object that it is an archaeological affectation, a bit of stage effect out of harmony with the wholly modern character of the building, and demonstrably unnecessary as a means of expression of function (Hamlin, p. 43).

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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-50

Troy Armory



The last armory constructed by Pilcher during his tenure as State Architect was the Olean Armory, completed in 1918. Pilcher's 1918 administration building was added to the front of a late nineteenth century drill shed attributed to Isaac Perry.

Pilcher was succeeded by Sullivan W. Jones, who served as State Architect during the 1920s. No armories are known to have been constructed upstate during his tenure. (Only one, the Hempstead Armory in Nassau County, was constructed downstate under his supervision; see below). The reason for this near standstill in armory construction was two-fold: first, Americans were weary of all military related activities following World War I and were, therefore, unwilling to allocate public money for new building programs; second, almost every major community already had an adequate armory - most of the scores of armories built between ca. 1880 and 1920 were still in reasonably good condition. There simply was no need for new facilities.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-51

VIII. 1930-1940: Armory Construction in Upstate New York

Numerous new armories were built in America during the 1930s. Many were funded by F.D. Roosevelt's New Deal Era Works Progress Administration (WPA) and Public Works Administration (PWA) programs. For many states, e.g., Oklahoma, this era marked the heyday of armory construction in their respective communities.² For New York, however, whose heyday had occurred between ca. 1880 and 1910, this era marks a relatively minor phase of armory construction in the state. Barely one dozen new armories, many of which were specifically designed to be civic centers as well as military facilities, were erected in New York; most of these were found in widely scattered, upstate communities.

The State Architect during this period was William Haugaard, who designed at least twelve armories in upstate New York during his tenure. They are:

1930	*Oneida Armory
1930	*Utica Armory
1932	*Jamestown Armory
1932	*Kingston (North Manor Road) Armory
1932	*Newburgh (South William Street) Armory
1932	*Peekskill Armory
1932	*Binghamton (West End Avenue) Armory
1933	*Masten Avenue (65th Regiment) Armory (Buffalo)
1935	*Ticonderoga Armory
1935	Corning Armory
1936	*Schenectady (105th Infantry Regiment) Armory
1941	*Syracuse (East Genesee Street) Armory

(Those armories marked with an asterisk are still, as of May 1993, active National Guard facilities.)

Haugaard's armories are remarkably diverse in terms of scale, design and level of sophistication. All of Haugaard's armories embody the three distinctive characteristics of the type as outlined in the introduction, with varying degrees of medievalism employed in the decorative detailing.

2. See Oklahoma's MPDF, 1993.

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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-52

Oneida Armory



East Genesee Street Armory, Syracuse



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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-53

West End Avenue Armory, Binghamton



Jamestown Armory

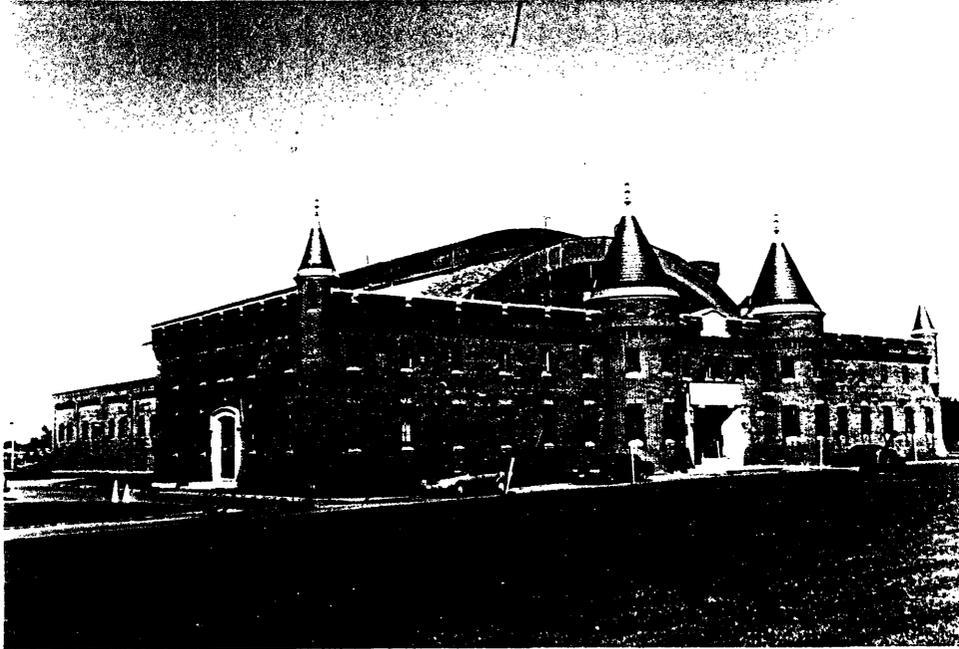


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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-54

Utica Armory



Masten Avenue (65th Regiment) Armory, Buffalo



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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-55

Schenectady
Armory



Corning
Armory



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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-56

The Oneida and Syracuse armories are relatively simplified, classically flavored interpretations of the Tudor Revival style, while the Binghamton, Ticonderoga, Corning and Jamestown armories are more direct in their reference to the Tudor Revival idiom. The Utica Armory is clearly influenced by Pilcher's designs for the aforementioned Kingsbridge and Troy armories, with its towered entrance pavilion, flanking end turrets and long, narrow plan. The Masten Avenue (65th Regiment) Armory in Buffalo is an exuberant polychromatic, Tudor-inspired edifice and the Schenectady Armory reflects the influence of the Art Deco style.

Still others, including the Kingston, Peekskill and Newburgh armories, all completed in 1932 for sub-units of the 156th Field Artillery Regiment, are extremely utilitarian and unremarkable in terms of their overall character. Nonetheless, all three embody the distinctive characteristics of the building type and each is regarded as an important local landmark.

North Manor Road Armory, Kingston



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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-57

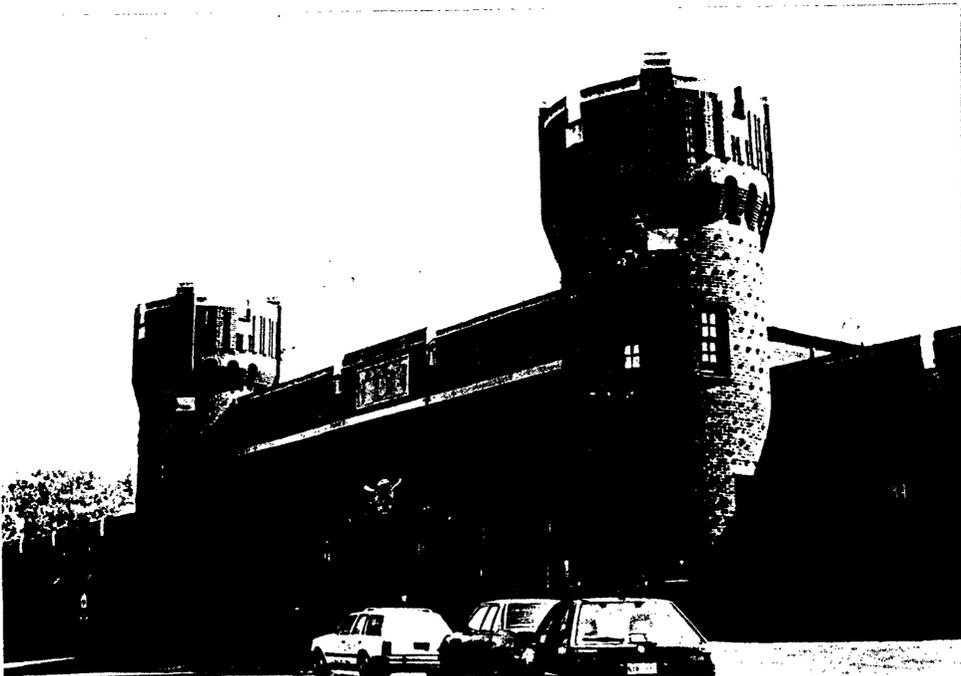
IX. 1920-1940: Armory Construction in NYC and Long Island

Four armories, all of which are still National Guard facilities, were built downstate between 1920 and 1940. They are:

- 1922 Staten Island Armory (Richmond County)
- 1927 Hempstead Armory (Nassau County)
- 1933 Fifth Avenue (369th Regiment) Armory (New York City)
- 1936 Jamaica (Fourth Regiment) Armory (Queens County)

The Staten Island Armory, executed in the obsolete castellated style, is a massive, horizontally oriented building with flanking entrance towers. Like many early twentieth century armories, the Staten Island Armory is located on a large tract of land in a quiet, suburban neighborhood.

Staten Island Armory



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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-58

The Hempstead Armory is a relatively small-scale building with an overlay of restrained, Tudor Revival style features. (It bears a remarkable resemblance to the aforementioned, slightly later Oneida Armory (1930) by State Architect William Haugaard.)

Hempstead Armory



Jamaica Armory



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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-59

The Jamaica Armory, designed by Charles B. Meyers, is a finely crafted Art Deco building.

Detail, Jamaica Armory



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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-60

The most significant of the four armories of this period is the 369th Regiment Armory in Harlem, historically significant at the state level for its association with New York's first and only National Guard unit composed exclusively of African Americans. The armory is additionally noteworthy for its outstanding Art Deco design and decoration.

369th Regiment Armory



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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-61

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APPENDIX 1: EXTANT ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Albany, Albany County

Washington Avenue (Tenth Battalion) Armory

195 Washington Avenue

Architect: Isaac Perry

Date of construction: 1891

*Albany, Albany County

New Scotland Avenue (Troop B) Armory

New Scotland Avenue

Architect: Lewis Pilcher

Date of construction: 1914

*Amsterdam, Montgomery County

Amsterdam (46th Separate Company) Armory

Florida Avenue & DeWitt Street

Architect: Isaac Perry

Date of construction: 1895

Ballston Spa, Saratoga County

Ballston Spa Arsenal/Armory

Ballston Avenue

Architect: Horatio Nelson White

Date of construction: 1854

+Binghamton, Broome County

Binghamton (State Street) Armory

202-204/206-208 State Street

Date of construction: 1881;1890

+ Listed in National Register: 25 June 1986

*Binghamton, Broome County

Binghamton (West End Avenue) Armory

85 West End Avenue

Architect: William Haugaard

Date of construction: 1932-1934

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

+ denotes armories already listed in the National Register

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-62

*Bronx, Bronx County

Franklin Avenue (Second Battery) Armory
1122 Franklin Avenue
Architect: Charles C. Haight
Date of construction: 1907

*+Bronx, Bronx County

Kingsbridge (Eight Coastal Artillery) Armory
29 W. Kingsbridge Street
Architect: Pilcher & Tachau
Date of construction: 1913
+ Listed in National Register: 21 December 1982

Brooklyn, Kings County

Clermont Avenue (Original 23rd Reg) Armory
171 Clermont Ave
Architect: William Mundell
Date of construction: 1872

*Brooklyn, Kings County

Marcy Avenue (47th Regiment) Armory
355 Marcy Avenue
Architect: William Mundell; Isaac Perry
Date of construction: 1883; 1899

Brooklyn, Kings County

Dean Street (Third Battery) Armory
793-801 Dean St
Architect: Robert Dixon
Date of construction: 1885

Brooklyn, Kings County

Sumner Avenue (13th Regiment) Armory
357 Sumner (Marcus Garvey) Blvd
Architect: Rudolf L. Daus
Date of construction: 1891; 1906

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-63

*+Brooklyn, Kings County

23rd Regiment Armory

1322 Bedford Avenue

Architect: Fowler & Hough with Isaac Perry

Date of construction: 1892

+ Listed in National Register: 6 May 1980

*Brooklyn, Kings County

Eighth Avenue (14th Regiment) Armory

1402 Eighth Avenue

Architect: William Mundell; Horgan & Slattery

Date of construction: 1893; 1900s

*Brooklyn, Kings County

Troop C Armory

1579 Bedford Avenue

Architect: Pilcher & Tachau

Date of construction: 1904

*Buffalo, Erie County

Connecticut Street (74th Regiment) Armory

184 Connecticut Street

Architect: Isaac Perry (with Capt. Lansing)

Date of construction: 1899

NRE: 1982

Buffalo, Erie County

Broadway Armory

Broadway

Architect: unknown

Date of construction: unknown

Buffalo, Erie County

W. Delavan Avenue (Troop I) Armory

1015 W. Delavan Avenue

Architect: Lewis Pilcher

Date of construction: 1915

APPENDIX 1: Extant Army National Guard Armories in New York State

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-64

*Buffalo, Erie County

Masten Avenue (65th Regiment) Armory
27 Masten Avenue
Architect: William Haugaard
Date of construction: 1933

Cohoes, Albany County

Cohoes (7th Separate Company) Armory
41 Columbia Street
Architect: Isaac Perry
Date of construction: 1892

Corning, Steuben County

Corning Armory
Centerway
Architect: William Haugaard
Date of construction: 1935

+Elmira, Chemung County

Armory Building
307 E. Church Street
Architect: Joseph H. Pierce
Date of construction: 1886-88
+ Listed in National Register: 30 July 1980

*Flushing, Queens County

Flushing (17th Separate Co.) Armory
137-58 Northern Avenue
Architect: George Heins
Date of construction: 1904

*Geneva, Ontario County

Geneva (34th Independent Company) Armory
300 Main Street
Architect: Isaac Perry; George Heins
Date of construction: 1892; 1906

APPENDIX 1: Extant Army National Guard Armories in New York State

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-65

*+Glens Falls, Warren County

Glens Falls (18th Separate Co.) Armory

147 Warren Street

Architect: Isaac Perry

Date of construction: 1895

+ Listed in National Register: 29 September 1984

*Gloversville, Fulton County

Gloversville (19th Separate Company) Armory

87 Washington Street

Architect: George Heins

Date of construction: 1904

*Hempstead, Nassau County

Hempstead Armory

216 Washington Street

Architect: Sullivan W. Jones

Date of construction: 1927

*Hoosick Falls, Rensselaer County

Hoosick Falls (32nd Separate Company) Armory

Church Street at Elm

Architect: Isaac Perry

Date of construction: 1889

*+Hornell, Steuben County

Hornell (47th Separate Company) Armory

100 Seneca Street

Architect: Isaac Perry

Date of construction: 1896

+ Listed in National Register: 6 May 1980

Hudson, Columbia County

Hudson (23rd Separate Company) Armory

Fifth Avenue and State Street

Architect: Isaac Perry

Date of construction: 1898

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-66

*Jamaica, Queens County

Jamaica (Fourth Regiment) Armory

93-05 168th Street

Architect: Charles B. Meyers

Date of construction: 1936

*Jamestown, Chautauqua County

Jamestown Armory

Porter Avenue and Front Street

Architect: William Haugaard

Date of construction: 1932

Kingston, Ulster County

Kingston (Broadway) Armory

467 Broadway

Architect: John A. Wood

Date of construction: 1879

*Kingston, Ulster County

Kingston (North Manor Road) Armory

North Manor Road

Architect: William Haugaard

Date of construction: 1931

*Malone, Franklin County

Malone (27th Separate Company) Armory

116 W. Main Street

Architect: Isaac Perry

Date of construction: 1892

Medina, Orleans County

Medina (29th Separate Company) Armory

302 Pearl (at Prospect Street)

Architect: George Heins

Date of construction: 1901

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-67

Mohawk, Herkimer County

Mohawk (31st Separate Company) Armory

83 E. Main

Architect: Isaac Perry

Date of construction: 1891

*+New York City, NY

Seventh Regiment Armory

643 Park Avenue

Architect: Charles W. Clinton

Date of construction: 1878

+ Listed in NR: 14 April 1975 (NHL: 24 Feb 1986)

+New York City, NY

Squadron A Armory

1339 Madison Ave

Architect: John R. Thomas

1895-6

+ Listed in National Register: 24 March 1972

New York City, NY

1st Battery Armory

56 W. 66th Street

Architect: Horgan & Slattery

Date of construction: 1901

*New York City, NY

69th Regiment Armory

68 Lexington Avenue (betw. 25th & 26th Sts.)

Architect: Hunt & Hunt

Date of construction: 1906

*New York City, NY

Fort Washington Avenue (22nd Regiment) Armory

216 Fort Washington Ave

Architect: Walker & Morris

Date of construction: 1911

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-68

*New York City, NY

369th Infantry Armory

2366 Fifth Avenue

Architect: Tachau & Vought; Van Wart & Wein

Date of construction: 1920s; 1930s

+Newburgh, Orange County

Kingston (Broadway) Armory

145 Broadway

Architect: John A. Wood

Date of construction: 1879

+ Listed in National Register: 18 June 1981

*Newburgh, Orange County

Newburgh (So. William Street) Armory

So. William Street

Architect: William Haugaard

Date of construction: 1932

*Niagara Falls, Niagara County

Niagara Falls (First Battalion) Armory

901 Main Street

Architect: Isaac Perry

Date of construction: 1895

+Ogdensburg, St. Lawrence County

The Old Arsenal

100 Lafayette Street

Architect: Horatio Nelson White

Date of construction: 1858

+ Listed in National Register: 12 December 1976

*Ogdensburg, St. Lawrence County

Ogdensburg (40th Separate Co.) Armory

225 Elizabeth Street

Architect: Isaac Perry

Date of construction: 1898

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-69

*Olean, Cattaraugus County

Olean Armory

119 Times Square

Architect: Lewis Pilcher

Date of construction: 1919

*Oneida, Madison County

Oneida Armory

217 Cedar Street

Architect: William Haugaard

Date of construction: 1930

*Oneonta, Otsego County

Oneonta (Third Separate Company) Armory

4 Academy Street

Architect: George Heins

Date of construction: 1905

*+Oswego, Oswego County

Oswego (48th Separate Company) Armory

265 W. 1st Street

Architect: George Heins

Date of construction: 1906-08

+ Listed in National Register: 19 May 1988

*Peekskill, Westchester County

Peekskill Armory

955 Washington Street

Architect: William Haugaard

Date of construction: 1932

*+Poughkeepsie, Dutchess County

Poughkeepsie (15th Separate Company) Armory

61 Market Street

Architect: Isaac Perry

Date of construction: 1891

+ Listed in National Register: 26 November 1982

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-70

Rochester, Monroe County

East Main Street (Third Battalion) Armory

900 E. Main Street
Architect: George Heins
Date of construction: 1905

*Rochester, Monroe County

Culver Road Armory

145 Culver Road
Architect: Lewis Pilcher
Date of construction: 1918

*+Saratoga Springs, Saratoga County

Saratoga Springs Armory

61 Lake Avenue
Architect: Isaac Perry
Date of construction: 1889
+ Listed in National Register: 29 October 1982

*Schenectady, Schenectady County

Schenectady (105th Infantry Regiment) Armory

125 Washington Avenue
Architect: William Haugaard
Date of construction: 1936

*Staten Island, Richmond County

Staten Island (101st Cavalry Squadron) Armory

321 Manor Road
Architect: Werner & Windolph
Date of construction: 1922

+Syracuse, Onondaga County

West Jefferson Street Armory

236 West Jefferson Street
Architect: George Heins
Date of construction: 1907
+ Listed in National Register: 7 September 1984

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

+ denotes armories already listed in the National Register

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-71

*Syracuse, Onondaga County

East Genesee Street Armory
1055 East Genesee Street
Architect: William Haugaard
Date of construction: 1941

*+Ticonderoga, Essex County

Ticonderoga Armory
315 Champlain Avenue
Architect: William Haugaard
Date of construction: 1935
+ Listed in National Register: 29 September 1988

*Tonawanda, Erie County

Tonawanda (25th Separate Co.) Armory
79 Delaware Street
Architect: Isaac Perry
Date of construction: 1896

Troy, Rensselaer County

Troy (Fifteenth Street) Armory
Fifteenth Street, RPI campus
Architect: Lewis Pilcher
Date of construction: 1910s

*Troy, Rensselaer County

Former State Police Barracks
Troy (South Lake Avenue) Armory
unknown
Date of construction: 1925

*Utica, Oneida County

Utica Armory
1700 Parkway East
Architect: William Haugaard
Date of construction: 1930

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section E: Historic Overview, page E-72

Walton, Delaware County

Walton Armory

Stockton Avenue

Architect: Isaac Perry

Date of construction: 1896

+White Plains, Westchester County

White Plains (49th Separate Company) Armory

South Broadway & Mitchell Place

Architect: Franklin B. Ware

Date of construction: 1910

+ Listed in National Register: 16 April 1980

*Whitehall, Washington County

Whitehall (Company I, Second Regiment) Armory

62 Poultney Street

Architect: Isaac Perry

Date of construction: 1899

Yonkers, Westchester County

Yonkers Armory

127 North Broadway

Architect: Lewis Pilcher

Date of construction: 1918

APPENDIX 1: Extant Army National Guard Armories in New York State

* denotes armories still owned by NYS DMNS as of December 1993

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-1

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SECTION F: ASSOCIATED PROPERTY TYPES

I. Introduction

There is only one property type identified for inclusion in the Multiple Property Submission (MPS), i.e., pre-World War II state armories built for local units of the New York Army National Guard. The fundamental theme underlying all National Guard armories is function: all are (or were) military facilities which housed infantry, cavalry, corps of engineers or field artillery units of New York's volunteer militia.

Section F, Part II (Description) will be broken down into six main sub-types identified by geographic location (i.e., New York City vs. Upstate New York) and chronological periods. Section F, Parts III and IV (Significance and Registration Requirements) will deal with the type as a whole: the historical and architectural significance of and the registration requirements for all armories are basically the same, regardless of the date of construction or specific location of an individual armory.

II. Description

For ease of discussion, the property type has been divided into six main sub-types (or "periods/phases" as referred to in the Historic Overview [Section E]). They are:

1. 1880 - 1900: Castellated style armories in New York City
2. 1880 - 1910: Castellated style armories in Upstate New York
 - a. Isaac Perry, State Architect
 - b. George Heins, State Architect
3. 1900 - 1910: Non-castellated style armories in New York City
4. 1910 - 1930: Non-castellated style armories in Upstate New York
 - a. Lewis Pilcher, State Architect
5. 1930 - 1940: Armory Construction in Upstate New York
 - a. William Haugaard, State Architect
6. 1920 - 1940: Armory Construction in New York City and on Long Island

(A seventh sub-type, i.e., pre-1879 armories/arsenals, is integral to the later development of the three main sub-types; however, because pre-1879 armories do not share any common features that distinguish them as members of a unique and specific property type, they will not be discussed in this section of the Multiple Property Documentation Form [MPDF]; they are treated in the Historic Overview [Section E].)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-2

Before discussing the specific characteristics of each of the six sub-types, some broad, overarching facts about Army National Guard armories in general will be presented. (Please note that some of the information included in the following narrative is a summary or an expansion of information included in the Historic Overview.)

During the post-Civil War heyday of armory construction in America, hundreds of infantry, cavalry and field artillery armories were built for local units of the National Guard all across the country, particularly in the Northeast and Midwest. Currently available information suggests that New York State contains the most as well as some of the biggest and most architecturally distinguished National Guard armories in the nation. A total of approximately 120-130 armories are believed to have been constructed in New York State between ca. 1880 and ca. 1940; approximately 70 are known to survive, 45 of which are (at this writing [May 1993]) still active National Guard facilities. (Further research is needed to ascertain how many armories served as active military facilities at any given point in time; it appears that there were never more than 50 or 60 active armories during even the most prolific phases of armory construction. Many armories, particularly after the 1890s, were built to replace rather than augment earlier facilities.)

As a group, the approximately 70 extant armories survive with a relatively high degree of integrity of location, setting, design, materials, craftsmanship, feeling and association. Most were determined eligible for the National Register as a result of the Intensive Level Survey of Army National Guard Armories in New York State (May 1993), although a few have not yet been evaluated. All 45 active armories (i.e., those currently under the jurisdiction of the NYS Division of Military and Naval Affairs [DMNA]) were determined eligible for the National Register on or before May 27, 1993.

All of the approximately 70 extant armories constructed between 1879 and 1941 are masonry buildings. Most are of brick or brick with stone trim; some are of just stone (generally sandstone or limestone). All late nineteenth and some early twentieth century armories are of load-bearing masonry construction with thick, battered walls designed to withstand attack, while most early twentieth century armories are of structural steel construction with brick curtain walls. In design and decoration, all reflect (to widely varying degrees) the influence of medieval military architecture (of both the Middle Ages and the Gothic period) in England and Western Europe; many are fortress-like miniature castles. In form and plan, all armories consist of an administration building (containing commodious, often lavishly appointed company meeting rooms, offices and lounges/parlors as well as libraries/reading rooms, tap rooms/game rooms, ladies' lounges and/or mess halls and kitchens) with an attached drill shed at ground level.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-3

Many armories contain(ed) rifle ranges, bowling alleys and even swimming pools in the basement below the drill shed. All cavalry and field artillery armories include(d) attached barns, stables, mounting halls and/or tack rooms.

Most armories, regardless of size or level of sophistication, are imposing civic/military monuments within their respective local contexts; even the smaller facilities, which tend to be found in the smaller communities, often tower over (both literally and figuratively) their neighbors.

All armories are located in urban settings, many of which are also county seats. Nearly three-quarters of the approximately 70 extant armories are found in New York's larger villages and small to mid-sized cities, while nearly one-quarter are located in New York City. The remaining few are located in relatively small, isolated rural villages. New York City armories, all of which were designed by private architects who had won the commissions through design competitions, manifest a broad range of popular architectural styles and display a wide variety of ornamentation; few, if any, can be grouped together solely in terms of their design and/or decoration. In contrast, upstate armories (all of which were designed by one of several state architects) are far more undifferentiated within their respective periods; e.g., many of the nearly 20 extant armories designed by Isaac Perry in the mid- to late 1890s are nearly identical, as are George Heins's armories of the first decade of the twentieth century.

Some armories, particularly the older ones, are located in or near central business districts, while others, particularly the newer ones, are located on the suburban fringes of their respective communities. Most of the older armories in dense urban settings occupy tight city lots with little or no room for lawns or parking lots. The need for larger, cheaper lots increased during the early twentieth century as motorized military vehicles became available; consequently, many armories built during the first several decades of the twentieth century occupy sprawling suburban lots. Many early twentieth century armories, particularly those built during the 1930s, feature large detached garages (known as Organizational Maintenance Shops [OMS]) for their vehicles. Most OMS buildings are of concrete block construction and are extremely utilitarian in design; all are devoid of decoration. The OMS buildings are neither architecturally nor historically significant and, when included within the boundaries of their respective inventoried or nominated armories, are considered non-contributing components of the property.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet

Section F: Associated Property Types, page F-4

Typical OMS garages



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet

Section F: Associated Property Types, page F-5

Many of the newer armories that are located on the larger lots display varying levels of landscaping. Some lots are merely planted with grass while others are impressively landscaped with mature trees, shrubbery and a variety of plantings. Many parcels, both large and small, are decorated with a variety of historic artillery, commemorative plaques and statuary, ornamental fences, and/or flagpoles. All of these features are considered to be contributing elements of an armory's setting. However, because it was beyond the scope of the present project to inventory and evaluate each individual item, none is counted as a discrete component of the survey or nomination.

Typical statuary



United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATESection F: Associated Property Types, page F-6

Finally, a note about "style." As mentioned earlier in this section, all armories reflect the influence of medieval Gothic military architecture. As is the case with many building types in both Western Europe and America during the late nineteenth and early twentieth centuries, the history of the "stylistic" development of the armory as a building type is distinguished by three opposing trends: Classicism, Picturesque Romanticism, and Modernism. Please note that these terms are employed very loosely. For the purpose of this MPDF, the terms are used as rubrics to define very broad, commonly understood movements; no attempt was made to provide a scholarly analysis of either the trends or of the individual armories within each trend. The terms are used for ease of discussion rather than for academic accuracy. For example, "Classical" is used to denote overall symmetry and harmonious proportions as seen, e.g., in the 69th Regiment Armory in New York City; "Picturesque/Romantic" is used to describe exaggerated asymmetry and irregular, often fantastical proportions as seen, e.g., in the Eight Avenue (14th Regiment) Armory in Brooklyn; "Modern" is used to describe armories that reflect the influence of the Art Nouveau or Art Deco styles as seen, e.g., in the 369th Regiment Armory in Harlem.

Some of the armories clearly fall into one of the three distinct categories; the remainder are less easily assigned to a specific category and are, admittedly, open to interpretation. Nonetheless, the terms will be used to make some broad, sweeping generalizations about "style" in an effort to differentiate the six sub-types within the primary property type.

1. 1880 - 1900: Castellated style armories in New York City

(Before proceeding, please note that many of the differences between the armories within the six subtypes are intangible ones, including, e.g., socio-political-economic forces fostering [or constraining] the various building programs. The tangible differences, including, e.g., form and plan, design and decoration, method of construction, scale, and level of sophistication, while usually measurable, are often less remarkable than the ideological ones.)

As discussed at length in the Historic Overview (Section E), fear of class warfare was the primary factor influencing the initial phase of armory construction, particularly between the late 1870s and the late 1890s. Consequently, armories building during this period are massive, often literally impregnable fortresses designed to defend against attacking mobs of "dangerous classes." All late nineteenth century armories embody elements of medieval Gothic military architecture, although some are more Classically flavored interpretations derived from later, southern Western European and English sources; others are more Romantic/Picturesque interpretations derived from earlier, more Gothic/Norman, northern Western European and Scottish sources.

United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-7

There are seven known, extant armories in this sub-type:

1879 Seventh Regiment Armory (NR: 1975)
 1895 Squadron A Armory (NR: 1972)
 1883 Marcy Avenue (47th Regiment) Armory
 1885 Dean Street (Third Battery) Armory
 1891 Sunner Avenue (13th Regiment) Armory
 1893 Eighth Avenue (14th Regiment) Armory
 1895 23rd Regiment Armory (NR: 1980)

In terms of interior decoration, particularly of the administration buildings, the armories built in New York City between ca. 1879 and ca. 1900 display a remarkably broad range of levels of sophistication, materials and craftsmanship. The privately funded Seventh Regiment Armory, with nationally significant interiors by Louis Comfort Tiffany and Stanford White, is by far the most elegant. (Others, although handsomely finished and often elegant in their own right, are not nearly as impressive.)

The Marcy Avenue (47th Regiment) Armory (1883) in Brooklyn is one of the earliest examples of the more restrained, Classically inspired armories, all of which are characterized by overall symmetry and regularity. The Eight Regiment Armory (mid-1880s) in Manhattan (no longer extant), established the precedent for the more exuberant, Picturesque armories, all of which are characterized by varying degrees of asymmetry and irregular proportions; the Eighth Avenue (14th Regiment) Armory (1893) in Brooklyn is an outstanding example of the Picturesque type.

2. 1880 - 1910: Castellated style armories in Upstate New York

Like their downstate counterparts, upstate armories were built to assuage fears of class warfare, even when there clearly was no evidence of any such threat. Few upstate communities experienced the social/economic unrest sparked by rampant industrialization, urbanization and immigration which plagued metropolitan areas such as New York City and Chicago; nonetheless, many of New York State's politicians and National Guardsmen at both the state and local levels capitalized on those fears and succeeded in fostering one of the most prolific building campaigns in the history of armory construction.

Most extant armories from this period (approximately two dozen) are characterized by Picturesque/Romantic features, including two or more soaring towers (always of different height and proportion) and/or irregularly placed bastions, bartizans and/or turrets. This sub-type can be further divided into two sub-groups: armories designed by State Architect Isaac Perry between 1889 and 1899 and armories designed by State Architect George Heins between 1899 and 1907.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-8

The 19 known, extant armories by Perry include:

1889 Saratoga Springs (22nd Separate Company) Armory (NR)
1889 Hoosick Falls (23rd Separate Company) Armory
1891 Poughkeepsie Armory (NR)
1891 Washington Avenue (Tenth Battalion) Armory (Albany)
1891 Mohawk Armory
1892 23rd Regiment Armory (Brooklyn; see above) (NR)
1892 Geneva (34th Independent Company) Armory
1892 Malone (27th Separate Company) Armory
1894 Cohoes (Seventh Separate Company) Armory
1895 Glens Falls (18th Separate Company) Armory (NR)
1895 Niagara Falls Armory
1895 Amsterdam (46th Separate Company) Armory
1895 Walton Armory
1896 Hornell (47th Separate Company) Armory (NR)
1896 Tonawanda (25th Separate Company) Armory
1898 Hudson Armory
1898 Ogdensburg (40th Separate Company) Armory
1899 Whitehall (Company I) Armory
1899 Connecticut Street (74th Regiment) Armory (Buffalo)

The 7 known, extant armories by Heins include:

1901 Medina Armory
1904 Gloversville Armory
1904 Flushing (17th Separate Company) Armory
1905 East Main Street (Rochester) Armory
1905 Oneonta Armory
1906 Oswego Armory (NR)
1907 West Jefferson Street (Syracuse) Armory (NR)

Most of Perry's armories are characterized by bold massing, soaring round and/or octagonal towers, asymmetry, and polychromatic masonry construction, all of which reflect the influence of both historic medieval military architecture and the contemporary Richardsonian Romanesque vocabulary. Many are distinguished by Richardsonian-like masonry carving and mosaic details, as seen, for example, in the Washington Avenue (Tenth Battalion) Armory and the Saratoga Springs Armory.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-9

Perry's biggest, most elegantly appointed armories are found in two of New York's largest cities, Brooklyn and Buffalo: they are the aforementioned 23rd Regiment Armory [1892; NR: 1980] and the Connecticut Street [74th Regiment] Armory [1899; NRE: 1982].) Equally impressive, however, are some of Perry's smaller armories, several of which, e.g., the Ogdensburg Armory, are virtually perfectly intact.

The East Main Street Armory in Rochester and the West Jefferson Street Armory in Syracuse, are two of Heins's largest and most sophisticated buildings. Most of Heins's smaller armories, e.g., the Gloversville, Oswego and Oneonta armories, are nearly identical to Perry's late 1880s armories; the only remarkable difference is that Heins often employed short, square towers to counterbalance his soaring octagonal (never round) towers, while Perry employed short, round towers to counterbalance his soaring octagonal or round towers. (This overgeneralization may be modified as further research is conducted on Perry's and Heins's armories which no longer survive.)

In terms of interior decoration, Perry's and Heins's armories display a remarkable consistency in materials, craftsmanship and level of sophistication. All feature handsomely crafted oak detailing, including wainscoting, staircases with elegant newel posts and balustrades, mantels (often with massive overmantels and/or tiled fireplaces), paneled doors, door and window trim (often with paneled reveals and transoms), built-in book/display cases, and/or lockers with pierced motifs. Many also feature elaborate pressed metal ceilings.

Only two extant armories built in Upstate New York during this period (the Newburgh [Broadway] Armory [1879; NR: 1982] and the Kingston [Broadway] Armory [1879]) reflect the influence of Classicism. Both feature regular fenestration and harmoniously proportioned, central and/or corner towers. Both (as well as a third, the Watertown Armory [no longer extant]) were designed by John Wood.

3. 1900 - 1910: Non-castellated style armories in New York City

As discussed at length in the Historic Overview, the fear of class warfare subsided during the early twentieth century. Consequently, designers of armories abandoned the more intimidating, fortress-like castellated style in favor of more mainstream, Classically inspired or Modern styles, particularly in the fashion-conscious boroughs of New York City. The ability to be innovative and progressive was further enhanced by the fact the designers of most of the armories in New York City during this period (and earlier and later periods, as well) were private architects who had

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-10

been chosen through design competitions. Notable non-castellated styles displayed in New York City's early twentieth century armories include the Collegiate Gothic, Art Nouveau and Neoclassical. In terms of method of construction, load-bearing construction gave way to structural steel or poured concrete superstructures sheathed with brick curtain walls.

In addition to the changes in the design and decoration of armories during the early twentieth century, there was also a change in the primary function of the armory as a building type: armories were no longer intended to serve solely as military facilities, they were also meant to be civic centers open to the public. The armories' drill sheds were perfectly suited for hosting large conventions, social/cultural affairs, sports events and public exhibitions.

There are five known, extant armories which fall into this category. They are the First Battery, Troop C, 69th Regiment, Second Battery and Fort Washington Avenue (22nd Corps of Engineers) armories.

4. 1910-1930: Non-castellated style armories in Upstate New York

Like their New York City colleagues had done during the first decade of the twentieth century, designers of upstate armories after 1910 also abandoned the fortress-like castellated style. Many upstate armories built during the 1910s are low, horizontally oriented facilities sprawling across large suburban tracts of land. None has soaring towers, although most have low, sedate bastions, towers and/or turrets and all reflect the influence of the more restrained, Tudor Revival idiom.

All of the armories built upstate during this period were designed by State Architect Lewis Pilcher. Most of Pilcher's armories also happen to have been constructed for cavalry troops. (Further research is need to ascertain why this is so. The only other known cavalry armories were built for Squadron A [1895; NR: 1972] in Manhattan and Squadron/Troop C [1904] in Brooklyn. [The Troop C Armory was designed by Pilcher when he was in private practice in New York City with his firm, Pilcher & Tachau].) Pilcher's cavalry armories are characterized by long, low, shallow (one- to two-rooms deep), rectangular, flat-roofed administration buildings, average-sized drill sheds with dirt floors for the horses and stable wings with mounting halls, tack rooms, barns and/or hay lofts.

There are six known Pilcher-designed armories in this sub-type. They are:

1914	New Scotland Avenue (Troop B) Armory in Albany
1910s	Fifteenth Street Armory in Troy
1915	West Delavan Avenue (Troop I) Armory in Buffalo
1918	Culver Road (Troop H) Armory in Rochester
1918	Yonkers Armory
1919	Olean Armory

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-11

5. 1930 - 1940: Armory construction in Upstate New York

Although restrained, Classically inspired armories continued to be built during the 1930s, the Picturesque, Romantically inspired castellated style regained popularity and several Modern styles, including, most notably, the Art Deco style, began to be employed in armory construction. The design of all upstate armories during this period was overseen by State Architect William Haugaard. A remarkably broad range of armories date from this period, including, e.g., the simple, Neoclassical/Tudor Revival style Oneida Armory (1930), the modest, utilitarian Kingston (North Manor Avenue) Armory (1932), the diminutive, yet exuberant and Picturesque, Jamestown Armory (1932) and the Art Deco style Schenectady Armory (1936).

Often funded under the auspices of the WPA or PWA programs, the New Deal Era armories of the late 1930s continued to function as civic centers as much as, if not more so than, military facilities. Most armories of this period are locally renowned landmarks which hosted their respective communities' most significant social, cultural, recreational, political and/or civic events.

There are twelve known, extant Haugaard-designed armories. They are:

1930	Oneida Armory
1930	Utica Armory
1932	Jamestown Armory
1932	Kingston (North Manor Road) Armory
1932	Newburgh (South William Street) Armory
1932	Peekskill Armory
1932	Binghamton (West End Avenue) Armory
1933	Masten Avenue (65th Regiment) Armory in Buffalo
1935	Ticonderoga Armory
1935	Corning Armory
1936	Schenectady (105th Infantry Regiment)
1941	Syracuse (East Genesee Street) Armory

6. 1920 - 1940: Armory construction in New York City and on Long Island

Other than their dates of construction, the armories built in New York City and Long Island after World War I have little or nothing in common. Therefore, this subtype is merely a chronological convention rather than a discreet subtype with measurable, identifiable characteristics. The heyday of armory construction downstate had long since passed; only four new facilities were built after 1920. They are the Staten Island (1922), Hempstead (1927), Fifth Avenue (369th Regiment) (1933), and Jamaica (Fourth Regiment) (1936) armories.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-12

The Staten Island Armory is a sprawling revival of the obsolete castellated style; the Hempstead Armory is a simple, classically inspired building and the 369th and Jamaica armories are Art Deco edifices. Only the Staten Island Armory occupies a large suburban tract typical of many twentieth century armories; the other three occupy relatively small lots in fairly dense, older urban neighborhoods.

III. Significance

Given the relative rarity of National Guard armories at both the state and national levels, State Historic Preservation Office (SHPO) staff concurred that all armories that possess sufficient integrity of location, setting, design, materials, craftsmanship, feeling and association are architecturally significant under criterion C as representative examples of the building type and historically significant under criterion A for their association with the Army National Guard, an integral aspect of American military history in general and New York State military history in particular. Both criteria are discussed and justified at length in the Historic Overview (Section E). However, a brief summary follows:

Criterion C:

The three distinctive characteristics of the National Guard armory as a unique building type are:

1. Function:

A. The armory serves as a headquarters for the National Guard; it is a military facility in which weapons and ammunition are stored and the guardsmen can assemble in the event of an emergency.

B. The armory is also a clubhouse for its members; the volunteer militia was (and, to some extent, still is) a social organization as well as a military unit.

C. Finally, the armory serves as a civic monument, designed to inspire fear, awe, respect and/or community pride; the armory is a symbol of military strength and governmental presence within a community.

2. Form and plan: The armory consists of an administration building with an attached drill shed at ground level.

3. Design and decoration: The armory almost always reflects the influence of medieval Gothic military architecture (from both European and English sources). Salient features include towers, turrets, buttresses, crenelated parapets, machicolated or corbelled brick cornices, massive sally ports with portcullises, and loopholes for small arms. The influence of three general trends is represented during the various phases of armory construction: Picturesque Romanticism, Classicism and Modernism.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-13

If an armory retains integrity and embodies all three features of the type, it is, therefore, architecturally significant as a representative example of the type.

For ease of discussion and in order to compare and contrast the armories in the significance statements of the individual NR forms, an admittedly subjective system has been devised to measure the quality of each particular armory in terms of level of sophistication and integrity of both interior and exterior features. The most architecturally distinguished armories are considered "outstanding" examples of the type, while the remainder are simply "representative" examples.

The best of the outstanding examples of the type, at both the state and national levels, is New York City's Seventh Regiment Armory (NR: 1975, NHL: 1986). Completed in 1879, the Seventh Regiment Armory is distinguished by superlative interior appointments designed by, among others, Louis C. Tiffany and Stanford White. Other outstanding armories in large metropolises include the Eighth Avenue (14th Regiment) Armory (1893) in Brooklyn and the Connecticut Street (74th Regiment) Armory (1899) in Buffalo. On a much smaller scale but of equally impressive integrity of design, materials and craftsmanship are facilities such as the Ogdensburg (40th Separate Company) Armory (1898), the Whitehall (Company I, Second Regiment) Armory (1899), and the Jamestown Armory (1932).

Criterion A:

As discussed at length in the Historic Overview, the volunteer militia was the backbone of the American military structure for nearly two and one-half centuries, beginning with the earliest settlers in the Colonial Era and culminating with the heyday of the National Guard during the late nineteenth/early twentieth centuries. All armories are tangible reminders of this crucial volunteer component of the United States military system and are, therefore, historically significant under Criterion A in the area of military history.

All armories are also historically significant under Criterion A in the area of entertainment/recreation because all were (and often still are) vital civic centers that host(ed) many of their respective communities' most significant cultural, political (e.g., rallies, local conventions, etc.), social and recreational/sports events. In the smaller communities that had no large theaters, public meeting halls or sports arenas, the armory was often the only public facility large enough to accommodate a community's most important gatherings. In the large cities that may have had other readily available facilities designed for specific community functions, the armories were (and often still are) in great demand as auxiliary and/or alternative sites for major community events.

Finally, because most armories are so visually prominent and because, as a type, they are so rare, armories are often among the most significant public

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section F: Associated Property Types, page F-14

buildings within their respective communities. Many were (and still are) key focal points for their communities (or neighborhoods) and almost all are widely acknowledged as local landmarks simply by virtue of their imposing presence.

V. Registration Requirements

Registration Requirements are discussed at length in the methodology statement (Section H). In summary, the requirements are simple and liberal: if an armory survives with at least a moderate degree of integrity and embodies the distinctive characteristics of the type as defined in the Historic Overview, it is eligible for listing in the National Register. This simplistic approach is made possible for two reasons: first, armories as a building type are so rare at both the state and national levels that even a fragment of an armory might still qualify for National Register designation - as has occurred, in fact, in the past when the Madison Avenue facade of the Squadron A Armory in New York City was listed in the National Register in 1972. (The interior, the other three walls of the administration building and the entire drill shed had already been demolished.)

Preliminary field work revealed that most armories, even the ones no longer occupied by the National Guard, survived with a surprisingly high degree of integrity of design, materials and craftsmanship. A few retained an extremely high degree of integrity, both in terms of original fabric and current state of repair, while most retained a substantial amount of their original fabric in a state of fairly good repair. Only a few, none of which are still owned by DMNA, had suffered either major losses of historic interior fabric or extensive deterioration of exterior and/or interior features. Therefore, the issue of integrity, which is critical when evaluating the National Register eligibility of more common building types, is, in this particular case, virtually moot.

It is interesting to note that New York State's two least intact armories are already listed in the State and National Register. They are the aforementioned Madison Avenue facade of the Squadron A Armory and the Newburgh (Broadway) Armory, neither one of which is still owned by DMNA. All other armories that are already listed as well as the numerous armories that were determined eligible through the Survey process retain a far higher degree of integrity of design, materials and craftsmanship. (This observation is not meant to imply that the less intact, previously listed armories are no longer worthy of preservation; the point is raised simply to emphasize the remarkably high degree of integrity displayed by all other extant armories.)

See Section H, Evaluation and Identification Methods (Methodology), for additional discussion of registration requirements.

United States Department of the Interior
National Park Service

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NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

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Section H: Methodology, page H-1

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SECTION H: IDENTIFICATION AND EVALUATION METHODS

Introduction

The Multiple Property Submission (MPS), including the Multiple Property Documentation Form (MPDF) and six individual National Register (NR) nomination forms, is derived from the Intensive Level Survey of Army National Guard Armories in New York State. The Survey, completed in May 1993, was conducted by Nancy L. Todd, a 36 CFR 61 qualified historian/architectural historian and New York State Historic Preservation Office (SHPO) staff member. The project was initiated by the Public Affairs/Historical Services Division of the National Guard Bureau (NGB, a division within the U.S. Department of Defense) and funded by a grant administered by the New York State Division of Military Affairs (DMNA).

NGB Historical Services staff initiated the project to achieve two primary goals:

1. to determine the National Register eligibility of all armories still serving as military facilities for local units of the New York Army National Guard in order to comply with federal and state-mandated review and compliance procedures (Sections 106 and 14.09, respectively).
2. to prepare a National Register MPDF which could serve as a model for other states to follow if and when they chose to survey and nominate their historic National Guard armories.¹ NGB staff intend to use the National Register designations as a means of promoting pro-active preservation.

1. Although a number of armories in several different states are already listed individually in the National Register, no state (to date) has completed a comprehensive survey and/or nomination according to National Park Service guidelines. Oklahoma SHPO staff are in the process of surveying and nominating several dozen WPA-era armories. The Oklahoma and New York projects, along with a South Carolina-based project, are complementary components of a single grant being administered by the Historical Services Division of the NGB.

United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section H: Methodology, page H-2

SHPO staff determined that the level of funding appeared sufficient to conduct an intensive level survey of all 45 DMNA-owned Army National Guard armories² and to make official eligibility determinations for review and compliance purposes. However, preliminary research revealed that in addition to the 45-DMNA owned National Guard armories, there are at least two former armories that are owned by other state agencies and used for non-military purposes, as well as several dozen former armories that are currently owned by local governments or private concerns. SHPO staff agreed that in order to assess the integrity and significance of the 45 DMNA-owned facilities, assessments of all other armories (approximately two dozen) must be made as well. To that end, SHPO staff decided to allocate additional staff time and resources to conduct a survey which was much broader in scope than the survey required by NGB-DMNA staff. Therefore, Phase I of the project was the completion of an intensive level survey (in compliance with state and federal guidelines for such surveys) of the entire collection of approximately 70 extant armories and the creation of a definitive list of the National Register eligibility status of all 45 DMNA-owned armories.

Phase II of the project called for the completion of a National Register Multiple Property Documentation Form (MPDF) and National Register nomination forms for six individual DMNA-owned armories. Therefore, the components of the intensive level survey, i.e., Methodology, Selection Criteria, Historic Overview, Property Typologies, Bibliography and NYS Building/Structure Inventory Forms, were organized to coincide exactly with the requirements for a National Register Multiple Property Submission (MPS), i.e., an MPDF (including an Associated Historic Contexts Statement [Section E], an Associated Property Type Statement [Section F], a Geographic Data Statement [Section G], a Summary of Identification and Evaluation Methods [Section H] and a Bibliography [Section I]) and individual National Register nomination forms. The standard NYS Building/Structure Inventory Form was modified slightly so that most of the the information included in the survey forms (particularly the descriptions and significance statements) could be transferred directly onto official National Register nomination forms. Consequently, the National Register MPDF will serve as both the final Survey Report and as the cover form for the Multiple Property Submission.

Phase I

2. Only Army National Guard (infantry, cavalry, engineer corps and field artillery) armories are included in the scope of services. Air National Guard facilities and naval armories are beyond the scope of the project.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section H: Methodology, page H-3

The Intensive Level Survey was performed as follows: First, a preliminary literature search was conducted to identify all major, easily accessible sources of information. (Only secondary, no primary, sources were gathered during this phase.) The major sources obtained were America's Armories: Architecture, Society and Public Order (1989) by Robert Fogelson, A Brief History of the Militia and the National Guard (1986) by Captain Robert K. Wright, Jr. and Renee Hylton Greene, NR Nomination Forms for armories already listed in the National Register, NYS Building and Structure Inventory Forms for armories already included in the Statewide Inventory of Historic Resources, New York City Landmarks Preservation Commission (LPC) designation reports for armories already designated city landmarks, and The Armory Study: Armories of New York City (1987), a survey conducted by Ann Beha Associates for the New York City Landmarks Conservancy.

A master list was then created for the approximately 70 extant armories, including locations (city or village), historic (and/or common) names, street addresses, approximate dates of construction, architects, ownership and current National Register status. Sixteen armories are already listed in the National Register, nine of which are owned by DMNA.

During the next stages of the survey, field visits to individual armories were begun and annotated outlines for the Historic Overview and Associated Property Types Statement were prepared. Particular emphasis was placed on defining the distinctive characteristics of the National Guard armory as a unique and distinct building type (in order to satisfy National Register criterion C), on summarizing the history of the National Guard and its role within the American military system (in order to satisfy Criterion A), and on formulating Registration Requirements.

A draft methodology was then prepared for the purpose of evaluating a property's integrity in terms of the seven areas defined by the National Park Service: location, setting, design, materials, craftsmanship, feeling and association. Given the relative rarity of the building type, SHPO staff began with the assumption that a relatively high loss of original integrity might be tolerated, particularly regarding interior features. The issue of integrity, however, proved moot: continued field work revealed that most armories, even the ones no longer occupied by the National Guard, survived with a surprisingly high degree of integrity. A few retained an extremely high degree of integrity, both in terms of original fabric and current state of repair, while most retained a substantial amount of their original fabric in a state of fairly good repair. Only a very few, none of which are still owned by DMNA, had suffered either major losses of historic interior fabric or extensive deterioration of exterior and/or interior features.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES, continuation sheet
MPDF: ARMY NATIONAL GUARD ARMORIES IN NEW YORK STATE

Section H: Methodology, page H-4

Consultations occurred among SHPO staff throughout the project and informal eligibility determinations were made and disseminated fairly early on in the process with confidence and accuracy. The remaining months of the survey were spent gathering and organizing the necessary back-up materials (color slides, black and white photographs and site and USGS maps) and drafting the final MPDF and Inventory Forms. Formal eligibility determinations were made on May 27, 1993 at a meeting of SHPO's Director, Assistant Director, and Survey and National Register Program Analysts. DMNA and NGB staff were subsequently notified of SHPO's findings.

Phase II

Finally, draft National Register nomination forms were prepared for six individual properties and copies of both the Survey and pending MPS were distributed to DMNA and NGB staff.³ Time and financial constraints precluded the actual nomination of the MPS to the National Park Service, but SHPO staff are committed to nominating the six selected armories as soon as possible and many more armories during subsequent federal fiscal years.

3. The six armories selected for inclusion in the MPS were chosen to represent each of the six general sub-types defined in the Historic Overview and the Associated Property Type Statement. It is hoped that these six pilot nominations will be used as models for preparing NR forms for subsequent submissions.