

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

69th REGIMENT ARMORY

United States Department of the Interior, National Park Service

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National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: 69th REGIMENT ARMORY

Other Name/Site Number:

2. LOCATION

Street & Number: 68 Lexington Avenue

Not for publication: N/A

City/Town: New York

Vicinity: N/A

State: NY County: New York Code: 061

Zip Code: 10010-1830

3. CLASSIFICATION

Ownership of Property
Private:
Public-Local:
Public-State: X
Public-Federal:

Category of Property
Building(s): X
District:
Site:
Structure:
Object:

Number of Resources within Property
Contributing
1
1

Noncontributing
buildings
sites
structures
objects
0 Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this _____ nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _____ meets _____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- Entered in the National Register 1993 _____
- Determined eligible for the National Register _____
- Determined not eligible for the National Register _____
- Removed from the National Register _____
- Other (explain): _____

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

Historic:	DEFENSE RECREATION & CULTURE	Sub:	Arms Storage Museum
Current:	DEFENSE	Sub:	Arms Storage

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Early 20th-Century Beaux-Arts

MATERIALS:

Foundation: Brick
 Walls: Brick
 Roof: Slate shingle
 Other: Limestone (trim and brackets)

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Page 4**Describe Present and Historic Physical Appearance.**

The 69th Regiment Armory, designed in 1906 by Hunt & Hunt, is an imposing, classically inspired edifice on the west side of Lexington Avenue, a broad and fashionable boulevard lined with elegant, turn of the century buildings. Located in densely built-up, mid-town Manhattan, the armory is surrounded by primarily high rise residential, commercial and professional buildings. The armory occupies its entire 63,235 square-foot lot (slightly more than one acre), bounded by Lexington Avenue, 25th Street, and 26th Street to the east, south, and north, respectively. The rear (west) boundary of the nominated property abuts the rear (east) boundaries of adjacent properties on Park Avenue. Concrete sidewalks abut the north, east, and south elevations of the Armory.

The armory consists of a three-story, Mansard-roofed administration building with an attached, barrel-vaulted drill shed. Both sections are constructed of structural steel framing sheathed with brick curtain walls and limestone trim (including, e.g., a water table and a wide beltcourse above the first-story windows). The administration building consists of a symmetrical, five-bay, center-hall main block flanked by slightly projecting, three-story corner pavilions. The entire administration building is encircled by a brick parapet with narrow stone coping and a wide frieze embellished with large limestone brackets. Fenestration throughout the administration building is symmetrical. The first story features tall, narrow windows with protective iron bars, and the second story features tripartite groups of tall, narrow, double-hung sash (with transom lights) and stone-trimmed oriels. The slate and copper-covered Mansard roof is pierced by paired, rectangular windows with pedimented lintels over which are paired round-arched windows with keystone label molds.

The end pavilions are distinguished by quoin-like brickwork and massive limestone plaques engraved with the regiment's various military campaigns. The entrance portal, centrally placed on the front (east) facade, consists of a massive, round-arched brick sally port with an iron portcullis protecting a deeply recessed doorway. The sally port is surmounted by a limestone arch embellished with an eagle motif keystone.

The drill shed, measuring approximately 2001 x 1701 (34,000 square feet), extends on an east-west axis behind (west of) the administration building. The buttressed, barrel-vaulted roof of the drill shed rises nearly 130 feet from the one-story, buttressed brick and stone side walls which carry a large balcony on all four sides. The vaulted roof is carried by six pairs of three-hinged, riveted steel trusses, each with a span of 189' 8". The steel work was executed by Milliken Brothers of New York. A skylight (measuring 80' x 20' and now boarded over) spans the full length of the drill hall. The floor retains its original hardwood sheathing.

The interior of the administration building survives with a remarkably high degree of integrity of design, materials and craftsmanship. Interior features are bold, austere and classically inspired, with occasional references to the Art Nouveau vocabulary. Most corridors feature terrazzo tile floors, parged masonry walls and a variety of handsome woodwork, including panelled wainscoting, built-in display cases and a massive, divided staircase. Company meeting rooms and officers' offices are ornamented with handsome overmantels and wainscoting.

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Armories in America were an extension of an old European tradition of buildings that served as both military facilities and as social clubhouses for local army groups, as well as imposing civic monuments to the military and government strength and presence. The 69th Regiment Armory served that function as well as being the site of the 1913 Sculpture and Painting Exhibition of contemporary art, the first such major exhibit in America and one of the most significant events in the history of modern art.

Completed in 1906, the 69th Regiment Armory is one of several armories built in New York City during the first decade of the 20th century that abandoned the fortress-like, medieval-inspired, castellated style popularized during the 1880s and 1890s. Instead, the 69th Regiment Armory reflects the influence of the late Tudor and Beaux Arts styles, in its bold massing, symmetrical fenestration, and regular proportions as well as its prominent Mansard roof, its pedimented and round-arched moldings above the attic windows, and its English Renaissance detailing. However, references to its military function, as well as to medieval Gothic architecture, include the massive, stone-trimmed sally port with iron portcullis, the raised and slightly battered foundation, the narrow windows with protective iron bars and the massive buttresses supporting the walls of the drill shed.

The complex was the work of the New York firm of Hunt and Hunt—both sons of the famed Richard Morris Hunt, one of the nation's most distinguished architects. Richard Howland Hunt, who was eight years senior to his brother, Joseph Rowland Hunt, practiced very successfully for a number of years, principally for prominent clients such as the Vanderbilts, Goulds, and Belmonts. Some of the Hunt's commissions were academic buildings for Vassar College and Vanderbilt University, and museum commissions for the Metropolitan Museum of New York.

In 1913, the stewards of the Armory rented the drill hall to the organizers of "The Art Show, International Exhibition of Modern Art," which became known as the Armory Show. This exhibition of close to 1,300 works of art was organized and presented by a small group of artists called the Association of American Painters and Sculptors. The 69th Regiment Armory was selected over other sites in New York City including the Old Madison Square Garden. Walt Kuhn, secretary of the group, negotiated a month lease (17 February 1913–17 March 1913) for \$5,000.00.

A network of partitions hung with paintings formed eighteen octagonal rooms within the shell of the armory, the interior of which had been covered with bunting and streamers to provide a tent-like cap to the exhibition space. Four thousand visitors viewed the show on opening night—February 17, 1913—as Baynes' 69th Regiment Band played from the balcony. More than 100,000 had visited the show before it closed on March 17, 1913.

This single exhibit had profound influence on the American Art world, and "revolutionized" America's artistic tastes and perception by bringing to national attention the newest art forms of modern European and American painters and sculptors. Painters and sculptors who were among the exhibitors are today considered "masters" of Modern Art. The show had many artists from Europe showing for the first time in America. They included the works of Cezanne, Van Gogh, and Gauguin. Fauvism was represented in the paintings of Matisse. Picasso, Picabia, Bracque, and Duchamp were also represented. Americans included George Bellows, John Sloan, Maurice Prendergast, Arthur B. Davies, Walt Kuhn, John Marin, Edward Hopper, Joseph Stella, and Robert Henri.

Art historians have written about the 1913 show at length.

At first the Association of American Painters and Sculptors, which organized the exhibition, had intended only to give a liberal exposure to independent American artists, but as matters developed the exhibition became not only a presentation of contemporary works, both European and American, but a pictorial history of what its organizers considered to be the foundations of modern art. Arthur Davies, who headed the organization, was well informed about modern achievements in Europe, though his earlier painting rarely reflected his knowledge. On a sudden impulse he dispatched the painter Walt Kuhn, one of the organizers, to Europe to see the Sonderbund Exhibition of 1912 in Cologne, which was just closing, with the idea of acquiring a major European representation. In Cologne, Paris, and London, helped by the painter Walter Pach and others, Kuhn assembled a broad representation of modern European works, to which were added works by earlier painters who were admired as forerunners. By choosing carefully, a direct line could be established from Ingres and Delacroix, through the impressionists, to Cezanne, Gauguin, and Van Gogh, and finally to such artists as Matisse, Picasso, Kandinsky, Archipenko, and Duchamp. This was the first exhibition in America to suggest that modern art itself had a tradition....

Modernity... was to be considered not simply a recent, disruptive phenomenon, but a gradually developing tendency. It had its own tradition to justify it as a worthy rival to what had thus far been considered a proper artistic tradition. This selective history of modernity was to become a standard procedure by the 1920s, and for many years, references to it continued as a substitute for helpful criticism.

The exhibition was a great popular success and made a hit with the newspapers. Articles and cartoons abounded, pointing up what was considered to be the absurdity of Marcel Duchamp's *Nude Descending a Staircase* or Archipenko's sculpture. There was some serious criticism, but little that helped understanding. Although Kenyon Cox, as keeper of the flame of tradition, was angry, most reporters seem to have viewed the exhibition as a kind of sport, which possibly was not all bad. Their labored wit made the papers throughout the country, and anyone who read newspapers with attention knew that something startling was going on in art. When it closed in New York, the Armory Show moved to the Art Institute in Chicago, where again it created a stir but also sparked some serious thought. Chicago, like Philadelphia, had its own ties with Paris and the modern movement and later amassed one of the great collections of French Impressionist and Post-Impressionist painting. In 1914, the thoughtful collector, Arthur Jerome Eddy, published his *Cubism and Post-Impressionism* in Chicago, one of the early serious efforts in America to rationalize the new movements.¹

One of the most important results of the Armory Show was the increased interest on the part of American collectors, notably John Quinn and Walter Arensberg. Arensberg maintained an artists, writers, and musicians salon between 1914 and 1921, and when Marcel Duchamp arrived in New York in 1915, he became the *enfant terrible* of Arensberg's group. This patronage resulted in a collection that was brilliant in its range and depth, and which can be seen today at the Philadelphia Museum of Art. Commercial galleries in New York became active promoters of modern art as a direct result of the Armory Show and it can be said that

¹ Taylor, Joshua C. *The Fine Arts in America*. Chicago: The University of Chicago Press. 1979, pp. 164-165.

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the exhibition marked the coming of age of modern tendencies in the arts in the United States.

The armory is additionally historically significant for its association with the 69th Regiment, the renowned local unit of the New York National Guard composed of a variety of prominent members of Irish descent. The "Fighting 69th" served with distinction during the Civil War, World War I, and World War II; the unit embodies an integral component of American military history.

The "Fighting 69th" traces its origin to December 21, 1849, when the 1st Irish Regiment was organized in New York City from new and existing companies of volunteers. Some five months later, the troops were mustered into the New York State Militia as the 9th Regiment. On May 3, 1858, the 9th Regiment was consolidated with the 69th Regiment and the consolidated unit designated the 69th Regiment.

At the beginning of the Civil War, the 69th served in the defense of Washington, DC, and later in the following battles:

- First Manassas (July 21, 1861)
- Fair Oaks (Seven Pines) (May 31–June 1, 1862)
- Seven Days' (June 25–July 1, 1862)
- Antietam (September 17, 1862)
- Fredericksburg (December 13, 1862)
- Chancellorsville (April 27–May 5, 1863)
- Gettysburg (July 1-3, 1863)
- The Wilderness (May 5-6, 1864)
- Spotsylvania Court House (May 8-20, 1864)
- Cold Harbor (May 31–June 12, 1864)
- Siege of Petersburg (June 15, 1864–March 28, 1865)
- Appomattox Campaign (March 29–April 9, 1865)

In the 1850s and 1870s, the armory for the 69th Regiment was at Essex Market, with companies scattered about in various drill halls on New York City's East Side. In 1880, the Seventh Regiment opened its new armory at 67th Street and the 69th inherited that unit's old quarters at Tompkins Market. That building had been finished in 1861 and by the end of the century it was inadequate for the 69th's needs. On April 13, 1906, amid much celebration, the regiment marched into its new home.

Upon the nation's April 6, 1917, declaration of war on Germany, the National Guard, in an outburst of oratory and a flood of ink, began a recruiting campaign. The 69th enlisted men with the warning: "Don't join the Sixty-Ninth unless you want to be among the first to go to France." The vigorous recruiting among New York Irish societies and Catholic parish athletic clubs (CYOs) accounted for many recruits. The regiment's billets filled and the unit soon mustered its authorized strength.

On August 24, 1917, Col. Charles Hine led the regiment on its march from the Lexington Avenue Armory to the 34th Street Ferry to Long Island and Camp Mills. The troops were elated to learn that they had been selected to be the New York contingent in the National Guard's newly-constituted 42nd "Rainbow" Division. This elite organization included the best state units, those "which had established a record for efficiency." The New Yorkers were miffed to learn that the regiment had been redesignated the 165th U.S. Infantry. Although officially the 165th, the troops continued to refer to their unit as the "Fighting 69th."

The 165th left Camp Mills on October 27 and 29 and sailed overseas. They landed at Brest, and in late February, the regiment was sent to the Luneville, a quiet sector of the Western

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Front, for combat training under tutelage of the French 164th Division. Here, at Rocroy, on March 7, the 165th suffered its first battle casualties. German artillery and mortar roared as the 2nd Battalion was relieving the 1st Battalion in the lines. An incoming round struck 1st Lt. John Norman's dugout, wounding him and burying two signalmen. Norman extricated himself and checked on the rest of his platoon. He had just entered a larger dugout when a *minenwerfer* shell blasted it, burying the officer and 24 men under tons of earth.

Maj. William "Wild Bill" Donovan, commanding the 1st Battalion, organized a defense against a possible German infantry assault, then began directing rescue operations. As the cries and moans grew weaker, Donovan cursed the "absolute futility of it all." Father Duffy read the funeral service over the wrecked dugout, and the bodies were left there. The affair is commemorated in Joyce Kilmer's "Rouge Bouquet" and in the painting in the Rainbow Room of the Lexington Avenue Armory.

On March 22, the regiment, after suffering more than 400 casualties when the Boche smothered their sector with mustard gas, was relieved of front line duty.

Early in July, the "Rainbow" took position north of Chalons-sur-Marne, in the Champagne country, to beef up the hard-pressed French Fifth Corps. Long before daybreak on July 15, the German artillery began pounding the American lines. French officers warned that an attack was coming and anticipated that the Boche would advance about a mile in the sector held by the "Fighting 69th," but the Irish boys felt differently.

Companies F and G of the 69th, supported by H, held the left of the 42nd's line. Elements of two French units were to their right, then the 69th's Company E. They rose up to take on the assaulting Germans. A few of the attackers got into the American trenches but, as Col. Frank McCoy reported, "not one of them ever left."

This defeat of the elite Prussian Guards Division was the 69th's first major action and victory. The Germans' failure to break the Allied lines in the Champagne, east of Reims, and at Chateau-Thierry, to the west of that key city, broke the back of the Kaiser's Peace Offensive and from that time until November 11 the Allies on the Western Front held the initiative.

On July 19, the Fighting 69th left the Champagne sector. The 165th relieved the French 167th Division near Epieds the night of July 26-27; its mission was to assault the interlocking German defense-in-depth, anchored upon high ground commanding the Oureq Valley, called the O'Rourke by the Irish. Before dawn on the 28th, the 1st and 2nd Battalions crossed the Oureq and advanced toward Meurey's Farm. To capitalize on surprise, there was no preliminary artillery bombardment. On the left the farm was seized, but German big guns hammered the building into rubble, and the Irish were driven into the open where they dug in. On the right of the farm, the advance was made through a wheatfield swept by enemy machine guns. Knocking out the machine gun nests one by one, the Americans gained the top of the hill only to be blasted by the German artillery. Leaving the crest held by skirmishers with automatic rifles, the troops dug in on the reverse slope. Losses were heavy.

Heroism was the order of the day. The casualty record was clear: 222 killed, 1,250 wounded in the crossing of the Oureq and on the ground beyond. Among the irreplaceable losses were Maj. James McKenna, commanding officer of the 3rd "Shamrock" Battalion, and Sgt. Joyce Kilmer. The non-com poet, who refused to leave the 69th for a commission in another outfit, was assigned to the regiment's intelligence section. He was killed by a sniper while reconnoitering forward with Major Donovan.

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The 69th spent the next five weeks in rear areas recuperating from its ordeal. By September 9, they were ready to attack again. Father Duffy had been promoted to major and awarded the Distinguished Service Cross for his actions during the Oureq battle.

On September 10, the Fighting 69th hiked to the front. On September 12, the artillery blasted the enemy lines while a smoke screen was dropped in no-man's land with four-inch mortars. The infantrymen went over the top with "Wild Bill" Donovan—now a lieutenant colonel—leading the 1st Battalion. Up front with the lead platoon, Donovan led it across the Rupt de Mad and captured a German officer and forty men. Soon, the town of Essy was taken. Next, with artillery and tank support, Pannes fell.

The Americans launched the Meuse-Argonne Offensive, and on October 11 the Rainbows moved up to the front and relieved the soldiers of the Big Red One, who had suffered frightful casualties in their advance to the approaches to the village of Exermont. The 42nd Division's mission was the reduction of the Kriemhilde Stelling, a Hindenburg Line strongpoint. Donovan, no longer commanding 1st Battalion, accompanied Maj. Tom Reilley's 3rd, which was in the lead. Heavy fire from the Côte de Chatillon struck down the Irish as they hit the enemy wire, but they continued to advance until contact was lost with the 166th and 167th Regiments on their flanks.

At dawn on the 14th, Maj. Michael Kelly's 1st Battalion led the attack to break up the German concentration, with "Wild Bill" Donovan rushing forward with them. Donovan was soon down with machine gun slugs in the knee, but he stayed at the front and ordered up Stokes mortars to break up the German counterattack. He continued directing his men under heavy fire for the next five hours until the crisis had passed, then was carried back to a dressing station. For his heroism Donovan received the Medal of Honor. That coveted award also went to Sgt. Michael A. Donaldson of Company I, who six times had advanced under a galling enemy fire to retrieve wounded comrades.

The 42nd Division had rotated out of the line and was resting in Landres-et-St. Georges on November 11th when the Armistice was signed. Colonel Donovan returned to the "Old 69th" while it was engaged in occupation duty after the Armistice.

The ships with the Fighting 69th aboard sailed from Brest in the second week of April 1919. On April 28, with Colonel Donovan in the lead, the regiment formed up in Washington Square and marched up Fifth Avenue.

As a result of its World War I combat and service in France, the "Fighting 69th" added six more battle honors to the 14 Civil War streamers. The World War I streamers read:

LORRAINE
CHAMPAGNE
CHAMPAGNE-MARNE
AISNE-MARNE
ST. MIHIEL
MEUSE-ARGONNE

In addition to Colonel Donovan and Sergeant Donaldson, a third member of the regiment—Richard O'Neil—was awarded the Medal of Honor for gallantry on the Oureq River, July 30, 1918, when "in advance of an assaulting line, he attacked a detachment of about 25 of the enemy...."

On May 7, the 165th U.S. was demobilized at Camp Upton. Some 20 months later, on January 7, 1921, the 165th was consolidated with the 69th Infantry, New York Guard, and the consolidated unit reorganized in the New York National Guard as the 69th Infantry. Ten months later, the unit was redesignated the 165th Infantry.

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National disillusionment with the great adventure of 1917-18, the rise of isolationism, and the worldwide depression of the early 1930s cost the American military the esteem that it had enjoyed during the Great War and in the immediate postwar years. Appropriations for the United States armed forces were slashed. There were corresponding cut backs by the Congress and the states in support of the National Guard. Guardsmen were ridiculed and referred to as tin soldiers and glorified boy scouts. Those who spoke up for the Guard were frequently regarded as militarists, and were condemned by the isolationists and liberal members of the press.

On September 1, 1939, the Wehrmacht invaded Poland and three days later Britain and France declared war on the Third Reich. On May 10, blitzkrieg came to the Western Front. The miracle of Dunkirk was followed by the fall of France. More and more Americans, despite appeals of the America Firsters, were ready to follow President Roosevelt's leadership in taking action to build up the armed services. On June 20, 1940, the 165th Infantry was assigned to the 27th Infantry Division.

In January 1940, Warner Brothers Studio—with Europe and Asia again at war—released its new movie, *The Fighting Sixty Ninth*. It starred Jimmy Cagney as an eight-ball who dies a hero, Pat O'Brien as Father Duffy, and George Brent as Colonel Donovan. The movie previewed at New York City's Waldorf Astoria. Among the invited guests were the officers and men who had served in the regiment during the war that was to end all wars.

On October 15, 1940, the 27th Infantry Division was called into federal service; this was one month after Congress enacted legislation establishing the nation's first peacetime draft for the military.

On December 10, three days after the Japanese sneak attack on Pearl Harbor, other military bases on Oahu, and Guam, Wake Island, and the Phillipines, plunged the United States into World War II, the 27th Division was ordered to California. The 165th proceeded to Burbank, where the soldiers guarded the Burbank airport and the nearby Lockheed Aircraft Company. In early April, the 165th, trucked to the Fort Mason Port of Embarkation, boarded the ships that landed them in Honolulu on Easter Sunday. From there, the Fighting 69th proceeded to Kanai. In the days before and during the battle of Midway (June 3-7), the regiment was on alert and manned the island beach defenses.

The 165th Infantry and attached units first saw combat in World War II in November 1943. On the 20th, following a bombardment by battleships and cruisers of Task Force 52, the regiment, commanded by Col. Conroy, landed on Britaritari, one of the islets constituting Makin Atoll in the Gilbert Islands. It took the regiment four days to overwhelm the Japanese defenders and secure Britaritari. In the fight, Colonel Conroy lost his life.

On June 15, 1944, the 2nd and 4th Marine Divisions fought their way ashore on the western beaches of Saipan. To bolster the Marines, units of the 27th Division spearheaded by the 165th came ashore on the 17th, led by Col. Bernard Kelly. After helping secure Aslito Airfield on June 18, the soldiers mopped up the enemy on Mt. Nafutan Point.

The battle for Saipan continued with unabated fury. In subsequent days, the 165th fought with credit in Death Valley and participated in the thrust that took the Americans to Tanapag Harbor and beyond. At dawn, on July 7, the 165th was posted to the right of the 105th Infantry, south of Ma Kunsha village, when 3,000 Japanese mounted their largest banzai attack of the Pacific war. So rapid was the fire that Company B, 1st Battalion, spent most of the day hauling ammunition to the front.

The 165th's final World War II battle was Okinawa, destined to be that theater's bloodiest. As part of the Tenth Army's 24th Corps, the 27th Division landed on April 9, coming ashore on the western beaches fronting the East China Sea. On April 19, the Tenth Army attacked

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south with three divisions—the 7th, 96th, and 27th—abreast. The 165th's objective was Machinato Airfield. The battle for Okinawa ended on July 2 when the island was declared secure.

In the weeks immediately following the September 2 formal surrender of Japan, the 165th participated in the occupation of Japan. Under the rotation policy adopted by the Joint Chiefs of Staff, the regiment soon returned to the States and was deactivated at Fort Lawton, Washington, on the last day of 1945.

For its service in World War II, the regiment received three additional battle honors:

Central Pacific (with Arrowhead), for Makin Atoll;
Western Pacific for Saipan; and
Ryukyus for Okinawa.

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9. MAJOR BIBLIOGRAPHICAL REFERENCES

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register.
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings Survey: #
- Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other (Specify Repository):

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10. GEOGRAPHICAL DATA

Acreage of Property: 1.45 acres (63,235 sq. ft.)

UTM References: Zone Easting Northing
A 18 585730 4510310

Verbal Boundary Description:

Bounded by Lexington Avenue, 25th Street, and 26th Street to the east, south, and north, respectively. The rear (west) boundary of the nominated property abuts the rear (east) boundaries of adjacent properties on Park Avenue. Concrete sidewalks abut the north, east and south elevations of the Armory.

Boundary Justification:

The boundary was drawn to encompass the fullest extent of land historically and presently associated with the Armory.

11. FORM PREPARED BY

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Date: November 1, 1994

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Date: November 18, 1994

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Date: November 18, 1994