

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Registration Form**

**1. Name of Property**

historic name Columbia National Guard Armory

other names/site number Headquarters and Headquarters Battery, 1st Battalian (155 Towed),  
128th Field Artillery, Missouri Army National Guard

**2. Location**

street & number 701 East Ash Street [n/a] not for publication

city or town Columbia [n/a] vicinity

state Missouri code MO county Boone code 019 zip code 65201

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant  nationally  statewide  locally.

( See continuation sheet for additional comments [ ] .)

*Claire F. Blackwell*

*17 February 1993*

Signature of certifying official/Title Claire F. Blackwell, Deputy SHPO

Date

Missouri Department of Natural Resources  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria.  
( See continuation sheet for additional comments [ ] .)

Signature of certifying official/Title \_\_\_\_\_

Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

**4. National Park Service Certification**

I hereby certify that the property is:

Signature of the Keeper \_\_\_\_\_

Date \_\_\_\_\_

entered in the National Register

determined eligible for the

determined not eligible for the

removed from the

other, explain

other, explain

other, explain

other, explain

other, explain

other, explain

Columbia National Guard Armory  
Name of Property

Boone County, Missouri  
County and State

**5. Classification**

**Ownership of Property**

private  
 public-local  
 public-State  
 public-Federal

**Category of Property**

building(s)  
 district  
 site  
 structure  
 object

**Number of Resources within Property**

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing.

n/a

Number of contributing resources previously listed in the National Register.

0

**6. Function or Use**

**Historic Function**

Defense/Arms Storage  
Recreation & Culture/Auditorium  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

Defense/Arms Storage  
Recreation & Culture/Auditorium  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**

MODERN MOVEMENT/Art Deco  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**

foundation concrete  
walls concrete  
\_\_\_\_\_  
roof asphalt  
other n/a  
\_\_\_\_\_

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

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### 8. Statement of Significance

#### Applicable National Register Criteria

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

#### Criteria Considerations

Property is:

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

#### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

### 9. Major Bibliographic References

#### Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

#### 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

# \_\_\_\_\_

#### Areas of Significance

Architecture \_\_\_\_\_

Engineering \_\_\_\_\_

Social History \_\_\_\_\_

#### Periods of Significance

c. 1940-1943 \_\_\_\_\_

#### Significant Dates

n/a \_\_\_\_\_

#### Significant Person(s)

n/a \_\_\_\_\_

#### Cultural Affiliation

n/a \_\_\_\_\_

#### Architect/Builder

Deering, Robert B., and Clark, Dave/  
Works Progress Administration \_\_\_\_\_

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**10. Geographical Data**

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Acreeage of Property less than one acre

**UTM References**

A. Zone	Easting	Northing	B. Zone	Easting	Northing
<u>15</u>	<u>558120</u>	<u>4311660</u>	<u>—</u>	<u>—</u>	<u>—</u>
C. Zone	Easting	Northing	D. Zone	Easting	Northing
<u>—</u>	<u>—</u>	<u>—</u>	<u>—</u>	<u>—</u>	<u>—</u>

[ ] See continuation sheet

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

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**11. Form Prepared By**

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name/title see continuation sheet

organization \_\_\_\_\_ date \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

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**Additional Documentation**

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Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional Items**

(Check with the SHPO or FPO for any additional items)

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**Property Owner**

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(Complete this item at the request of SHPO or FPO.)

name City of Columbia

street & number P.O. Box N telephone \_\_\_\_\_

city or town Columbia state MO zip code 65205

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NATIONAL REGISTER OF HISTORIC PLACES  
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Columbia National Guard Armory  
Boone County, Missouri

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**SUMMARY:** The Columbia National Guard Armory, 701 East Ash Street, Columbia, Boone County, is a combination Missouri Army National Guard Armory and community center for the city of Columbia. The armory is a free standing 1930s Art Deco style building. The building is rectangular in shape (80 x 125) and is situated on a rectangular lot (90 x 285). The armory is built with three levels constructed almost entirely of reinforced concrete. The main floor has offices and a drill hall (77 x 94). The upper story has a suite of offices, while the basement has offices and a drive-in garage (Figure 1, Floor Plan). The interior arrangement enables the building to be partitioned into two parts, a community center complete with built-in ticket window, and a Missouri National Guard Armory, or one large Guard facility when needed. Since its construction, the exterior of the armory has not changed and the interior has had minor modifications in certain areas.

**NARRATIVE:** The suite of offices on the main level and upper floor are dedicated to National Guard administration and not part of the community center. The full length basement contains ample space for small offices and a lavatory and shower in the southern quarter. The northern three quarters is constructed with a high ceiling to allow medium size vehicles to be driven in. Arranged around the basement walls are lockers, work areas, and a kitchen area presently in the northern end.

The entire building is constructed of reinforced, poured concrete in a technique called architectural concrete which was used frequently in the 1930s (Rifkind 1980). The roof is a gentle vault with a black asphalt covering. The original covering was a bright red/orange rolled roofing which contrasted with the beige color of the entire armory exterior (Personal Communique, Dave Clark 1992). Interior roof support is a unique system of lozenge-shaped lamella.

The drill hall ceiling weight is carried on four concrete beams that extend from the ceiling junction through the main floor into the subfloor of the basement level. Attachment points on the main floor and in the subfloor provide the structural stability to the upper beam ends thus preventing the beams from spreading outward under the ceiling weight. The lamella to beam engineering permits a full length drill hall floor, uncluttered with interior support tie-rods (Photo #5, Drill Hall Floor). According to the architects the total cost of the armory, for everything, was about \$112,000, or a cost per cubic foot of 32 cents (Deering 1941).

The Columbia Armory building presents a clean and fluid exterior design. Windows are in pairs to maintain symmetry. Each side of the armory has a door

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or entryway. The main entrance is the most ornate and impressive exterior treatment. Flanking the double-door entrance are one story high piers with minimal embellishments (Photo #4, Front Entrance). The east side entrance is a double-door entryway (Photo #2, East Side), the northern entry is a single door reached by a fire escape metal stairway leading to ground level from the drill hall floor (Photo #3, North Side). The western side entrance is an 18' x 8' vehicle opening to the full length garage. Only one chimney stack is visible on the armory roof. The stack is square with a recessed water channel around the air vent leading to drains on each corner. Each corner has an extension that acts as a "drip" to carry water away from the stack.

Significant exterior decoration elements typical of Art Deco are primarily accents on prominent surfaces. These include incised lines, geometric forms, and angles that are simple and crisp (Klein and Fogle 1985). All curves, buttresses, beams, friezes, and minor ornamentation are of concrete. Around the building roof line is a horizontal frieze of repeating, identical squares with a subtle "drip line" under the eave. Above the main door on the roof line is another frieze of truncated conical shapes. Surmounting the door-way is the armory flag staff. The flag staff base is a concrete corbel with concentric geometric designs. Interior decoration consists of ornamental corbels at the roof and beam junctions and accent lines around the drill hall entrance.

According to retired Command Sergeant Major Buescher (Personal Communique 1991), between 1964 and 1970 a Model 1905, 3-inch field cannon was transported from the Mexico Battery of the 128th Field Artillery Regiment to the Columbia Battery as an outdoor display (Photo #1, Front View). The cannon is a later addition to the armory grounds and is not associated with the period or area of significance of the armory. Additionally, the cannon is not permanently installed. Therefore, the cannon is not included in the resource count.

Alterations to the armory have been confined to interior spaces. For instance, the kitchen was moved from the southern lower level to the northern end of the ground level garage during the 1960s. An indoor shooting range originally located in the lower level was totally eliminated and the area converted to other functions. Other alterations are minor changes such as enlarging the lavatory downstairs and enclosing the entrance foyer. A dumb-waiter still exists between the old kitchen and upstairs offices where officers and staff personnel dined separate from the enlisted men.

The site on which the armory is situated is immediately behind the Boone County Courthouse. The location is significant only in that it is indicative of the cooperative spirit between the National Guard and the city which

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donated the land (Warranty Deed, Sept. 26, 1938; and Columbia Daily Tribune  
article Sept. 20, 1938).

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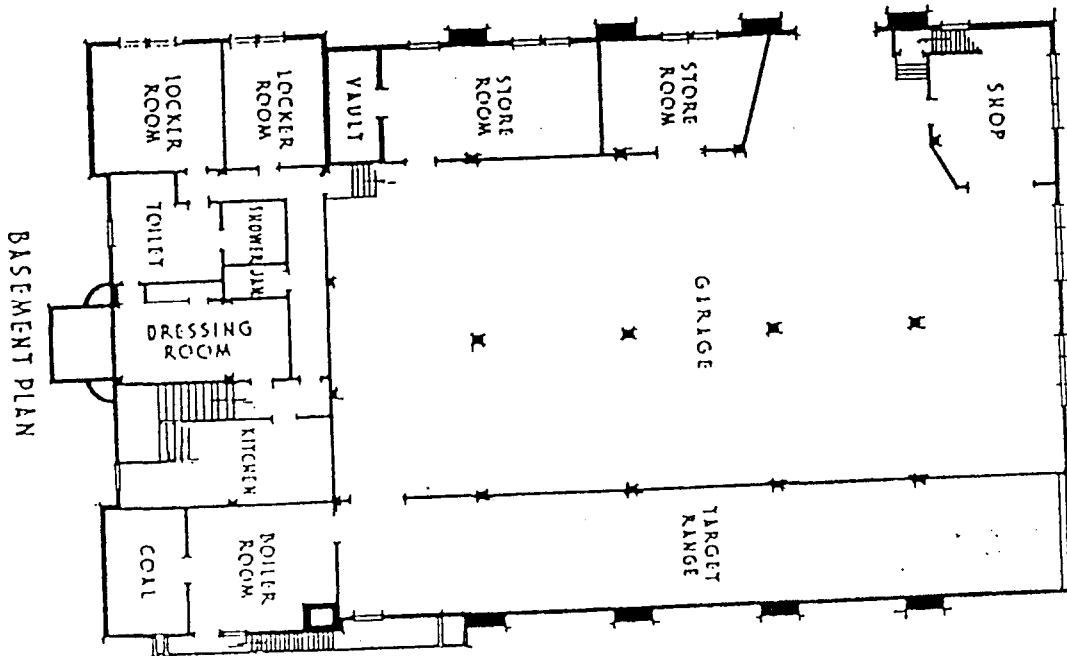
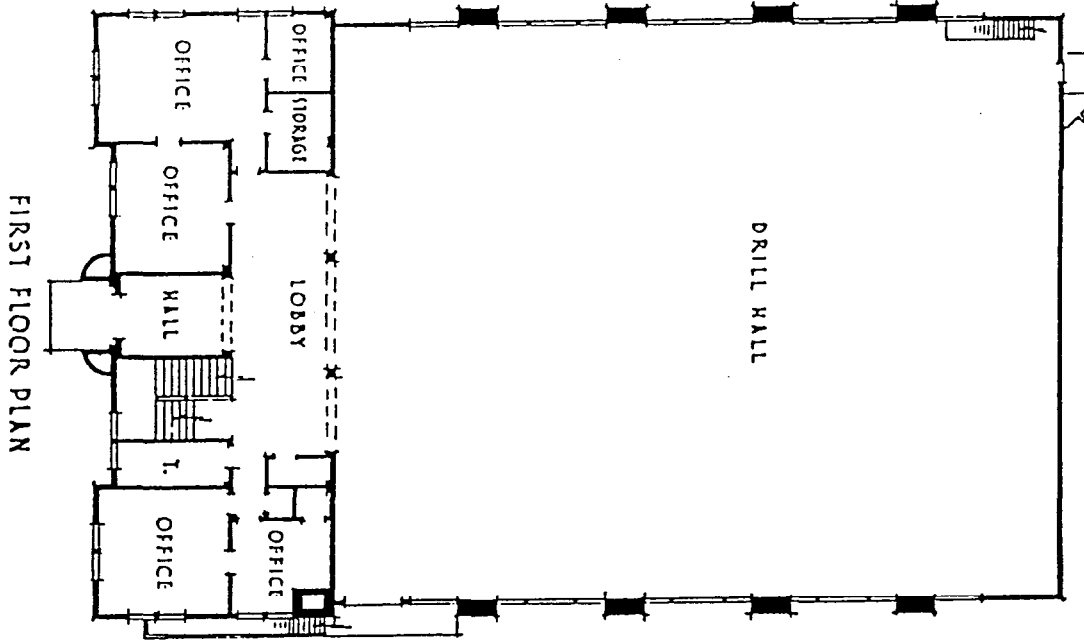


Figure 1



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**SUMMARY:** Initiated in 1938 and completed circa 1940, the Columbia National Guard Armory, 701 East Ash Street, Columbia, Boone County, is significant under Criterion C in the areas of ARCHITECTURE and ENGINEERING and under Criterion A in the area of SOCIAL HISTORY. In the area of architecture, the Armory is characteristic of the Art Deco architectural style, which is uncommon in Missouri outside its major metropolitan areas. Aside from minor interior changes the building is almost in original condition with no exterior additions or modifications to detract from its Art Deco references. In the area of engineering, the Armory is significant for its lamella, or diagrid, roof construction. A combination of arch and short timber network which utilized a number of uniform members in a gridwork pattern, the lamella system was often used for moderate-sized, clear span buildings; the Columbia Armory is one of the few extant examples of the technique identified in the state. In the area of social history, the Armory reflects efforts of New Deal public works agencies to provide essential services and facilities to communities and is also significant as a focus of community social activities in Columbia. The period of significance extends from the construction completion date, circa 1940, to 1943, the arbitrary fifty-year limit.

**NARRATIVE:** The Columbia National Guard Armory is located directly north of the Boone County Courthouse. In this central location it has served as a community center for the City of Columbia and an armory for the National Guard for over 50 years. The armory stands as a monument to the spirit of cooperation between the City of Columbia and the National Guard. Designed in the late 1930s by Columbia architects Robert B. Deering and Dave Clark of Deering and Clark, the armory was constructed between 1938 and 1940 (Warranty Deed 1938; Columbia Missourian March 25, 1940). Apparently the armory did not receive an official dedication, perhaps due to the rising world tensions in 1940. The local unit, the 128th Field Artillery, was the first to occupy the building prior to mobilization on September 19, 1940 (Columbia Missourian). The first recorded use of the building by the Columbia community occurred on March 6, 1941 (Columbia Missourian).

A study by Fogelson traces the evolution of organized militia units and the development of their meeting rooms, drill halls, and armories. Colonial and frontier militia meeting "places" were taverns, public houses, or private homes. Most often these were rented facilities and very rarely state or city owned. Prior to the Civil War the better organized and wealthier militia regiments began to build armories often with state or city financing, although several magnificent halls were built with private funds (Fogelson 1989).

In the period after the Civil War to 1918, most state owned armories (i.e., not rented facilities) were designed and located with two considerations in

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mind. First, the state militia leaders required, in architectural style, a domineering and warlike facade; and, second, the facility must be built near the potential seat of trouble and disorder in the working class neighborhood (Fogelson 1989:143-149). Therefore, prior to the 1920s armories were designed to look like and to fulfill the function of a fortress and redoubt where beleaguered defenders could repel mobs. For example, the Guard Armory for the New York Seventh Regiment, built in 1879, covered two acres or 82,000 square feet of floor space, complete with bronze portcullis, oak doors and crenelated towers. The strategic placement of the armory in a working class neighborhood or commercial area reflected the dual nature of the militia at the time to protect property and lives whenever civilian police are overwhelmed (Fogelson 1989:80).

The Columbia Armory, it must be noted, was not intentionally sited to intimidate the working class neighborhoods of the community (Personal Communique, Dave Clark 1991). Indeed, when the armory site was selected by the City of Columbia it was part of a commercial metal yard with small homes scattered about it. Today the situation has changed and the armory straddles a divide between a public housing project and the Boone County Courthouse square. But due to its design the armory does not overwhelm the neighborhood nor does it challenge the nearby courthouse and civil authority.

During World War I, all State Guard units were absorbed into the Army, so that a complete restructuring of the guard establishment was necessary after the war. This was accomplished in the National Defense Act of 1920. The 1920 Act, which governed the Army up to 1950, integrated the National Guard into the Army structure as one of three components. The act established a National Guard force at 436,000 which in reality only reached about 180,000 in the interwar years (Matloff 1969). Housing the new force was another problem. Old armories were unavailable to returning units or were inadequate by Army standards.

Armory construction in the 1920s did not fulfill the needs of the new National Guard after the War. The Great Depression, however, spurred new interest in armory projects as a means of putting America back to work (Fogelson 1989:196). Cooperation between the Works Progress Administration, the Public Works Administration, and the National Guard produced a variety of small armories built throughout the rural areas of the country. Most of the New Deal armories did not copy the previous generations of city armories and instead allowed local influence to dictate the style. Several of these were designed in the Art Deco style, a complete departure from the castle-like armories of the past. Two trends influenced the adaptation: the fear of class warfare had subsided by the 1920s, and American architecture had

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changed. The Columbia Armory is an excellent example of Art Deco in the state of Missouri. The popularity of the style was transitory, and central Missouri has few surviving intact examples.

The theory of style and design known as Art Deco was a conscious attempt to originate something new in the world of art and an end of an age where craftsmanship was of equal concern along with style and material. Art Deco is unusual in that up to the 1900s art styles and architectural patterns were named after royalty or great sponsors of art. Not so with Art Deco and its immediate predecessor Art Nouveau, both born at the turn of the twentieth century. Instead, a new trend to name styles after major world exhibits began such as the 1900 Paris "Exposition Universelle" that originated Art Nouveau. A short quarter century later another world exhibit in Paris, the "Exposition Internationale des Arts Decoratifs et Industriels Modernes", produced Art Deco (Brunhammer 1983).

Art Nouveau was the first recognizable break with the western traditions of Greek and Roman architecture and art. Advances in science, which brought about new materials and new techniques previously unknown and unused by artisans before, were applied and appreciated as "new". Art Deco was a continuation of that hiatus akin to but not identical to Art Nouveau.

Art Deco spans a period of time between 1909 and 1940. It survived and prospered during and after World War I up to the beginning of World War II. Thus it is the dominant school of style and art during the interwar years. During those halcyon years between the wars, the Russian Revolution, the Roaring Twenties, the discovery of King Tut's tomb in 1922, the Wall Street Crash in 1929, followed by the worldwide depression, and then the late thirties advance to world war provided sharp contrasts that influenced art and architecture (Applegate 1970).

The exposition that spawned Art Deco was meant to glorify things modern. The competition that took place ruthlessly excluded anything that was reminiscent of the past (Brunhammer 1983). Modern to the creative mind of the 1920s was a need to meld art, whether it be painting, sculpture, or architecture, with the scientific marvels available for use. Industry could now produce nicked steel, mechanical chiseling, power-hammering, autogenous welding, plastic, paints, and shapes, unimagined before and therefore unused. Older artists refused or tinkered with the new mediums but the new artists wanted to adopt the new exclusively.

In addition, the social atmosphere had changed from the day when only the wealthy could afford or appreciate good art. The social revolution had also

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occurred, as evidenced by the Russian Revolution, whereby the common person should also have access to the new art. Hence industry, with mass production and mechanical ingenuity, was called upon to assist the artist in creating the perfect uniting of form and function (Applegate 1970).

As in all art there is the common and the exceptional. The exceptional examples of Art Deco are extravagant mementos of prosperity and the spirit of frivolity (Applegate 1970). Financed by the spirit of the '20s, the finest of Art Deco can be found in skyscrapers (e.g., the Chrysler Building in 1930, the Radio City Music Hall in 1932), streamlined trains, ocean liners (e.g., the Atlantique and Normandie), and streamlined cars such as the 1938 Italian Bugati or French Delage. In these culminations of style can be found the contradiction of Art Deco side-by-side in the crafted and polished woods integrated with polished steel and aluminum. Examples of common Art Deco are to be found in the autos of the 20s and 30s, the midwestern Bungalow, Egyptian-style bank and office buildings, toasters, book ends, furniture, bedsteads, and toys. In this respect the Columbia Armory is an excellent example of form and function melded into one with the monolithic cement technique that had its first non-industrial application in 1901 (Brunhammer 1983).

In summary, Art Deco was an adaptation to the future from the perspective of the early 1900s. The emphasis was on incorporating the new industrial techniques available into new art forms. Social change also dictated that the new art was for the people and therefore should be mass produced, not hand crafted. Therefore, Art Deco should be viewed not as a revival of a previous style but as the last act of survival for the great crafts of the past. After World War II the quest for craftsmanship and art had been narrowed to art alone whereas in industry craftsmanship was totally displaced in favor of mass production.

When the armory was completed circa 1940, it was a concrete edifice. Originally the armory was designed by architects Deering and Clark as a brick and steel truss structure, but a delay between adoption of the plan and construction permitted a change to concrete (Deering 1941). Few such structures had been built in the state and the Works Progress Administration (WPA) required consultation with the Portland Cement Co. for technical advice such as proper mixture of gravel, sand, mix, and water, how much to pour, when to pour, and how to join pourings. In addition, all building embellishments were hand crafted on the work site. Since concrete was the primary building material, all ornamentation was "framed" by hand which greatly added to the labor required. The only exception to the use of 5/8-inch plywood in panels or Tempered Preswood for the curved piers at the entrance, was the use of

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metal cylinders to form the truncated conical shapes over the entrance (Deering 1941).

In the area of social history, the Columbia National Guard Armory is reflective of New Deal relief and public works programs. The Columbia Armory is also significant in the social history of its community. Although it is a National Guard Armory serving as a drill hall with arms storage, maintenance and training areas, it also served as a social and recreational center for the City of Columbia. Non-military use of the Armory is vested in the care of a city and National Guard committee called the Armory Control Board. According to a City of Columbia Ordinance, dated April 10, 1945, the Board is to be made up of the senior line officer of the state in the armory building (in reality his appointed representatives) and three electors of the city who are appointed by the mayor for 3-year terms each without compensation. (New Code of Ordinances, October 7, 1985, City of Columbia, Missouri. Armory Board, Section 2-376 through 381).

The exterior of the armory is not castle-like with crenelated towers or firing ports; instead it is a sturdy, functional structure meant to reflect its role as a citizens armory and/or community activity center. The strength of the Columbia Armory is in its ability to serve two owners and fulfill as many functions as needed. Over the years the Columbia Armory has hosted Columbia Parks and Recreation tournaments, "noon hour" basketball, city league basketball, blood drives, wrestling matches, and for a period of years was the gym for the Columbia College basketball team. Its structural design reflects this in subtle elements of strength and durability to last the National Guard and the city long into the future.

The roof of the Columbia Armory was constructed using the lamella, or diagrid, system of vault framing. Patented in 1925 by a German engineer, with the United States patent held by the Lamella Roof Syndicate, the lamella system was a combination of arch and short timber network which utilized a number of uniform members in a gridwork pattern. Lamellae were usually wood, but steel or other metals or reinforced concrete were also used. According to Condit, the advantage of the system lay "in the easy handling and assembling of similar, mass-produced components, which [was] accomplished by a simple hand-and-tool technique such as bolting" (Condit 1961). Because of its relative ease of assembly, a minimum of labor was required for the technique. The manpower shortage which accompanied the beginning of World War II encouraged the use of the lamella system, and the use of wooden lamellae was stimulated by the shortage of steel which also accompanied the war. According to Dave Clark, one of the designers of the armory, the manpower requirement was one reason the technique was utilized for the Columbia building (Personal

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Communique, Dave Clark 1991; Deering 1941). During the war, the lamella system was often used for moderate-sized, clear span buildings, such as aircraft hangers, which were not intended to be permanent construction (Luer, n.d.).

The lamella roof of the Columbia Armory required exact measurements from a St. Louis engineering firm, the Missouri Lamella Roof Company, regional licensee of the patent held by the Lamella Roof Syndicate (Landmarks Association of St. Louis, N.D.). The technique was introduced in Missouri in 1925, the same year it was patented, by Edward A. Faust, son-in-law of Adolphus Busch and president of the Missouri Lamella Roof Company (Landmarks Association of St. Louis, n.d.). The principal designer and construction manager for the firm was German-born Gustel R. Kiewitt (Personal Communique, Dave Clark 1992). The roof of the Columbia Armory was constructed of 450 wood lamella, bolted in place in a technique called "weaving" and then roofed over in conventional manner (Luer, n.d.). The resultant latticework or honeycomb grid was diagnostic of the technique. At the time of construction the lamella technique was a novelty. Possibly the largest extant lamella system in Missouri is the roof of the St. Louis Arena, built in 1929 (McCue and Peters 1989). According to Condit, the popularity of lamella construction increased after World War II, but, according to McCue and Peters, the lamella technique of construction, despite its adaptability, experienced only a brief period of popularity. However, in 1947, the technique was revived with its application to a circular form, the geodesic dome. Although the result was more compelling visually, its use was still not widespread.

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Biographical Data on Dave Clark

Born in St. Louis on January 17, 1907.  
Began work in architecture at age 17.  
Educated at Washington University in St. Louis and M.I.T. (1930-31).  
In 1933 co-founded Deering and Clark in Columbia, MO.  
In 1960 Clark began to work for the Missouri Division of Health and  
retired 19 years later.  
Married a Columbia native, Ethel Melloway in 1931; two sons, Donald and  
Stephen.

Biographical Data on Robert B. Deering

Born in St. Louis in 1904.  
Trained in architecture in St. Louis.  
Moved to Columbia in 1928.  
Moved to Kansas City in 1930 to work for Schmidt, Garden and Erickson.  
In 1933 returned to Columbia and co-founded Deering and Clark.  
1938 Married Kathryn Turner.  
1942 joined the Army and served in Europe.  
1945 returned to Columbia in private practice.  
1952 Died of cancer at age 48.

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1. Applegate, Judith.  
1970 Art Deco. Finch College Museum of Art. Winterborn Art Books, New York
2. Amaya, Maria.  
1975 Deco, 1925-1935. Rothmans of Pall Mall-Canada.
3. Brunhammer, Yvonne  
1983 The Art Deco Style. St. Martin's Press. New York.
4. Columbia Missourian  
1940 "Inspection of Armory." Columbia Missourian. March 25.  
1940 "128th Drafted." Columbia Missourian. September 19.  
1941 "Armory Opens for Civic Use." Columbia Missourian.  
March 6.
5. Columbia Daily Tribune  
1938 "Site of Armory Deeded to State." Columbia Daily Tribune.  
September 20.
6. Condit, Carl W.  
1961 American Building Art. Oxford University Press, New York.
7. Deering, Robert B.  
1941 Armory for Columbia, Missouri in Architectural Concrete.  
Portland Cement Ass. Chicago, IL
8. Fogelson, Robert M.  
1989 America's Armories: Architecture, Society and Order.  
Harvard University Press. Cambridge.
9. Klein, Marilyn and David P. Fogle  
1985 Clues to American Architecture. Starrhill Press.
10. Landmarks Association of St. Louis.  
No date "The Arena." Copy in [file] The Arena (Checker Dome).  
Missouri Cultural Resource Inventory, Historic Preservation  
Program, Department of Natural Resources, Jefferson City,  
MO.
11. Luer, Bert



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No date Scrapbook on Cape Girardeau Hangers [1942]. Copy in the possession of Jack Luer, St. Louis, Missouri.

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1989 A Guide to the Architecture of St. Louis. University of Missouri Press. Columbia.
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Verbal Boundary Description
16. Warranty Deed  
September 26, 1938 Boone County, Book 215, page 540

**10. Geographical Data**

**Verbal Boundary Description:** All of Lot 340 (Old Town), Columbia, Boone County, Missouri.

**Boundary Justification:** The boundary includes the entire city lot historically associated with the property. A portion of Lot 363 now used as motor pool lot, immediately north of the armory and purchased in the 1950s, has been excluded from the boundary because it was not associated with the armory during its period of significance and because it does not retain integrity.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 11 Page 14

Columbia National Guard Armory  
Boone County, Missouri

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Date: December 22, 1992  
Telephone: 816/248-3537  
Original draft nomination, items 1-11
  
2. Steven E. Mitchell  
National Register Coordinator  
Department of Natural Resources  
Division of Parks, Recreation, and Historic Preservation  
Historic Preservation Program  
P.O. Box 176  
Jefferson City, MO 65102  
Date: February 16, 1993  
Telephone: 314/751-5368  
Editor, items 1-11



57°30"

4912

4911

Columbia Mail Guard  
 ARMORY  
 Columbia, Boone Co., Mo.  
 UTM Reference 2  
 15/558120/431160

(HUNTSDALE)  
 7561 1V NW



