

United States Department of the Interior
National Park Service

DRAFT

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Montgomery St-Columbus Circle Historic District Boundary Expansion; Boundary Decrease

other names/site number _____

name of related multiple property listing _____

Location

street & number E. Onondaga, E. Fayette, Harrison, S. State, Madison, S. Warren & Montgomery Sts.

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

city or town Syracuse

state New York code NY county Onondaga code 067 zip code 13202

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide x local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register determined eligible for the National Register

 determined not eligible for the National Register removed from the National Register

 other (explain:) _____

Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input checked="" type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
12	2	buildings
1		sites
		structures
	1	objects
13	3	Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

NA

18

6. Function or Use

Historic Functions

(Enter categories from instructions.)

GOVERNMENT/municipal, county courthouse

COMMERCE/TRADE/offices

RELIGION/church, convent, rectory, religious school

SOCIAL/ social club, volunteer organization

DOMESTIC/hotel

LANDSCAPE/plaza

REREATION AND CULTURE/MUSEUM

Current Functions

(Enter categories from instructions.)

GOVERNMENT/municipal, county courthouse

COMMERCE/TRADE/offices

RELIGION/church, convent, rectory, religious school

SOCIAL/ social club, volunteer organization

DOMESTIC/hotel

LANDSCAPE/plaza

REREATION AND CULTURE/MUSEUM

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH and 29TH CENTURY REVIVALS:

Classical Revival, Gothic Revival, Renaissance

Revival, Romanesque

MODERN MOVENMENT: Art Deco, International

Style, Brutalism

Materials

(Enter categories from instructions.)

foundation: Brick, stone, concrete

walls: Brick, stone, concrete, metal, wood

roof: Metal, asphalt, terra cotta, synthetics

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Montgomery Street – Columbus Circle Historic District has remained an important civic, commercial, and religious center for the City of Syracuse and the greater Onondaga County since the mid-nineteenth century. The district was originally listed on the National Register of Historic Places in 1980 and encompassed an approximately nine-acre area of downtown Syracuse centering on Columbus Circle and containing a collection of significant civic, religious, and commercial buildings that illustrated a concerted period of urban growth and development between ca. 1846 and ca. 1930, documenting the history and architecture of the district in those years beginning with the earliest surviving buildings in the district, up to and including those buildings that were fifty years old at the time of the nomination. The original district contained sixteen contributing resources, which represented a broad range of architectural styles and building typologies popular during this period, and two non-contributing resources. At the time of 1980 nomination, the history of the downtown area in the decades after 1930 was not well-chronicled, and a number of important buildings constructed between ca. 1930 and ca. 1975 were too young at that time to be evaluated. Additionally, the 1980 nomination sponsors were unable to document the history of downtown Syracuse during the middle and later decades of the twentieth century, a period of widespread change, particularly in relation to large-scale urban renewal efforts aimed at revitalizing the downtown area with new planning and design mandates. Because it only encompassed those buildings immediately surrounding the circle, the original district failed to take in the full range of civic, commercial, and religious buildings that define this neighborhood, and excluded some nearby buildings that were historically and architecturally associated with those on the circle (the Cathedral of the Immaculate Conception School and Convent, for example).

The primary purpose of this amended nomination is to expand the boundary of the Montgomery Street – Columbus Circle Historic District and to extend the period of significance to 1975 to define the historic neighborhood more clearly and to better reflect its growth and continued development through the post-war and urban renewal eras of the twentieth century. The expanded boundary includes additional blocks of architectural resources to the south and east of the original boundary that relate historically and architecturally to the major themes and buildings that shaped the district. The contributing buildings being added to the register were all constructed during the amended period of significance (1846-1975), have similar character and historic associations to other buildings in the district, and encompass the broadest representation of the area's diverse mix of high- and low-style civic, commercial, and religious buildings, designed in a broad range architectural styles by preeminent local and regional architects of the day. This amended nomination adds sixteen resources to the original district – twelve contributing buildings [three of which are individually listed and not counted], one contributing site, two non-contributing buildings, and one non-contributing object. In addition to adding properties, this submission also decreases the boundary in one area where a previously listed resource was demolished and in another in which the originally boundary was incorrectly drawn. (see boundary justification). It also provides an updated and corrected resource inventory list, which accurately records what is on every current parcel. Within the original district, some resources were incorrectly labeled and/or dated originally, and some have changed status from contributing to non-contributing or vice versa. These have been explained under

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individual descriptions in the list of resources. Other changes to the district have also been noted in the updated list of resources, such as demolitions, new construction, lot consolidation, and renumbering.

Narrative Description

DISTRICT CHARACTER

The Montgomery Street – Columbus Circle Historic District is spatially centered around Columbus Circle in the heart of downtown Syracuse. Columbus Circle first appeared as an urban landmark on historic maps as early as the 1892 Sanborn fire insurance map, which shows a triangular-shaped traffic circle with a forty-foot-tall bell tower, surrounded by Victorian residences, various churches, and a school. The original district listed on the National Register began at Columbus Circle and encompassed the ornate and architecturally distinctive nineteenth and early twentieth century civic and religious properties that border the circle to the north, taking in the more restrained commercial buildings, churches, and institutions on both sides of Montgomery Street, terminating at the Art Deco style Hills Building on East Fayette Street (1928; Melvin King). The dominant character of the original district was of two- to twelve-story, brick and masonry-clad buildings built during the nineteenth and early twentieth centuries. Predominant architectural styles in the original historic district included Beaux Arts, Classical Revival, Romanesque Revival, and Gothic Revival styles, and one notable Art Deco style commercial building.

The expanded district retains these characteristics and adds additional blocks of buildings that are similar in architectural character, historical significance, integrity, age, and function to the south of the circle, resulting in a cohesive collection of civic, commercial, and religious properties spanning from the mid-nineteenth through the mid-to-late twentieth century. The expanded district has a north-south orientation defined by the Montgomery Street axis. Most of the blocks being added are located south of the existing historic district, with the boundary expanding to the east and west at the southern terminus. The expansion encompasses a similar range of popular American architectural styles, including notable examples of revival styles and Art Deco. Additionally, the expanded boundaries also embrace significant additions that resulted from the city's urban renewal program, which spanned from the mid-1950s through the mid-1970s. Representing the architectural trends and technologies of the Modern Movement, these urban renewal era resources are concentrated in the southern and southeastern quadrants of the expanded district. They include an expansive, landscaped pedestrian plaza and a Brutalist style art museum, a large civic and governmental plaza, and two of the city's tallest surviving mid-century skyscrapers. The expanded district takes in the full extent of commercial, civic, and arts-related development in this portion of the city. The expanded district is bordered on the west by the South Salina Street Historic District and the South Salina Street Historic District Boundary Expansion, which embrace the city's primary commercial area. It is bordered on the north by the Hanover Square Historic District, a small, early nineteenth century commercial district surrounding an open landscaped square. Areas further to the east contain more scattered twentieth-century development that has not yet been evaluated.

The blocks of Montgomery and East Onondaga streets between Columbus Circle and Madison Street maintain the same dense urban streetscapes as the original district, lined with multi-story brick and stone buildings flush with the sidewalk. Continuing southward along Montgomery Street, streetscapes become wider and are

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characterized by buildings of a larger scale. The expanded district generally maintains the original northern boundary, adding one new commercial building on the south side of the 300 block of East Fayette Street that was inadvertently omitted from the original district. The new southern boundary is delineated by the Harrison Building/former Hotel Hilton (1927-1929) and the adjacent Syracuse-Starrett Building (1927-1931) on the north side of the 400 block of Harrison Street. The new western boundary follows the eastern side of East Onondaga Street, terminating at the Hotel Syracuse (1924; individually NR listed) at Harrison St. The new eastern boundary is delineated by the Syracuse Steam Laundry (ca. 1895) on the south side of the 300 block of East Fayette Street, the Prince of Peace Baptist Church (1959) on the north side of the 300 block of East Jefferson Street, the John H. Mulroy - Onondaga County Civic Center (1975) and Edward Kochian County Office Building (1955) on the west side of the 600 block of South State Street, and the Community Plaza/Everson Garage (1966) and Everson Museum of Art (1968) on the east side of the 700 block of South State Street. This boundary also encompasses the Onondaga County War Memorial, just west of the museum (1949-51; individually NR listed). This nomination also reduces the boundary of the original district in the northeast corner to eliminate the site of the WWCA, which has been demolished, and to exclude two vacant lots on the west side of East Onondaga, which were mistakenly drawn into the original district.

RESOURCE INVENTORY

The following list describes three categories of resources: those whose contributing/non-contributing status has been changed since the original 1980 nomination; those resources that have been newly added as part of the district expansion (both contributing and non-contributing); and those within the district that have been demolished since the 1980 nomination and therefore are being excluded from the district. The entire expanded district includes a total of thirty-five resources – thirty contributing buildings, one contributing site, one contributing object, two non-contributing buildings, one non-contributing object. An addendum to the nomination provided updated descriptions for all district resources and is organized in alphabetical order by street name and then in numerical order by building. An asterisk* in the comprehensive list marks each new property added to the district as part of the expansion.

RESOURCE WHOSE CONTRIBUTING/NON-CONTRIBUTING STATUS HAS BEEN CHANGED

Monroe Building, 333 East Onondaga Street (1968; Gordon Schopfer) – 1 Contributing Building [status changed from non-contributing]

Modern six-story steel-frame office building with brown-colored brick cladding and concrete accents, designed by local architect Gordon Schopfer and built in 1968 for the Monroe Abstract and Tile Corporation. The building exhibits distinctive Modern lines and a bold sculptural massing characterized by block-like arrangements of deeply recessed window openings and flush louvered concrete spandrel panels between thin vertical brick piers. It has an irregular plan, with street exposure on E. Onondaga Street (south elevation) and a flat roof covered in plantings, a concrete penthouse and various mechanical equipment. The building features rectilinear fenestration consisting of deeply recessed plate-glass windows with extruded precast concrete sills and aluminum frames. The main entrance is deeply recessed within the canted southeast corner on the south façade and consists of a non-historic glazed storefront system. The west elevation is jagged in plan, with block-

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like arrangements of alternating recessed windows and flush concrete spandrel panels projecting at regular, staggered intervals. The east elevation features a solid brick wall covered with a later painted mural. The rear (north) elevation is clad in painted brick, punctured with smaller rectangular window openings with concrete sills, holding later single-light windows.

RESOURCES ADDED TO THE DISTRICT AS PART OF THE EXPANSION

EAST FAYETTE STREET

Fayette Garage, 300 East Fayette Street (ca. 1985) – 1 Non-Contributing Building

Six-story concrete parking garage, erected ca. 1985 on the site of the former non-contributing parking lot at the corner of East Fayette and Montgomery streets. The building occupies a generally rectangular footprint, with street exposure on the north (E. Fayette Street) and west (Montgomery Street) and CMU-enclosed stairwells at the northeast and northwest corners.

Syracuse Steam Laundry, 314 East Fayette Street (ca. 1895) – 1 Contributing Building

Classical Revival style three-story, three-bay commercial building with brick cladding and stone trim, erected above an L-shaped plan, with street exposure on the north (E. Fayette Street). This flat-roofed building has a three-bay façade with a two-part composition. The first story is faced with buff brick embellished with brick quoining and a corbelled brick cornice. The westernmost bay holds an arched entryway with a decorative arched brick lintel; the entry door is a single paneled wood door with a semi-elliptical fanlight and sidelights. The easternmost bays hold rectangular window openings with brick sills and lintels and painted wood shutters. A corbelled wood cornice marks the transition between the first story and the upper two stories. The second and third stories are faced with yellow brick; each story holds three bays of rectangular window openings with stone sills and lintels and painted wood shutters. The facade is capped with a projecting corbelled wood cornice.

EAST JEFFERSON STREET

Prince of Peace Baptist Church (former First United Methodist Church), 317 East Jefferson Street (1959; Clark, Clark, Millis & Gilson) – 1 Contributing Building

Modern two-story church structure featuring distinctive rounded walls faced with polished pink granite, buff brick, and poured concrete, designed by the local architectural firm of Clark, Clark, Millis & Gilson, erected above an irregular plan, with street exposure on the south (E. Jefferson Street), east (S. State Street), north and west (E. Onondaga Street). The church is organized around a small, central atrium, which separates the rounded oblong sanctuary at the northern end of the property from the rectangular church school along E. Jefferson Street. It has a flat roof capped with a tall, stylized metal spire. The first story is clad with solid buff-brick, with a pink granite water-table, door surrounds, and entry stairs. The second story is clad with poured concrete. A decorative stone band embellished with stylized Catholic symbol etchings, encircles the building above the first story and at the roofline of the church school along E. Jefferson. Fenestration consists of vertical stained-glass

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windows framed with later three-part storm units (oblong sanctuary structure) and three-part aluminum casement windows with transoms (church school). The main entrance along S. State Street is deeply recessed within the three bays that constitute the central atrium, thereby creating a sheltered overhang for the three pairs of storefront entry doors. The entry portico is supported by two vertical rectangular piers clad in polished pink granite paneling. Entry doors are accessed by three sets of low stone steps with corresponding aluminum handrails. A secondary entrance to the church school is deeply recessed and centered along the E. Jefferson Street (south) elevation and demarcated by a pink granite entry surround. This entrance holds a pair of storefront entry doors with a glazed transom and sidelights, accessed by a set of stone steps with aluminum handrails.

EAST ONONDAGA STREET

Plymouth Congregational Church & Parish House, 232 East Onondaga Street (1858-1859 – Horatio Nelson White; ca.1930 – Charles H. Carpenter; NR listed individually 11/7/1997) – 2 Contributing Buildings - NOT COUNTED

Mid-nineteenth century church featuring an eclectic mix of Romanesque- and Gothic Revival-style detailing, designed by local architect Horatio Nelson White, erected above an irregular plan, with street exposure on the west (E. Onondaga Street) and south (Madison Street). The church is primarily clad in buff brick with stone trim and rises two and one-half stories from a raised rough-cut granite basement to a cross-gabled slate roof. Decorative features include a rough-cut stone water table with smooth-dressed capstone, projecting entry porticos with brick and stone trim, two-story stained-glass rose window framed by a bell-shaped stone archivolt, corbelled brick cornice, stone banding, and an elongated transept with a modified corner bell tower capped with a conical roof. The two-story Georgian Revival style parish house, erected ca. 1930 to the north of the church, is primarily clad in red brick with stone trim. The building rises two-stories from a raised smooth-dressed granite basement to a flat roof enclosed with a high parapet. Decorative elements include stone quoining, windowsills, and keystones, a traditional wood entry surround framed with paired pilasters supporting an entablature and balcony, and a wide cornice band embellished with dentil molding and stone urns.

Office of Catholic Diocese of Syracuse, 249 East Onondaga Street (ca. 1955) – 1 Contributing Building; 1 small garage structure [too small to count]

Mid-century brick and stone religious building of Modern design, erected above an irregular footprint, with a flat roof and street exposure on the west (E. Onondaga Street). The building consists of an off-center four-story section with a projecting two-story entrance containing modern plate-glass storefront entry system, set within a double-height stone surround. Surmounting the double-leaf aluminum and glass entry doors is a stone cartouche featuring bas-relief religious iconography. The four-story section is flanked on either side by two-story wings holding paired aluminum and glass casement windows with stone spandrel panels. Located at the rear of the parcel, fronting Madison Street, is a detached one-story, ca. 1985 brick and CMU garage structure with a pitched asphalt shingle roof (too small to count separately).

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Catholic Women's Club Building, 262-266 East Onondaga Street (ca. 1930) – 1 Contributing Building

Eclectic two-story brick and stone commercial building, erected above a generally L-shaped footprint, with street exposure on the west (E. Onondaga Street). Decorative elements include splayed stone lintels, arched stone window hoods, prominent keystones, semicircular fanlights, brick diaper-work, and a wide paneled wood cornice supported by carved wood brackets. The brick masonry on the north elevation is covered with a contemporary painted mural.

Korean-Vietnam War Veterans Memorial, E. Onondaga and S. Warren streets (1984; Kevin Kane) – 1 Non-Contributing Object, outside the period of significance

Polished red granite statue, designed by architect Kevin Kane as a living memorial to all those who served in the Korean and Vietnam Wars, located at the corner of East Onondaga and South Warren Streets. The memorial consists of two opposing vertical forms atop a base of five risers with beveled edges, representing the five branches of military services involved in Korea and Vietnam. Flanking the vertical forms are American flags with metal flag poles.

HARRISON STREET

Harrison Building (Hotel Hilton), 250 Harrison Street (1927; Gustavus A. Young) – 1 Contributing Building

Six-story, Classical Revival style commercial building designed by Syracuse architect Gustavus A. Young, erected above a rectangular footprint, with street exposure on the north (Harrison Street) and east (Montgomery Street). The street-facing elevations feature has a reserved, tripartite composition consisting of a one-story base of granite-faced storefronts topped with a projecting rounded granite stringcourse, a generally simple four-story mid-section of regularly spaced rectangular window openings with granite sills and flat-arched brick lintels with granite keystones, and a decorative cornice level consisting of a prominent denticulated, ogee-profile granite cornice, surmounted by a row of evenly spaced, square-shaped granite panels.

Syracuse-Starrett Building, 224 Harrison Street (1927-1931; Paul Hueber; Starrett & Eakin) – 1 Contributing Building

Eight-story, Art Deco style commercial building with buff brick and cast-stone cladding, erected above an L-shaped footprint, with street exposure on the north (Harrison Street) and west (Harrison Place). The building began as a two-story concrete parking garage, completed in 1927 from designs by Syracuse architect Paul Hueber. In 1931, the upper six stories were added using steel-frame construction, and the exterior of the building was redesigned with modest Art Deco style detailing. The building consists of a two-story cast-stone base punctured with rectangular storefront and casement windows. The upper six stories are clad in buff brick and feature groupings of three one-over-one windows between wider and narrower buff-colored brick piers, separated in the vertical plane by fluted metal spandrel panels. Decorative features include a stylized bas-relief cornice featuring sunburst, ziggurat, and wave motifs, a granite water table, and low-relief pressed-metal panels decorated with a chevron motif.

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Syracuse Technology Garden, 235 Harrison Street (2004) – 1 Non-Contributing Building; outside period of significance

Contemporary one-story commercial building with stone veneer and metal cladding, erected above a rectangular footprint, with street exposure on the south (Harrison Street) and west (S. Warren Street). The building features a plinth-like concrete base, a recessed first story sheltered by a wide overhanging roof supported by a series of large concrete columns, and horizontal ribbon fenestration.

Everson Museum of Art, 401 Harrison Street (1968; I. M. Pei Associates; Pederson, Hueber, Hares & Glavin) – 1 Contributing Building

Outstanding example of a Brutalist style cultural institution designed by master Modern architect I. M. Pei, in collaboration with the local architectural firm of Pederson, Hueber, Hares & Glavin, erected above an irregular plan, with street exposure on the south (Harrison Street) and west (S. State Street). The two-story building with a flat roof is constructed of poured-in-place concrete mixed with a local granite aggregate, which was cast in-place and given a rough, bush-hammered finish on the exterior. Its form consists of six interconnected box-like gallery blocks of varying heights and sizes, which are cantilevered over a base that hovers above a large, paved plaza. Exterior elevations are unadorned. Entrances are recessed beneath cantilevered second stories on two of the gallery blocks. Fenestration consists of narrow strips of glazed curtain wall consisting of a full-height vertical column of four tinted glass panels with painted dark bronze aluminum frames, muntins, and mullions. The museum is sited within an expansive, designed landscape with a park-like setting.

The Community Plaza/Everson Garage (1 contributing structure) designed by architects Gordon Schopfer Associates, was erected in 1966 between South State and South Townsend Streets (701 S. State St.). The expansive pedestrian plaza is built over an underground parking garage and consists of a large, recessed reflecting pool surrounded by lush foliage and a series of modern sculptures. The plaza's broad, horizontal planes were designed to enhance the sculptural quality of the adjacent Everson Museum of Art, which sits at the southwest corner of the plaza.

MADISON STREET

Mutual of New York (MONY) Towers, 100-120 Madison Street (1966; 1971; Kahn & Jacobs) – 1 Contributing Building

Pair of attached International Style high-rise office towers, designed by the prolific New York-based architectural firm of Kahn & Jacobs and built between 1966 and 1971 as part of a large-scale urban renewal project. The two nineteen-story steel and glass office towers are set back from the street on a raised platform and connected in a single H-shaped composition by a central five-story connector wing. The towers are constructed over a multi-story underground parking garage and cover nearly a whole city block, with street exposure on the north (Madison Street), east (Montgomery Street), and west (S. Warren Street). The towers utilize a hull-and-core structural system, with a steel and glass curtain wall skin and uniform fenestration

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throughout all floors. Stylistically, the towers exhibit the clean lines and geometric massing characteristic of the International Style.

MONTGOMERY STREET

John H. Mulroy - Onondaga County Civic Center, 421 Montgomery Street (1975; McAfee, Malo, Lebensold, Affleck, Nichol) and Edward Kochian County Office Building, 600 S. State Street (1955; King & King) – 1 Contributing Building

Although these buildings face different streets and have separate addresses, they are internally connected and function as one building. The Office Building was constructed first, in 1955, and the Civic Center was added in 1975 and attached with a glass connector.

The **civic center** is a Modern fifteen-story building clad in brick veneer, designed as a joint-venture by the Montreal-based architectural firms of McAfee & Malo and Lebensold, Affleck, & Nichol, erected above an irregular footprint, with street exposure on the west (Montgomery Street) and south (Madison Street). Its form consists of a fifteen-story civic office tower flanked by attached two- and three-story arts center wings of varying heights. The building features a recessed two-story base characterized by angled glass walls and large square brick piers of varying heights supporting the stories above. The upper stories on the street-facing (south and west) elevations feature solid brick walls punctured with rectangular aluminum-framed windows. The north and east elevations are sheathed in vertical steel and glass curtain walls projecting from the main building volume. The **country office building** was built behind the civic center, facing State Street. This is a Modern eight-story civic office tower, designed by the local architectural firm of King & King, erected above a rectangular footprint, with street exposure on the east (S. State Street) and south (Harrison Street). The building utilizes a steel-frame structural system clad in a mixture of blind marble wall expanses and a steel-and-glass curtain-wall skin characterized by horizontal bands of aquamarine-colored glass panels with aluminum frames. It sits on a plinth-like black granite base and rises to a flat roof with a large concrete penthouse. The building was among the first in downtown Syracuse to exhibit the clean geometric lines, extensive glazing, and unadorned wall expanses characteristic of the International Style.

Cathedral of the Immaculate Conception Convent, 420 Montgomery Street (1926; Randall & Vedder) – 1 Contributing Building

Three-story religious building clad in red brick with contrasting cast-stone trim, designed by the local architectural firm of Randall & Vedder, erected above a generally rectangular plan, with street exposure on the east (Montgomery Street). The building is set back from the street behind a simple wrought-iron fence and rises to a front-gabled slate roof defined by a stepped parapet. The main entrance from Montgomery Street consists of a simple single-leaf narrow board wood door with metal strap hinges. Decorative elements include a cast-stone Gibbs surround and curved entry hood, stringcourse, water-table, datestone, windowsills, cap stones, a stone cross and shield in the gable end of the façade, and flat-arched brick lintels, and leaded diamond-paned casement sash. The building is historically associated with the Cathedral of the Immaculate Conception (1885) and Cathedral Rectory/Bishop's Residence (1913) in the original listed district.

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St. Mary's Academy (Cathedral of the Immaculate Conception School), 424 Montgomery Street (1915; Merrick & Randall) – 1 Contributing Building

Gothic Revival style parochial school clad in red tapestry brick with cast-stone detailing, designed by the architectural firm of Merrick & Randall in 1915, erected above a generally rectangular plan with street exposure on the east (Montgomery Street) and south (Madison Street). The building rises three stories from a raised basement to a flat roof encircled with a parapet. The main entrance from Montgomery Street is recessed within a cast-stone Tudor-arched portal, framed with stylized buttressed brick piers that rise to a cast-stone cornice, name plaque, and Tudor-arched parapet with stone coping. Decorative elements include pedimented entry pavilions, Tudor-arched motif window enframements, stylized Gothic pediments, decorative brick diaper-work, cast-stone sill and stringcourses, and bas-relief stone shields and crosses. The building is historically associated with the Cathedral of the Immaculate Conception (1885) and Cathedral Rectory/Bishop's Residence (1913) in the original listed district.

Onondaga County War Memorial, 515 Montgomery Street (1949-51; Edgerton & Edgerton; 1 Contributing Building NR listed individually 12/19/1988 – NOT COUNTED

Modern multi-purpose civic auditorium, designed by Edgerton & Edgerton with assistance from Ammann & Whitney, Consulting Engineers, erected above an irregular footprint, with street exposure on the west (Montgomery Street), north (Madison Street), east (S. State Street), and south (Harrison Street). The form of the building consists of a large, barrel-vaulted central auditorium flanked on four sides by two-story rectangular blocks with flat roofs. The building is clad in a mixture of Indiana limestone veneer panels at the base and at each of the four entry pavilions, with buff-brick set in common bond above. The low, horizontal massing of the structure is accentuated by the bands of rectangular aluminum-frame windows grouped within limestone surrounds. Functional and modern in appearance, the building's primary decorative embellishment is iconographic in nature and includes a band of raised letters depicting the names of fifty-five battles, which are carved in rectangular recessed panels along the top of the limestone foundation, honor rolls of veterans and war dead, murals, flags, and heraldic symbols. The War Memorial is exceptionally significant in American engineering history for its innovative thin shell concrete vaulting roof system, which incorporates a 160-foot span, void of supporting members.

SOUTH STATE STREET

Edward Kochian County Office Building, 600 S. State Street (1955; King & King) See 421 Montgomery Street

SOUTH WARREN STREET

Hotel Syracuse, 500 South Warren Street (1924/1980; George B. Post & Sons; NR listed individually 3/5/2008) – 1 Contributing Building NR listed - NOT COUNTED

Twelve-story, Renaissance Revival style hotel building, erected above an irregular plan with street exposure on the north and west (E. Onondaga Street), east (S. Warren Street), and south (Harrison Street). The steel- and

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concrete-framed building is faced with red brick with cream-colored cast-stone detailing. Its form consists of three towers, connected by lower wings, which rise to flat and hipped roofs encircled with a decorative parapet. The highly ornamental facades are enriched with a variety of Classical- and Renaissance Revival-style motifs, such as stone quoining, cartouches, festoons, swags, acanthus-leaf and egg-and-dart molding, belt courses, broken pediments, blind niches, classical entablatures, double-height fluted Ionic pilasters carrying a stone balustrade, and an overhanging parapet embellished with dentils and finials.

DEMOLISHED RESOURCES WITHIN ORIGINAL DISTRICT THAT HAVE BEEN REMOVED FROM THE INVENTORY COUNT

YWCA, 339 East Onondaga Street (1918; Taylor & Bonta)

The former three-story, Georgian Revival style brick YWCA building was demolished in the early 1980s and the area where it once stood is now covered by a privately owned paved parking lot; this parcel has been excluded from the amended district boundary.

See addendum for updated descriptions of all district resources.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- 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

(Mark "x" in all the boxes that apply.)

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 old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

architecture
commerce
community planning and development (urban renewal)

Period of Significance

1846-1975

Significant Dates

1859, 1895, 1915, 1924, 1926, 1927, 1931, 1949,
1955, 1959, 1966, 1968, 1971, 1975

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Horatio Nelson White, James A. Randall,
Edgarton & Edgarton, King & King, Gustavus A.
Young, Paul Hueber, George B. Post and Sons,
I.M. Pei. Kahn & Jacobs, Gordon Schopfer

Period of Significance (justification)

The period of significance for the Montgomery Street – Columbus Circle Historic District Expansion begins in 1846 with the construction for the earliest building in the district – the First Gospel Church/Wesleyan Methodist Church (listed as part of the original 1980 district) – and ends in 1975 with the construction of John H. Mulroy - Onondaga County Civic Center. As the last major building constructed within Syracuse’s downtown urban renewal area, the civic center’s completion in 1975 marked the end of three transformative decades of urban renewal in downtown Syracuse, and thus provides a more fitting end to downtown Syracuse’s development. Although the period of significance has been extended to 1975 to recognize the significance of the Modern movement and urban renewal era on downtown Syracuse, not every utilitarian building from the mid-to-late-20th century has been deemed contributing. Rather, this status has been reserved for those buildings that exemplify the Modern style or relate historically and thematically to the major themes that shaped the district.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Montgomery Street – Columbus Circle Historic District was originally listed on the National Register in 1980 for its architectural and historical significance as an exceptionally intact historic urban neighborhood that retains significant streetscapes and buildings chronicling the character and development of Syracuse’s historic urban core between ca. 1846 and ca. 1930. Since that time, the history of downtown Syracuse in the period after 1930 has undergone much study and analysis, as have the larger themes of post-war urban renewal and Modern architecture. The primary purpose of this nomination is to expand the boundary of the Montgomery Street – Columbus Circle Historic District and to extend the period of significance to 1975 to better reflect downtown Syracuse’s nineteenth-century growth and continued development through the post-World War II and urban renewal eras of the mid-to-late twentieth century. The nomination also reduces the boundary in two places to eliminate the site of a building that has been demolished and an empty lot that was mistakenly included.

The Montgomery Street – Columbus Circle Historic District Boundary Expansion/Boundary Decrease describes and reaffirms the district’s history and significance under National Register Criteria A and C in the same themes as the original district and adds one new area of significance – Community Planning and Development (Urban Renewal). The expanded district now encompasses the full extent of Syracuse’s surviving historic urban core as it presented after the Urban Renew era. The contributing buildings being added to the district were all constructed within the amended period of significance (1846-1975) and are similar in architectural character and historic associations to the other buildings in the district. They include a broad range of building typologies and then-popular architectural styles, ranging from late-nineteenth and early twentieth century revival styles to some of the most important examples of Modern architecture in Syracuse, designed by some of the most significant local and regional architects of the day, including Horatio Nelson White, James A. Randall, George B. Post & Sons, Gustavus A. Young, Paul Hueber, Edgerton & Edgerton, King & King, Clark, Clark, Millis & Gilson, Gordon Schopfer, I. M. Pei, Kahn & Jacobs, McAfee & Malo, and Lebensold, Affleck, & Nichol.

In addition to adding a number of contributing resources, the amended nomination also makes a number of other technical corrections: it unites buildings with the same historic associations within the same district; it decreases the boundary in two small areas (see boundary justification); and it provides an updated and corrected resource inventory list, which accurately records what is on every current parcel (see Section 7) and adds additional documentation for the newly added area. Three resources within the expansion area – the Onondaga County War Memorial, Plymouth Congregational Church & Parish House, and the Hotel Syracuse – were all previously listed on the register individually and have not been counted in the new resource totals.

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CRITERION A: COMMERCE, COMMUNITY PLANNING AND DEVELOPMENT (URBAN RENEWAL)

Development of Downtown Syracuse, 1846-1930

The present downtown Syracuse area remained largely residential in character until the opening of the Erie Canal in 1825, after which time the city quickly became a major shipping and transportation hub for salt barrels and other commodities. The rise in trade and traffic from the canal led to increased settlement, new businesses, increased property values, and a more robust economy. Syracuse's prominence in the region was further bolstered by the arrival of the railroads in 1839, which passed directly through the city's downtown core. The opening of these major transportation networks attracted waves of immigrant laborers from Europe, who initially came to work in the booming salt industry and later to labor in one of the city's diverse manufacturing and commercial enterprises.¹ Downtown development greatly accelerated during the second half of the nineteenth century. Armory Square became an industrial center for the city's wholesale and transportation-related industries. South Salina Street evolved into a dry goods retail center along the canal, while the North Salina Street corridor featured smaller retail business activity.² Hanover Square became the diversified commercial core of downtown, with various banks, office buildings, newspaper offices and retail establishments along East Genesee, East Water, and Warren Streets.³

The area surrounding the present-day Montgomery Street-Columbus Circle initially developed as a quiet residential neighborhood on the periphery of the city's commercial core. The earliest buildings within the expanded district are a collection of important mid-to-late nineteenth century revival style religious buildings that illustrate downtown Syracuse's rapid growth during the second half of the nineteenth century from a nascent village to a booming industrial city. This growth was shaped in large part by the influx of immigrants from many different countries, who brought with them their religious faith and customs and constructed a number of churches and associated buildings (rectories, convents, parsonages, and parochial schools), many of which are still in active use today by their founding congregations.⁴ In 1851, there were nine churches in Syracuse and by 1873, city directories listed forty churches in the city. After the Diocese of Syracuse was established in November of 1886, the number of churches in Syracuse grew exponentially and, by 1918, the city boasted more than one hundred churches and eight synagogues.⁵ Church and temple were seen not only as effective forms of social control, but also as important social centers for many immigrants, offering education, health care and other services.⁶ Besides being used for religious purposes, churches also became focal points for the temperance movement, women's suffrage, and pro- and anti-slavery activities.

¹ Evamaria Hardin, *Syracuse Landmarks: An AIA Guide to Downtown and Historic Neighborhoods* (Syracuse, NY: Syracuse University Press, 1993), 10.

² Grant Johnson and Patrick Heaton, *South Salina Street Downtown Historic District Expansion*, Syracuse, Onondaga County, New York, 2014, 17.

³ *South Salina Street Downtown Historic District Expansion*, 17.

⁴ Samuel D. Gruber and Bruce G. Harvey, "City of Syracuse Historic Resources Survey: Religious Properties," City of Syracuse: Syracuse, NY, 2014, 3.

⁵ Hardin, 10.

⁶ Hardin, 10.

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An indication of the importance of the growing abolitionist population to the development of the downtown area was the construction of the Romanesque Revival style Plymouth Congregational Church in 1859 (NR listed individually 11/7/1997). Originally formed as an abolitionist church in 1853, the Plymouth Church congregation was named after Plymouth Church in Brooklyn, whose one-time pastor, Henry Ward Beecher, was a leading abolitionist.⁷ Plymouth Church was at the forefront of the local anti-slavery movement, playing host to anti-slavery speakers like Frederick Douglass. The church is also believed to have been a stop along the Underground Railroad. In the 1870s, Plymouth was the largest Protestant church in Syracuse. Today, the Plymouth Congregational Church is the oldest extant building in Syracuse used continuously for church purposes since its construction.

By the last third of the nineteenth century, the Montgomery Street-Columbus Circle neighborhood had evolved into the center of religious activity for the City of Syracuse. The neighborhood was home to the largest number of churches in the city, with at least ten different church buildings located within two square blocks of Columbus Circle. In 1901, the Syracuse Common Council officially designated the site as St. Mary's Circle, for the adjacent St. Mary's Church (Cathedral of the Immaculate Conception), which remains its official name today. This designation highlights the importance of St. Mary's Church (1885) to both the city's growing Irish-Catholic population and to Syracuse's downtown development, which was further reinforced in 1904, when Bishop Patrick Ludden selected the former parish church to become the new Cathedral for the Diocese of Syracuse; the church was officially consecrated in 1910 as the Cathedral of the Immaculate Conception. Today, there are six church buildings remaining in this immediate area, three of which continue to be used for religious purposes.⁸ The other three have been converted to commercial and residential use. These religious buildings provide a connection with both earlier and subsequent periods of development, the result of their enlargement and modification over time.

The accumulation of wealth and financial stability during the latter portion of the nineteenth century encouraged a thriving central business district in downtown Syracuse. Downtown stability was virtually assured because of the canal and railroad systems that passed directly through the downtown core.⁹ As commercial development accelerated and land became increasingly more valuable, many of the older, one- and two-story wood-frame buildings were demolished and replaced with larger brick and stone buildings with ground floor storefronts. By this time, fireproof cast-iron and steel-frame construction methods had been introduced to the downtown area, which, coupled with the introduction of the passenger elevator, allowed buildings to be designed taller. Sanborn maps from the 1890s show various three-to-six-story office buildings and retail establishments along Montgomery, East Fayette, and East Jefferson streets. Among them was a new retail store for F. L. Mason & Co., curtains and upholsters, which occupied the five-story brick commercial style building at 315-319 Montgomery Street in 1889. Just up the street, the four-story brick commercial building at 305-309 Montgomery Street (ca. 1889) housed two separate retail establishments in 1890 – Michael J. Leahy, plumbing, gas & steam fitting, and W. T. Smith & Co., wallpaper and paints. The three-story yellow brick rowhouse

⁷ Hardin, 86.

⁸ Hardin, 85.

⁹ Johnson and Heaton, *South Salina Street Downtown Historic District Expansion*, 17.

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building at 314 East Fayette Street was built ca. 1895 for Myron Weidman, proprietor of the Syracuse Steam Laundry. City Directories show that the building was occupied by the “Syracuse Steam Laundry” from 1895 until 1901, followed by the “Myron Weidman Laundry” from 1902 until 1904. Between 1906 and 1929, the Syracuse Steam Laundry building housed various commercial enterprises, including a restaurant, portrait business, and ice cream company.

Improvements to the city’s infrastructure during this period of relatively sustained growth included the installation of the first electric streetlamps in 1884, the introduction of the first electric trolley in 1888, and the establishment of the city’s first telephone exchange in 1895. The five-story brick and terra-cotta commercial building at 315 Montgomery Street (1895) was the first building in central New York to be erected for the use of a telephone company, in this case the Central New York (CNY) Telephone & Telegraph Company.¹⁰ While the building was designed to serve the telephone company’s needs for decades to come, telephone usage grew so popular that CNY Telephone & Telegraph soon enlisted the prominent New York-based architectural firm of Eidlitz & McKenzie to design an even larger headquarters further down Montgomery Street. After the telephone company relocated to its newly completed headquarters in 1906, the Onondaga Historical Association (OHA) purchased the earlier building for use as a research and archival storage center. The new CNY Telephone & Telegraph headquarters at 321 Montgomery Street (1904-1906) housed the Bell Telephone Company’s largest switchboard at the time, which was capable of “switching” about 80,000 calls daily and was one of the first of its kind to be operated by female employees.¹¹ The 321 Montgomery Street building continued to serve as the headquarters of the CNY Telephone and Telegraph Co. until the early-1980s, when the company was again forced to relocate due to insufficient space. After the telephone company vacated, the Onondaga Historical Association purchased the building in 1983 for use as its new headquarters. The building continues to function as OHA’s general history museum, research center, and gift shop.

Around the turn of the twentieth century, the Columbus Circle neighborhood took on a distinctly civic character when the Syracuse Public Library/Carnegie Library and the Fourth Onondaga County Courthouse were built here.¹² The Syracuse Public Library/Carnegie Library (1902-1905), funded by a \$200,000 grant from Andrew Carnegie, was the first building in Syracuse to be designed for this particular purpose. The building continued to function as a public library until 1975, when the institution relocated to larger quarters in the Galleries of Syracuse on Warren Street.¹³ As noted in the original 1980 nomination form, the civic importance of Syracuse is perhaps best expressed in the architecture and prominent location of the Fourth Onondaga County Courthouse (1904-1906). The cornerstone for the monumental Beaux-Arts style structure was laid in 1904 and the institution was officially opened to the public on January 1, 1907. The new courthouse replaced the earlier Third Onondaga County Courthouse on Clinton Square and designated Columbus Circle as the new center of city and county government. By this time, impressive civic and commercial buildings had gradually overtaken church steeples as the focal point of the city’s skyline.

¹⁰ Hardin, 103.

¹¹ Karen Y. Cooney, “The History of the CNY Telephone and Telegraph Company,” *Central New York Business Journal* (April 17, 2017), <https://www.cnybj.com/the-history-of-the-cny-telephone-and-telegraph-company/> (accessed November 13, 2023).

¹² Hardin, 85-86.

¹³ Hardin, 92.

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During the first two decades of the twentieth century, several important institutional buildings were erected in downtown Syracuse along Montgomery Street. The Syracuse Young Men's Christian Association, founded in 1858 by pastors from seven of Syracuse's poorest churches, had occupied a site on South Warren and Montgomery streets since the late-1890s. After outgrowing its original facilities, the YMCA enlisted local architects Edwin H. Gaggin and Thomas Walker Gaggin to design a new five-story Neoclassical style structure on the west side of Montgomery Street, which opened in 1907. During the mid-1950s, the facility was enlarged with the addition of a new north wing, and the exterior completely remodeled with a modernized mid-century style façade. Flanking the YMCA building to the north is the five-story Renaissance Revival style Masonic Temple, which was also designed by the Gaggin brothers. The cornerstone for the Masonic Temple was laid on November 4, 1915, and the temple was completed fifteen months later. The building contained two large, double-height assembly halls, an expansive billiard room, and a banquet hall for 2,000 people.¹⁴ The temple served as the center of Masonic activities in the region for almost seventy years, until it was taken over by the Metropolitan School for the Arts in 1985.¹⁵ The building was later converted to residential use and today is known as the Masonic Loft Apartments.¹⁶

During the early twentieth century, one new church was erected on Columbus Circle, and several earlier parishes grew to include associated rectories, convents, parsonages, and parochial schools. The expansion area takes in several of these religious buildings that were historically associated with the buildings on Columbus Circle listed in the original district. The First Baptist Church & Mizpah Tower opened on the corner of Montgomery and East Jefferson Streets in February of 1915, providing a unique combination of religious and commercial uses (sanctuary on the ground floor, hotel rooms on the upper floors).¹⁷ The Cathedral of the Immaculate Conception, the center of Catholic life in Syracuse, greatly expanded its existing church facilities with the construction of an attached rectory/bishop's residence in 1913, a parochial school (St. Mary's Academy) in 1915, and a convent in 1926. Lastly, St. Paul's Cathedral and Plymouth Congregational Church erected new attached parish house structures in 1907 and ca. 1930, respectively.

Following the closure of the Erie Canal in 1918, commercial activity shifted south along South Salina Street and spread east onto the neighboring Fayette, Warren, Jefferson, Madison, Harrison, and Montgomery streets. By the early 1920s, community leaders had determined that Syracuse was falling short of the necessary first-class hotel rooms necessary to make the city a comfortable place to do business, let alone hold a conference.¹⁸ At the time, the city was the headquarters for 2,700 manufacturers' agents, which demonstrated a huge client base for a convention center. Local leaders believed that, given its prominent location in the heart of New York State, Syracuse should be the conference hub for the state, and the construction of a first-class hotel was seen as an engine to drive economic growth in the community. In 1921, a group of local shareholders came together to

¹⁴ Robert Searing, "Syracuse Masons lay the two-ton cornerstone for their Masonic Temple in 1915," Syracuse.com, November 4, 2021, <https://www.syracuse.com/living/2021/11/syracuse-masons-lay-the-two-ton-cornerstone-for-their-masonic-temple-in-1915.html> (accessed November 19, 2023).

¹⁵ Hardin, 106.

¹⁶ Alan Michelson, "Masonic Building, Temple, Downtown, Syracuse, NY (1915-1917)," PCAD, <https://pcad.lib.washington.edu/building/21512/> (accessed November 19, 2023).

¹⁷ "Today in History: Mizpah Hotel Opens in 1915," Onondaga Historical Association, July 21, 2021, <https://www.cnyhistory.org/2017/02/mizpah/> (accessed November 20, 2023).

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form the Syracuse Hotel Corporation, whose purpose was to equip the city to attract and handle the largest conventions, sales meetings, and conferences. After securing a prominent site at the center of the city's fastest growing business district, the group commissioned the New York City architectural firm of George B. Post & Sons to design a new first-class modern hotel that would “centralize the business and social life of the city by providing a venue for public and private entertaining.”¹⁹ Upon its completion in 1924, the Hotel Syracuse was described as “the largest and finest public structure in the city – a monument to the splendid civic spirit which made it possible.”²⁰ The completion of the Hotel Syracuse marked the beginning of a hotel building boom that would in just five short years more than double the number of existing hotel room accommodations in the city.²¹ City officials soon began developing plans for a new public works project on the site of the former Putnam School at the corner of Madison and S. State streets to anchor this rapidly developing section of the city’s business district. The large-scale civic auditorium project was intended as a central gathering place for city and county citizens and would include several large multi-purpose auditorium spaces and a series of smaller meeting rooms intended to attract visitors and new businesses to the area. Although planning for the project began in the mid-1920s, as a result of financial and planning problems, what became the Onondaga County War Memorial was not actually built until ca. 1950.

Still, the project caught the attention of local building contractor Clarence W. Hilton, who, in 1927, purchased a lot at the southwest corner of Harrison and Montgomery streets and commissioned a local architect, Gustavus A. Young, to design a new six-story modern hotel building with ground floor storefronts to be erected on the site. Hilton later recalled how he had chosen to build his new hotel in this location in view of plans, drawn twenty years ago, which would beautify the old Putnam school site on Montgomery Street.²² C. W. Hilton would later join the group of Onondaga County residents involved in bringing plans for the Onondaga County War Memorial to fruition, and he even donated a portion of the land on which the war memorial was eventually built in ca. 1950. The Hotel Hilton opened on July 15, 1929, with 110 guest rooms – each equipped with a private bath, radio, and telephone – and a high-speed electric passenger elevator built by the Houser Elevator Company, the northeast's preeminent elevator manufacturer at the time.²³ The ground floor contained the hotel lobby and seven different retail stores, including a coffee shop, restaurant, baker, barber, grocery, and a cigar shop. The *Syracuse Herald* published an article that same year detailing how “The hotel season of 1929 in Syracuse opens with accommodations here doubling those existent five years ago, a total today of more than 2,500 rooms, reflecting the astonishing development of the city as a commercial and convention center.”²⁴ The article went on to describe how the provision of adequate hotel accommodations had made it increasingly easier to interest business, fraternal, and professional associations to book their conventions in Syracuse. Speaking of the situation, Harold M. Day, then-manager of the Convention Bureau of the Chamber of Commerce, asserted

¹⁸ Anthony Opalka. *Hotel Syracuse National Register Nomination*, Syracuse, Onondaga County, 2008, NRHP Reference No. 08000141, 10.

¹⁹ Opalka, 10.

²⁰ Opalka, 10.

²¹ “Hotels Double Capacity Here In Five Years,” *Syracuse Herald*, April 21, 1929, 20 edition, sec. 2, 17.

²² “Out-of-Town Syndicate Buys Hotel Hilton in Harrison St.,” *Post-Standard*, November 28, 1948, 54.

²³ “New Hilton Hotel Opens Tomorrow,” *Syracuse Herald*, July 14, 1929, 10 edition, sec. 1, 25.

²⁴ “Hotels Double Capacity Here in Five Years,” 17.

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that “undoubtedly with the realization of the municipal auditorium project, the demand for hotels will double again within 10 years.”²⁵

By the late 1920s, downtown Syracuse had transformed into a regional economic center for the state of New York, anchored by a dense array of shops, restaurants, hotels, offices, and government buildings. By this time, the automobile had replaced the electric streetcar system as the primary mode of transportation and Syracuse was quickly becoming an automotive destination for the increasingly suburban population who traveled downtown for work and leisure. To meet the rising demand of automobile storage in the city’s CBD, the Syracuse Garage Company constructed a two-story parking garage in 1927 at the southeast corner of Harrison Street and Harrison Place. The building had the capacity to store 350 cars, with additional office space on the second floor for architects, photographers, and an advertising agency. The following year, in 1928, local real estate magnate Clarence A. Hills, founder of one of the largest real estate companies in Syracuse, Hills & Co., built an impressive twelve-story, Art-Deco style brick office building at the northeast corner of Montgomery and East Fayette streets.

Development of Downtown Syracuse, 1930-1975

Downtown Syracuse in the period after 1930 was characterized by the initial continued success and then steady decline of commercial activity, followed by attempts to revive the city’s central business district by employing characteristic and often-times flawed urban renewal strategies. The Great Depression brought a significant, albeit temporary, slow-down to building activities in downtown Syracuse. In 1931, Starrett Brothers & Eken, the premier real estate development and construction firm responsible for building several prominent Manhattan skyscrapers, purchased the former Syracuse Garage Co. garage at 224 Harrison Street, added six additional floors, and redesigned the exterior of the building, renaming it the Syracuse-Starrett Building. Early occupants of the newly expanded building were Eagan Real Estate, which occupied the second floor and grew to become one of the city's largest brokers, and WSYR Radio, which occupied the third floor.²⁶ In 1943, the name was again changed to the Syracuse-Kemper Building, when Kemper Insurance became the owner. In 1948, the building became the first radio property of S. I. Newhouse. It was sold again in 1960 and the name changed back to the Syracuse Building. At that time the storefronts were remodeled to their current appearance.²⁷

Following a temporary halt to building activities in downtown Syracuse during World War II, the first major building campaign undertaken in downtown Syracuse was the construction of the Onondaga County War Memorial (1949-1951; NR 1988), a large, multi-purpose civic auditorium on Montgomery Street, designed as a living tribute to Onondaga County veterans who served in World Wars I and II (it now also honors veterans of Korea and Vietnam). Planning for the war memorial began some two decades before the project broke ground in October of 1949. The memorial was the inspiration of a group of local merchants, who donated their property in downtown Syracuse for its construction and organized a county-wide memorial committee, which saw the

²⁵ “Hotels Double Capacity Here in Five Years,” 17.

²⁶ Sarah Sweetser Theis, Syracuse Building Inventory Form, Syracuse, Onondaga County, New York, New York State Parks, Recreation and Historic Preservation, July 1985, USN No. 06740.000639, 3.

²⁷ Theis, Syracuse Building Inventory Form, 4.

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project through to completion. Its design, the result of a county-wide competition sponsored by the AIA, incorporates a functional and decorative program characteristic of "living memorials," a type that became popular after World War II. Within this tradition, the Onondaga County War Memorial was designed as a central gathering place, with several large multi-purpose auditorium spaces and a series of smaller meeting rooms that provided county citizens with a place for leisure activities. Known today as the "Upstate Medical University Arena at The Oncenter War Memorial," the War Memorial has been the visual heart of the proposed district for almost seventy-five years, driving visitors to the downtown area and promoting continued civic, commercial, and cultural growth and development in Syracuse's central business district.

The civic and cultural importance of the Columbus Circle neighborhood was reinforced during the post-war years with the construction of several new government buildings and cultural institutions. The eight-story Edward Kochian County Office Building (1955), designed in the International Style by the notable local architectural firm of King & King, opened as the Onondaga County Office Building in 1957 on S. State Street, immediately south of the Fourth Onondaga County Courthouse. The building was renamed in 2010 in honor of former Deputy County Executive Edward Kochian. The facility currently houses Onondaga County departments of Facilities Management, Probation, Social Services, Personnel, and the New York State 5th Judicial Unified Courts Administration. The Montgomery Street-Columbus Circle neighborhood also remained an important religious center well into the mid-twentieth century, as evidenced in the construction of the new chancery office building for the Roman Catholic Diocese of Syracuse on East Onondaga Street in ca. 1955. Speaking at a kickoff dinner launching the building campaign for the new chancery, the Rev. Walter A. Foery, bishop of the diocese, emphasized the need for a new, "modern office building where the administration of our diocese, the business of our 183 parishes, and the services for almost 300,000 Catholics may be efficiently carried on."²⁸ This was followed in 1959 by the new Prince of Peace Baptist Church on East Jefferson Street. The expressive modernist church building was erected on the site of the former First United Methodist Church, which had been destroyed by a devastating fire in 1957, in an area of downtown that was being considered as the future site of the civic center.²⁹

The social and architectural fabric of downtown Syracuse changed considerably during the urban renewal era of the mid-1950s through mid-1970s. After peaking at approximately 221,000 residents in 1950, Syracuse's urban population experienced a steady decline as highway systems improved, and city dwellers and businesses quickly began migrating to the surrounding suburbs and exurbs in large numbers.³⁰ During this period, large-scale urban renewal programs, including the routing of an elevated highway through the center of the downtown area, caused the most radical change to Syracuse's built environment since the construction of the Erie Canal, as large swaths of historic urban fabric were demolished in favor of new modern civic, cultural, and commercial buildings and new office towers for commuter populations from outside the city.³¹ The buildings within the

²⁸ "\$750,000 Drive Dinner Set by Diocese." *Post-Standard*. February 6, 1955, 36.

²⁹ Samuel Gruber, "CNY Modernism: Post World War II Modern Religious Buildings in Syracuse," Blog, January 10, 2016, <http://mycentralnewyork.blogspot.com/2016/01/cny-modernism-post-world-war-ii-modern.html> (accessed October 21, 2023).

³⁰ Molly McDonald, "Architectural Resources Survey: I-81 Viaduct Project Existing Conditions Survey," New York State Department of Transportation: Albany, NY, 2016, 140.

³¹ McDonald, 128.

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expanded district represent two significant, federally funded urban renewal projects that together spanned two decades and helped cement the current urban layout and density of Syracuse's downtown core.

The first and largest urban renewal program undertaken by the City of Syracuse was the "Near East Side Urban Renewal Plan," which totaled over 101-acres bounded roughly by East Genesee Street on the north, Adams and Taylor Streets on the south, Interstate 81 and Townsend Streets on the east, and State and Montgomery Streets on the west. The program would result in the near wholesale destruction of the city's Fifteenth Ward, a predominantly lower-income neighborhood located east of downtown Syracuse that was comprised almost entirely of working-class Black families. Planning for the program began in 1958 with an extensive fifteen-month survey process of all the existing properties within the proposed project area. Following the survey process the Office of Urban Renewal, issued letters to property owners and tenants in the proposed project area indicating that property acquisition would be occurring over the next two years.³² Initial property acquisition began in 1961 with the purchase of twenty-five properties at cost of almost one million dollars.³³ The Syracuse Urban Renewal Agency was established the following year by the New York State Legislature for the purposes of overseeing the Near East Side program. Demolition began in 1962 and continued until 1966, during which time a total of 633 structures on 450 parcels were demolished, resulting in the displacement of 838 families and 304 businesses.³⁴ The Near East Side plan was met with fierce community opposition due to the near complete destruction of the Fifteenth Ward and the lack of input residents felt they had throughout the process.

As part of the Near East Side program, then-mayor Anthony A. Henninger proposed an ambitious plan to create a new, central civic and cultural center that would transform a run-down neighborhood along the eastern edge of the expanded district into a grandiose governmental and cultural plaza.³⁵ The project was designed to include a large community courtyard surrounded by a series of new government buildings and cultural institutions, with the goal of making Central Syracuse "the major center of business life and cultural opportunity in Upstate New York."³⁶ In order to make room for the new Community Plaza development, a full city block – roughly bounded by Madison Street on the north, Harrison Street on the south, South Townsend Street on the east and South State Street on the west – had to be cleared. The 1953 Sanborn Map shows that, prior to being cleared, the land on which the plaza would be built contained several one-to-three-story masonry commercial and apartment buildings, a large two-story concrete parking garage, several brick warehouses, and a single wood-frame church structure. The first stage of the project was marked by the construction of the Community Plaza/Everson Garage (1966), designed by Gordon Schopfer Associates. The expansive pedestrian plaza is built over an underground parking garage and consists of a large, recessed reflecting pool surrounded by lush foliage and a series of modern sculptures. The second stage of the Community Plaza proposal was the construction of the adjacent Everson Museum of Art (1968) at the southwest corner of the plaza; the museum has remained an important cornerstone of Syracuse's cultural life since it opened in 1968. The Everson was originally founded as the

³² McDonald, 129.

³³ McDonald, 129.

³⁴ McDonald, 129.

³⁵ Aaron C. Knight, "Urban Renewal, the 15th Ward, the Empire Stateway and the City of Syracuse, New York," Thesis, Syracuse University, 2007, https://surface.syr.edu/honors_capstone/590, 21-22.

³⁶ McDonald, 132.

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Syracuse Museum of Fine Arts in 1896 by George Fisk Comfort, who also helped organize the Metropolitan Museum of Art in New York City and served as the first dean of the College of Fine Arts at Syracuse University.³⁷ Over the years, the museum has occupied several homes, including the Onondaga Savings Bank and the Syracuse Public Library/Carnegie Library on Montgomery Street. In 1941, a local art patron and hardware heiress, Helen S. Everson, bequeathed \$1 million to the City of Syracuse to be used for the purpose of erecting a museum dedicated to art appreciation and education.³⁸ Today, the Everson Museum of Art, designed by Modern master I.M. Pei, is one of the country's premier museums dedicated to American art, boasting a collection of over 11,000 pieces, including one of the largest holdings of international ceramics in the United States.³⁹

With the Near East Side program well underway by 1963, then-mayor William Walsh, who had replaced Mayor Henninger in 1961, announced plans for another large-scale urban renewal project, known as “Downtown One,” which would revitalize a sixty-two-acre area in the heart of downtown Syracuse, roughly bordered by East Jefferson Street on the north, Adams Street on the south, Clinton Street on the west, and State Street on the east. Located immediately west of the Near East Side area, the Downtown One scheme, which included most of the land within the subject district expansion area, was intended to connect the southern end the Central Business District to the new civic structures in the Community Plaza area. The project was approved by the Department of Housing and Urban Development on June 16, 1966. The following day, the *Post-Standard* published an article reporting that HUD had made a grant of \$18,316,477 and a loan of \$22,423,537 toward the project, which enabled the Syracuse Urban Renewal Agency to proceed with the necessary land acquisition, business relocation, and site clearance within the proposed project area.⁴⁰ The Downtown One proposal is widely considered to be one of the more successful urban renewal projects undertaken in Syracuse. Significantly smaller in scope, it represented a departure from the earlier Near East Side urban renewal program, and a new approach for the renewal programs proposed under Mayor William F. Walsh.⁴¹ Unlike the adjacent Near East Side program, the Downtown One project called for the rehabilitation of much of the older building stock within the proposed project area, which many cite as the reason for the program’s widespread success.⁴² This included some of the most significant late nineteenth and early twentieth century landmarks within the expanded district, including the Fourth Onondaga County Courthouse, Cathedral of the Immaculate Conception (as well as the Cathedral School and Convent), the Hotel Syracuse, Onondaga County War Memorial, Plymouth Congregational Church, the Hotel Hilton, and the Syracuse-Starrett Building, among others.

The main focus of the Downtown One project, and widely considered to be one of the program’s largest accomplishments, was the construction of a new business plaza and pair of high-rise office towers for the Mutual Life Insurance Company of New York (MONY) at the southern end of the expanded district. The overarching goal of the MONY Plaza development was to strengthen the city’s position as a national and

³⁷ Hardin, 98.

³⁸ “History,” Everson Museum of Art, August 23, 2023, <https://everson.org/about> (accessed November 27, 2023).

³⁹ “History,” Everson Museum of Art.

⁴⁰ Maurice D. Lee, “Downtown UR 18 Million OKd,” *Post-Standard*, June 17, 1966, 1.

⁴¹ McDonald, 18.

⁴² McDonald, 17.

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regional headquarters location for commerce and administrative offices.⁴³ The approved plan necessitated that a full city block – on which stood a row of earlier brick commercial buildings, parking garage, Greyhound Bus terminal, and a large parking lot – be cleared to make room for the new development. The following history is taken from the Draft Multiple Property Listing Urban Renewal-Era Architectural and Engineering Resources in Syracuse, NY, 1945-1975 [not submitted] by Samuel D. Gruber and Bruce G. Harvey:

In the summer of 1963, Eagan Real Estate, Inc. announced that they were working with Mutual of New York (MONY) to build a new corporate center in Syracuse. The news brought immense enthusiasm to the city, as the first major construction project in downtown in decades. As a *Post-Standard* editorial put it when the project was announced, it was on the same level as when General Electric announced in 1942 that it would build a major Electronics Park in Syracuse: “With all its important ramifications and urban renewal commitments by the city, the MONY Plaza development may well prove to be the most important bonanza of the three, as far as rejuvenation of the downtown core of the city is concerned.” The city used its urban renewal funds to acquire adjacent properties to make the site available. Kahn & Jacobs provided the designs for the buildings, which began construction in 1965. Tower One was completed in 1966, with Tower Two completed in 1971.⁴⁴

Upon their completion, the twenty-story MONY Towers, which are interconnected, covered most of a city block and housed various commercial, office, and banking facilities, including the corporate offices of the Mutual Life Insurance Company of New York and of the Carrier Corporation, as well as an underground parking garage with a capacity for 1,400 cars. The towers held considerable symbolic importance, not only as an expression of modernity but also as an affirmation of the faith that these companies held in the continued economic vitality of downtown Syracuse. As two of the tallest surviving mid-century skyscrapers in Syracuse, MONY Towers remain an integral part of the downtown skyline and an important example of a city-sponsored urban renewal project within the expanded district.

The last major building to be constructed in Syracuse’s downtown urban renewal area was the John H. Mulroy – Onondaga County Civic Center (1975). The building’s completion in 1975 marked the end of three transformative decades of urban renewal in downtown Syracuse. The civic center is notably significant as the first facility in the United States to house both government offices and performing arts facilities under one roof.⁴⁵ The sixteen-story tower houses the offices of Onondaga County government, while its lower wings contain two performing arts theaters and an 1,800-seat concert hall. *Architectural Record* published an article in May of 1978 describing how, “Collectively, these spaces and the public foyers have been designed to serve as gathering places for the many social, educational, business and political affairs in the community as well as for the performing arts.”⁴⁶ Often referred to as “the Lincoln Center of Upstate New York,”⁴⁷ the civic center is also home to the Cultural Resources Council, the Syracuse Symphony Orchestra, Syracuse Opera Company, and a

⁴³ *Central Syracuse: A General Neighborhood Renewal Plan*, Syracuse, NY: Syracuse Urban Renewal Agency, October 1964, 21.

⁴⁴ James Finelli, AXA Tower 1 Resource Evaluation, Syracuse, Onondaga County, New York, New York State Parks, Recreation and Historic Preservation, December 2020, USN No. 06740.013932, 2.

⁴⁵ “Our Facilities,” Onondaga County Department of Facilities Management, <http://www.ongov.net/facilities/facilities.html> (accessed June 21, 2023).

⁴⁶ “A Multi-Purpose Performing Arts Center, Part of a Mixed-Use Complex, Attached to a Landmark Courthouse in Downtown Syracuse, New York” (*Architectural Record*, May 1978), 127.

⁴⁷ Hardin, 96.

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variety of other cultural organizations devoted to opera, dance, drama, and film. The theaters continue to serve as the community's primary venues for performing arts and culture. The civic center's prominent site overlooking Columbus Circle underlines the civic and cultural importance of the expanded district. In 1989 the Onondaga County Legislature renamed the civic center in honor of John H. Mulroy, who served as Onondaga County's first county executive from 1962 to 1987 and was the driving force behind creating a facility that combined government offices and the arts.⁴⁸ At its construction or shortly thereafter, the civic center was connected with the eight-story, International Style Edward Kochian County Office Building (1955), which was immediately behind it, on the same lot, but facing State Street and had a separate State Street address. Nevertheless, the complex is functionally related and physically interconnected in at least two locations, even though they were constructed decades apart. They are counted as one building.

CRITERION C: ARCHITECTURE

The Montgomery Street – Columbus Circle Historic District Boundary Expansion/Boundary Decrease is architecturally significant under Criterion C as a distinctive and intact collection of historic urban architecture and streetscapes chronicling the character and development of downtown Syracuse beginning in the mid-nineteenth century and extending through the post-World War II and urban renewal eras of the mid-to-late twentieth century. The expanded district illustrates the same physical character as the original historic district, continuing the same visual quality of unbroken streetscapes and programmed open spaces. The expansion area offers an exceptional array buildings designed in popular American architectural idioms, ranging from late-nineteenth and early twentieth century revival styles to important examples of Modern style architecture from the mid-to-late twentieth century. The buildings within the expanded district have also been identified as notable works by some of the most significant local and regional architects of the period, including Horatio Nelson White, James A. Randall, George B. Post & Sons, Gustavus A. Young, Paul Hueber, Edgerton & Edgerton, King & King, Clark, Clark, Millis & Gilson, Gordon Schopfer, I. M. Pei, Kahn & Jacobs, McAfee & Malo, and Lebensold, Affleck, & Nichol. The breadth of civic, commercial, and religious architecture in the expanded district represents over a century of urban architectural development in downtown Syracuse and includes many notable and architecturally distinguished buildings. The expanded district is distinct in architecture and character from adjacent historic districts to the north (Hanover Square (comprised of buildings associated with the Erie Canal era), and west (South Salina Street and Armory Square, comprised of commercial buildings, warehouses, and manufacturing buildings).

Architectural Character of the Expanded Montgomery Street – Columbus Circle Historic District 1846-1930

The expanded district includes a number of contributing buildings erected during the district's original period of significance (1845-1930) that are similar in size, scale, materials, forms, detailing, and function to the buildings listed in the original district. These primarily include a mix of late nineteenth and early twentieth century religious and mixed-use commercial buildings of brick and stone construction, between three and eight stories tall, with varying degrees of architectural embellishment. The expansion area also takes in several nearby buildings that were both historically and architecturally associated with the buildings on Columbus Circle listed

⁴⁸ "Our Facilities."

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in the original district. Stylistically, these new buildings maintain the same diverse array of low” and “high-style” buildings and popular late nineteenth and early twentieth century architectural styles and motifs that predominated in the original district, including notable examples of Romanesque, Gothic, Classical, Georgian, and Renaissance Revival style architecture, and one 1920s Art Deco style commercial building. The blocks of Montgomery and East Onondaga streets between Columbus Circle and Madison Street, in particular, maintain the same dense urban streetscapes as the original district, lined with multi-story brick and stone buildings flush with the sidewalk.

During the second half of the nineteenth century, as land in the downtown area became increasingly more valuable, many of the older, one- and two-story frame buildings were demolished and replaced with larger, more architecturally ambitious commercial, civic and institutional buildings of brick and stone, designed in a variety of revival architectural styles by leading local architects of the day, including Archimedes Russell, Melvin King, James A. Randall, George B. Post & Sons, Paul Heuber, Gustavus A. Young, Henry Wilkinson, and others. As a result of new construction materials and methods, particularly concrete and steel-frame construction, buildings erected in downtown Syracuse during the late nineteenth and early twentieth centuries tended to be taller and more ornate, exhibiting a higher level of architectural embellishment in features such as classical entablatures, decorative brickwork, corbelled, modillioned, and denticulated cornices, ornamental door and window enframements, bracketed keystones, rusticated pilasters, quoining, and ornately sculpted shields and medallions.

The earliest building in the expansion area – the buff-brick and stone Plymouth Congregational Church (1859), designed by the prolific Syracuse architect, Horatio Nelson White – is one of only two pre-Civil War era buildings remaining in the Columbus Circle neighborhood; the other is the First Gospel Church/Wesleyan Methodist Church (1846-1847), listed as part of the original district. Exemplifying the architectural eclecticism prevalent in downtown Syracuse during the second half of the nineteenth century, the church employs an eclectic mix of Romanesque- and Gothic Revival-style detailing, including round-arched openings, projecting entry porticos, turreted corner tower, corbel tables along the cornice line, and a large Gothic Revival stone archivolt. The attached two-story brick parish house (ca. 1930), designed by architect Charles H. Carpenter of Rochester, features traditional Georgian Revival-style detailing.

During the first several decades of the twentieth century, local architect James A. Randall (1861-1940) designed three different Gothic Revival-style religious buildings for the Roman Catholic Diocese of Syracuse [one in the original district and two in the expanded district]. Three years after designing the Gothic Revival-style Cathedral of the Immaculate Conception Rectory/Bishop's Residence (1913; located in the original district), the diocese enlisted Randall to design the new Cathedral School – St. Mary's Academy (1916) – followed a decade later by the Cathedral Convent (1926), both of which are located within the expanded district, at the corner of Montgomery and Madison streets. Randall designed the Cathedral School and Convent in a Gothic Revival style idiom to harmonize with the earlier Cathedral and Rectory/Bishop's Residence on Columbus Circle. While the school and convent (red brick with cast-stone trim) have a different material treatment than the earlier

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Church and Rectory/Bishop's Residence (limestone), all four parish buildings follow the same setback lines and are similar in design, massing, scale, detail, and level of integrity.

Among the most architecturally significant commercial buildings erected in the expanded district during the first quarter of the twentieth century was the twelve-story Hotel Syracuse (1924; NR listed 2008), an opulent Renaissance Revival style hotel designed by the prolific New York-based architectural firm of George B. Post & Sons. The Hotel Syracuse is reminiscent of the ornate Beaux-Arts-style civic and institutional buildings fronting Columbus Circle. The hotel's highly ornamental façades are characterized by their use of high-quality materials, formal symmetry, Italian Renaissance forms, and classical Greek and Roman decorative elements to create an imposing and grandiose architectural statement; features include columns, quoining, cartouches, festoons, swags, acanthus-leaf and egg-and-dart molding, belt courses, broken pediments, blind niches, balustrades, and classical entablatures.

Situated along Harrison Street, at the southernmost end of the expanded district, is another 1920s hotel – the Harrison Building/former Hotel Hilton (1927-1929) – a Classical Revival style hotel building with ground floor storefronts designed by Syracuse architect Gustavus A. Young, who also designed the recently NR listed National Casket Company [also in Syracuse]. The Hotel Hilton exhibits a more restrained use of the Classical Revival style, as was common for commercial buildings built on the periphery of the city's central business district during the first third of the twentieth century, with most architectural ornament applied at the storefront and cornice levels. The building is similar in massing, materials, design, and detailing to the other buildings in the district, particularly the modest revival style structures on Montgomery Street, but on a slightly larger scale. The street-facing elevations feature a reserved, tripartite composition consisting of a one-story base of modified granite-faced storefronts, a generally simple four-story mid-section of regularly spaced rectangular window openings with stone trim, and a decorative cornice level. A prominent denticulated, ogee-profile granite cornice, surmounted by a row of evenly spaced, square-shaped granite panels, crowns the building. This design contrasts with the eclectic Gothic and Tudor façade of the casket company and shows Young's proficiency with a wide variety of early twentieth century motifs.

The popularity and influence of the Art Deco style is reflected in two important 1920s commercial buildings, one in the original district and another within the expansion area, both of which display a more restrained use of the style compared with more exuberant expressions of the mode but nevertheless employ typical Art Deco-inspired architectural devices. At the northern terminus of the district is the twelve-story Hills Building (1928), a brick and cast-stone office building designed by notable architect Melvin King. Featuring a mixture of Art Deco and Gothic Revival style forms and detailing, the building is a unique example of the 1920s setback skyscraper form in downtown Syracuse. Restrained Art Deco style features include stylized pressed-metal spandrel panels, uninterrupted vertical brick pilasters rising through a series of setbacks, and bas-relief stone shields, gargoyles and finials. At the southern terminus of the district, adjacent to the former Hotel Hilton, is the eight-story Syracuse-Starrett Building (1927-1931), a restrained Art Deco style commercial building built in two distinct phases. The first two floors of the building were designed by local architect Paul Hueber and opened in 1927 as a parking garage, with offices on the second floor. In 1931, six additional stories of offices

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were added by Starrett Brothers & Eken, the well-known real estate development and construction firm who built the Empire State Building. Decorative features include a stylized bas-relief cornice featuring sunburst, ziggurat, and wave motifs, a granite water table, and low relief pressed-metal panels decorated with a chevron motif.

Architectural Character of the Expanded Montgomery Street – Columbus Circle Historic District 1930-1975

The expanded period of significance for the Montgomery Street – Columbus Circle Historic District has required a reevaluation of the district’s building stock constructed between the original terminal date for the period of significance, 1930, and the new terminal point, 1975, which corresponds with the completion of the John H. Mulroy - Onondaga County Civic Center. The architecture of the expanded district illustrates the profound impact that urban renewal had on the physical and visual character of downtown Syracuse. The buildings constructed during this period (ca. 1958-1975) represent the architectural trends and technologies of the Modern movement and the work of important local and regional urban renewal era architects. Despite their stylistic differences, the new buildings within the expanded district utilize similar materials (brick and stone cladding), traditional forms and massing, common setbacks, and regular fenestration, making them compatible with the buildings listed in the original district. The Modern movement, which found its first major expressions in America during the second quarter of the twentieth century, is characterized by the extensive use of structural steel and reinforced concrete elements; an emphasis on volume, rather than mass; a conscious aversion to traditional applied decorative elements; and interpenetrating geometric masses and planar surfaces punctuated by large expanses of glazing.⁴⁹ The mode took advantage of new advances in building technology and construction materials, particularly steel and concrete construction, which allowed architects to become more experimental with their designs. Stylistically, these Modern buildings exhibited the same elegance, high-quality materials, and highly expressive qualities of earlier architecture.

Following a temporary halt to building activities in downtown Syracuse during the Great Depression and World War II, the first distinctive expression of Modern architecture was introduced to the downtown area with the construction of the Onondaga County War Memorial (1949-1951; NR listed 1988). This large, multi-purpose civic auditorium on Montgomery Street was designed as a living tribute to Onondaga County veterans who served in World Wars I and II. The War Memorial’s Modern style design and novel engineering techniques, the result of a nation-wide competition sponsored by the AIA, was the work of the local architectural firm of Edgerton & Edgerton, with assistance from Ammann & Whitney, Consulting Engineers. The building’s bold geometric massing, clean lines, horizontal window bands, and absence of applied architectural embellishment (except for a band of raised stone lettering) are distinctive characteristics of Modernism that stood out as a marked contrast to the downtown area’s existing building stock and helped establish a new design precedent that other buildings would soon follow. The War Memorial is also exceptionally significant in American

⁴⁹ William E. Krattinger and Michael Lopez, *Downtown Albany Historic District Additional Documentation, etc.*, Albany, Albany County, New York, National Register Nomination, 2022.

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engineering history for its innovative thin shell concrete vaulting roof system which was hailed as the "most advanced form of shell vaulting" in the country at the time.⁵⁰

The social and architectural fabric of downtown Syracuse changed considerably during the urban renewal era of the mid-1950s through mid-1970s. Modern architects designing in Syracuse found urban renewal projects prime candidates for many of the guiding theories of Modernism, and the style continued to find its expression in a number of important downtown civic, commercial, and religious buildings erected during this period. The Edward Kochian County Office Building on S. State Street (1955), designed by notable local architects Harry A. and F. Curtis King (King & King) was among the first buildings in downtown Syracuse to exhibit the clean geometric lines, unadorned planer surfaces, and extensive glazed wall expanses characteristic of the International Style. It was also the first building in central New York to be built with a glass curtain wall system, a feature that would come to define the Modern aesthetic.⁵¹ The Prince of Peace Baptist Church/former First United Methodist Church on East Jefferson Street (1959), with its distinctive rounded walls and stylized metal spire, is an excellent example of an Expressive Modernist style church by the local architectural firm of Clark, Clark, Millis & Gilson. Expressive Modernism differed from the International Style in its sculptural forms and use of more opaque materials such as concrete, allowing for a more personal expression of the architect's intent. The church was among the first of several striking non-rectilinear expressive modern church structures erected in the downtown area in the postwar years.⁵² Notable Modern features include the distinctive oblong sanctuary, vertical and horizontal window bands, stylized metal spire, and absence of applied architectural ornament, except for a simple decorative stone band embellished with stylized Catholic symbolic etchings.

Modern architecture continued to dominate Syracuse's downtown landscape well into the 1960s and 1970s. Two of the notable buildings erected within the expanded district during this period are distinctive representations of Corporate Modernism, a derivative of postwar Modernism that was heavily influenced by the International Style, whose steel-frame construction, clean lines, horizontal orientation, geometric massing, and generous glazing were well suited to the design of corporate office buildings. The style's rise in popularity coincides with the increasing importance of American corporations to the nation's economy during the post-World War II period and reflects how these businesses sought to use a distinctive architectural vocabulary as a means of corporate branding to position themselves as symbols of modernity, technology, and progress. Corporate Modernist style buildings made frequent use of technology, particularly advances in glass curtain wall construction. As the style matured, advancements in glass curtain wall technology allowed architects to render the façades of these buildings more fully in glass and, by the mid-1950s, the glass façade was often asserted as the entire exterior of the building. These buildings also saw greater attention paid to the relationships between the user and the building, and between the building and its surrounding setting, than had typified the work of earlier decades. Corporate Modernism, in its mature form, was applied to a range of corporate facilities

⁵⁰ Hardin, 97.

⁵¹ Hardin, 97.

⁵² Gruber, "CNY Modernism: Post World War II Modern Religious Buildings in Syracuse."

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ranging from mid- and high-rise commercial office buildings in densely concentrated downtown locations to sprawling corporate campuses in pastoral suburban settings.

The Mutual of New York (MONY) Towers (1966-1971) is a pair of interconnected International-Style high-rise office towers designed by the prolific New York-based architectural firm of Kahn & Jacobs and built in two stages between 1966 and 1971 as part of a large-scale urban renewal project intended to revitalize the downtown area. The following description is taken from Evamaria Hardin's 1993 publication, *Syracuse Landmarks: An AIA Guide to Downtown and Historic Neighborhoods*: "Similar to pieces of sculpture placed on pedestals, the buildings are set back and apart from the street on a platform that is raised above the sidewalk. These rectangular forms – two twenty-story towers flanking a five-story wing – are connected and cover a city block. The steel, glass, and concrete towers are stark sculptural forms, devoid of ornamentation."⁵³ As two of the tallest surviving mid-century skyscrapers in Syracuse, MONY Towers remain an integral part of the downtown skyline and an important expression of urban-renewal-era Modernism. The Munroe Building (1968) is a six-story office building designed by Syracuse architect Gordon Schopfer for the Monroe Abstract and Tile Corporation. The building exhibits distinctive Modern lines and a bold sculptural massing characterized by block-like arrangements of deeply recessed window openings and flush, louvered concrete spandrel panels between thin vertical brick piers. The building was listed as non-contributing in the original district nomination, due to its relatively recent date at the time. However, this amended nomination updates the building's status from non-contributing to contributing, since it was built within the expanded period of significance and embodies the distinctive characteristics of Modernism.

Arguably the most significant expression of Modern architecture from Syracuse's urban renewal period came in the form of an ambitious community plaza and cultural center intended to anchor an enormous 101-acre urban renewal project near the east side of downtown. The first stage of the project was marked by the construction of the Community Plaza/Everson Garage (1966), designed by Gordon Schopfer Associates. The expansive pedestrian plaza is built over an underground parking garage and consists of a large, recessed reflecting pool surrounded by lush foliage and a series of Modern sculptures. The plaza's broad, horizontal planes were designed to enhance the sculptural quality of the adjacent art museum, which sits at the southwest corner of the Plaza. The Everson Museum of Art (1968) is an outstanding example of Brutalist style architecture by the internationally acclaimed Modern architect I. M. Pei, in collaboration with the local architectural firm of Pederson, Hueber, Hares & Glavin. The Everson Museum represents an aspect of modernism in which monumental structural forms, materials, and technology are directly related to the building's beauty and function.⁵⁴ The building was conceived in geometric terms and consists of a series of interconnected box-like galleries of varying heights and sizes, cantilevered over an atrium sculpture court. The structure is of poured-in-place concrete, which was blended with local granite aggregate and given a rough, bush-hammered finish to give the exterior walls their distinctive grooves. The contrast between open space, vast expanses of unadorned concrete, and dramatic shadows, further accentuates the sculptural quality of the building. As the first museum

⁵³ Hardin, 101.

⁵⁴ Krattinger and Lopez, *Downtown Albany Historic District Additional Documentation, etc.*, 28.

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designed by I. M. Pei, the Everson is often credited with launching Pei's career as a world-class cultural architect.

The final embodiment of Modern architecture represented in the district expansion is the John H. Mulroy - Onondaga County Civic Center (1975), which was designed as a joint-venture by the Montreal-based architectural firms of McAfee & Malo and Lebensold, Affleck, & Nichol. The civic center represents a form of late Modernism that emphasizes form and function as the dominant feature. In this case, the form of the building reflects the various functions housed within: the sixteen-story tower houses county offices, while its lower wings contain two theaters and an 1,800-seat concert hall.⁵⁵ The poured-in-place concrete structure is clad in brick veneer punctuated with large expanses of glazing. The building complex is separated from the adjacent courthouse to the north by an outdoor pedestrian promenade; however, it is connected to the earlier, International-Style county office building directly behind it, facing S. State Street. Because the two were internally connected for a single purpose, they are counted as one building. The civic center is notably significant as the first facility in the country to combine government offices and performing arts facilities under one roof.⁵⁶ Its prominent site overlooking Columbus Circle underlines the civic and cultural importance of the expanded Montgomery Street-Columbus Circle Historic District.

The expansion of the earlier district completes the evaluation of this part of Syracuse as a single neighborhood, spatially and historically, as it evolved over a long period of time. It reunites buildings that are associated with the same themes from the same period, and it adds buildings that continue these themes into more recent periods. It centers Columbus Circle within the larger district but expands to include later and equally important public spaces such as Community Plaza. It presents a fuller and more diverse catalogue of architectural styles and includes some of Syracuse's more important examples of Modern architecture.

⁵⁵ Hardin, 96.

⁵⁶ "A Multi-Purpose Performing Arts Center, Part of a Mixed-Use Complex, Attached to a Landmark Courthouse in Downtown Syracuse, New York," 126.

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Montgomery St.-Columbus Cr Expan/Decre

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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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property _____
(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The expanded boundary was drawn to include additional architectural resources adjacent to the existing Montgomery Street – Columbus Circle Historic District that were constructed within the amended period of significance and represent the same themes, functions, styles, and periods. The expanded district now encompasses the full extent of Syracuse’s surviving historic urban core as it presented after the Urban Renewal era. This boundary also unites buildings with the same historic associations within the same district (a cathedral and its convent and rectory, for example) and decreases the boundary in two small areas, one place where a resource was demolished and another where two vacant lots had been inadvertently included.

The expanded district generally maintains the original northern boundary, which is defined by the Hills Building (1928) and adds a substantial area to the south of the earlier district containing resources that represent relevant themes in the district’s history between 1846 and 1973. The new boundary also takes in the Prince of Peace Baptist Church/former First United Methodist Church (1959) on East Jefferson Street, which was excluded from the original district because of its relatively recent age. Since that time, the building was identified in a 2016 survey of Post-World War II and Urban Renewal-Related Resources in Syracuse as a significant representation of the architectural trends and technologies of the Modern movement that shaped the downtown area during the mid-to-late-twentieth century. Along the eastern edge of the district, the new boundary includes several important examples of civic and cultural buildings in the Modern style, including a civic center and county office building, as well as the Everson Museum, a masterpiece of Expressionist Modernism designed by I. M. Pei. The contributing buildings being added to the district were all constructed within the amended period of significance (1846-1975) and are similar in architectural character and historic associations to the other buildings in the district.

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11. Form Prepared By

name/title Ryan Cameron contact: Kathleen LaFrank, NYSHPO
organization Ryan LLC date July 2024
street & number 100 Oliver St, Suite 1840 telephone 617.531.7158
city or town Boston state MA zip code 02118
e-mail Ryan@ryan.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Montgomery Street – Columbus Circle Historic District Expansion

City or Vicinity: Syracuse

County: Onondaga State: New York

Photographer: Ryan Cameron

Date Photographed: November 2023

Description of Photograph(s) and number:

- 1 of 26: Hills Building (1928), facing northeast.
- 2 of 26: Syracuse Steam Laundry (ca.1895), Fayette Garage (ca.1985), facing southwest.
- 3 of 26: St. Paul's Episcopal Church & Parish House (1885; 1907), facing southwest.
- 4 of 26: Montgomery Street, west side between E. Fayette and E. Jefferson streets, facing southwest.
- 5 of 26: Montgomery Street, east side between E. Fayette and E. Jefferson streets, facing southeast.

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- 6 of 26: First Baptist Church & Mizpah Tower (1912), YMCA (1905, modernized ca. 1955), facing southwest.
- 7 of 26: Montgomery Street, east side between E. Fayette and E. Jefferson streets, facing northeast.
- 8 of 26: Fourth Onondaga County Courthouse (1904-1906), facing east.
- 9 of 26: Columbus Circle, facing northwest.
- 10 of 26: Prince of Peace Baptist Church/former First United Methodist Church (1959), First Gospel Church/former
Wesleyan Methodist Church (1846), facing east.
- 11 of 26: Monroe Building (1968), facing west
- 12 of 26: Edward Kochian County Office Building (1955), John H. Mulroy-Onondaga County Civic Center (1975), facing
southwest
- 13 of 26: Onondaga County War Memorial (1949-1951), MONY Towers (1966-1971), facing southwest
- 14 of 26: Community Plaza/Everson Garage (1966), Everson Museum of Art (1968), facing southwest
- 15 of 26: Everson Museum of Art (1968), facing southwest
- 16 of 26: MONY Towers (1966-1971), facing northwest
- 17 of 26: Harrison Building/former Hotel Hilton (1927), facing southwest
- 18 of 26: Syracuse-Starrett Building (1927-1931), facing southeast
- 19 of 26: Hotel Syracuse (1924), facing northwest
- 20 of 26: Plymouth Congregational Church & Parish House (1859; ca. 1930), facing east
- 21 of 26: East Onondaga Street, east side between South Warren and Montgomery streets, facing northeast
- 22 of 26: East Onondaga Street, east side, facing northeast
- 23 of 26: Catholic Women's Club (ca. 1930), facing southeast
- 24 of 26: St. Mary's Academy (1915), Cathedral of the Immaculate Conception Convent (1926), facing
northwest
- 25 of 26: St. Mary's Academy (1915), Cathedral of the Immaculate Conception Convent (1926), facing
southwest
- 26 of 26: John H. Mulroy-Onondaga County Civic Center (1975), facing southeast

Property Owner:

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

name N/A

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Montgomery Street-Columbus Circle Historic District Expansion Annotated Resource Inventory List (2024)

Map No.	Street Name	Street No.	Resource Name	Date	Architect	Condition	Description
1	Columbus Circle	N/A	Statue of Columbus	ca. 1930	V. Renzo Baldi, Dwight James Baum	1 Contributing Object	Monumental bronze statue of Christopher Columbus, standing atop a four-sided stone pedestal, within a stone fountain; the monument as a whole is approximately 40 feet tall.
2	East Fayette Street	300	*Fayette Garage	ca. 1985	N/A	1 Non-Contributing Building	Six-story concrete parking garage, erected ca. 1985 on the site of the former non-contributing parking lot intrusion at the corner of East Fayette and Montgomery streets. The building occupies a generally rectangular footprint, with street exposure on the north (E. Fayette Street) and west (Montgomery Street) and CMU-enclosed stairwells at the northeast and northwest corners.
3	East Fayette Street	314	*Syracuse Steam Laundry	ca. 1895	N/A	1 Contributing Building	Three-story, three-bay Classical Revival style commercial building with brick cladding and stone trim, erected above an L-shaped plan, with street exposure on the north (E. Fayette Street). This flat-roofed building has a three-bay façade with a two-part composition. The first story is faced with buff brick and the upper two stories are faced with yellow brick. Decorative features on the E. Fayette façade include brick quoining, an arched brick entryway, denticulated brick and corbelled wood cornices, and brick and stone window trim.
4	East Jefferson Street	215	First Baptist Church & Mizpah Tower	1912	Gordon Wright	1 Contributing Building	Gothic Revival style church with white terra cotta cladding, containing a unique mix of religious and commercial space (sanctuary on the ground floor, hotel rooms on the upper floors)
5	East Jefferson Street	317	*Prince of Peace Baptist Church (former First United Methodist Church)	1959	Clark, Clark, Millis & Gilson	1 Contributing Building	Modern two-story church with distinctive rounded walls faced with pink granite, buff brick, and poured concrete, designed by the local architectural firm of Clark, Clark, Millis & Gilson, erected above an irregular plan, with street exposure on the south (E. Jefferson Street), east (S. State Street), north and west (E. Onondaga Street). The church is organized around a small atrium that separates the rounded oblong sanctuary from the church school. Decorative elements include a pink granite water-table and door surrounds, a decorative stone band with stylized etchings encircling the building above the first story, stained-glass windows framed in bronze, and a stylized metal spire.

Montgomery Street-Columbus Circle Historic District Expansion Annotated Resource Inventory List (2024)

6	East Onondaga Street	232	*Plymouth Congregational Church & Parish House	1859; ca. 1930	Horatio Nelson White; Charles H. Carpenter	1 Contributing Building; Individually listed on the National Register 11/7/1997	Romanesque Revival style church clad in buff brick with stone trim, designed in 1858 by Horatio Nelson White, erected above an irregular plan street exposure on the west (E. Onondaga Street) and south (Madison Street). Decorative elements include a rough-cut stone water table with smooth-dressed capstone, projecting entry porticos with brick and stone trim, two-story stained-glass rose window framed by a bell-shaped stone archivolt, corbelled brick cornice, stone banding, and a modified corner bell tower with a conical roof. The two-story Georgian Revival style Parish House, erected ca. 1930, is clad in red brick with stone trim. Decorative elements include stone quoining, windowsills, and keystones, a traditional wood entry surround framed with paired pilasters supporting an entablature and balcony, and a wide cornice band feature dentil molding and stone urns.
7	East Onondaga Street	232	*Korean-Vietnam War Veterans Memorial	1984	Kevin Kane	1 Non-Contributing Object	Polished red granite statue, designed by architect Kevin Kane as a living memorial to all those who served in the Vietnam War
8	East Onondaga Street	239-259	Cathedral of the Immaculate Conception (St. Mary's Church) & Cathedral Rectory/Bishop's Residence	1885; 1913	Lawrence J. O'Connor; James A. Randall	1 Contributing Building	Monumental Gothic Revival style church, designed by architect Lawrence J. O'Connor, clad in native Onondaga limestone, featuring a 1906 sanctuary and castellated bell tower designed by architect Archimedes Russell. Ornamental elements include elaborate bas-relief limestone detailing, corner towers, prominent rosette window with an elaborately molded limestone surround, and stone statues and spires. The Cathedral Rectory/Bishop's Residence is a Gothic Revival style limestone building designed by architect James A. Randall in 1913 to integrate and harmonize with the adjacent Cathedral of the Immaculate Conception to the north.
9	East Onondaga Street	240	*Office of Catholic Diocese of Syracuse	ca. 1955	N/A	1 Contributing Building	Irregular plan, brick building with off-center three-story section, three bays wide with projecting two-story entrance containing plate glass and contrasting masonry surrounds. Flanking two-story sections, two bays on one side and eight bays on the other, each with paired windows on each floor.
10	East Onondaga Street	262-266	*Catholic Women's Club	ca. 1930	N/A	1 Contributing Building	Two-story brick commercial building with eclectic detailing, splayed stone lintels, arched stone window hoods, semicircular fanlights, decorative brick diaper-work, and a wide paneled wood cornice supported by carved wood brackets.
11	East Onondaga Street	304	First Gospel Church/Wesleyan Methodist Church	1846-1847	N/A	1 Contributing Building	Greek Revival style church built in the tradition of the New England Meeting House, with red-brick cladding, a front-gabled roof embellished with decorative wood brackets, denticulated wood cornice, and later rectangular tower capped with a pyramidal roof.

Montgomery Street-Columbus Circle Historic District Expansion Annotated Resource Inventory List (2024)

12	East Onondaga Street	333	*Monroe Building	1968	Gordon Schopfer	1 Contributing Building	Modern six-story office building with brown-colored brick cladding and concrete accents, designed by local architect Gordon Schopfer and built in 1968 for the Monroe Abstract and Tile Corporation. The building exhibits distinctive Modern lines and a bold sculptural massing characterized by block-like arrangements of deeply recessed window openings and flush louvered concrete spandrel panels between thin vertical brick piers. It has an irregular plan, with street exposure on E. Onondaga Street (south elevation), a staggered west elevation, and a flat roof.
13	East Onondaga Street	339	N/A	N/A	N/A	Not Counted	Paved parking lot on the site of the previously listed YWCA building at 339 E. Onondaga Street, demolished in the early-1980s.
14	Harrison Street	224	*Syracuse-Starrett Building	1927-1931	Paul Heuber; Starrett Brothers & Eken	1 Contributing Building	Eight-story commercial building of fireproof steel-frame and reinforced concrete construction, with buff brick and cast stone cladding and a flat roof, erected above an L-shaped plan with street exposure on the north (Harrison Street) and west (Harrison Place). The building exhibits modest Art Deco style detailing and is composed of a two-story cast stone base, with six buff-brick stories above. Decorative features include a stylized bas-relief cornice with sunburst, ziggurat, and wave motifs, fluted metal spandrel panels, granite water table, and pressed metal panels embellished with a chevron motif.
15	Harrison Street	235	*Syracuse Technology Garden	2004	QPK Design	1 Non-Contributing Building	One-story commercial building occupying a rectangular footprint, with stone veneer and metal cladding, a plinth-like concrete base, a recessed first story sheltered by a wide overhanging roof supported by a series of large concrete columns, and horizontal ribbon fenestration.
16	Harrison Street	250	*Harrison Building (Hotel Hilton)	1927	Gustavus A. Young	1 Contributing Building	Six-story, Classical Revival style commercial building, designed by architect Gustavus A. Young, erected above a rectangular plan, with street exposure on the north (Harrison Street) and east (Montgomery Street). Street-facing elevations feature a reserved, tripartite composition consisting of a one-story base of modified granite-faced storefronts, a generally simple four-story mid-section of regularly spaced rectangular window openings with stone trim, and a decorative cornice level. A prominent denticulated, ogee-profile granite cornice, surmounted by a row of evenly spaced, square-shaped granite panels, crowns the building.

Montgomery Street-Columbus Circle Historic District Expansion Annotated Resource Inventory List (2024)

17	Harrison Street	401	*Everson Museum of Art	1968	I. M. Pei Associates; Pederson, Hueber, Hares & Glavin	1 Contributing Building	Modern two-story building, designed by master Modern architect I. M. Pei, in collaboration with the local architectural firm of Pederson, Hueber, Hares & Glavin, erected above an irregular plan, with street exposure on the south (Harrison Street) and west (S. State Street). The building is constructed of reinforced concrete, which was cast in-place and given a rough, bush-hammered finish on the exterior. Its form consists of a series of interconnected box-like galleries of varying heights and sizes, which are cantilevered over a base that hovers above a large, paved plaza. Exterior elevations are unadorned.
18	Madison Street	100-120	*Mutual of New York (MONY) Towers	1966-1971	Kahn & Jacobs	1 Contributing Building	Pair of 19-story, International style steel and glass office towers, designed by the prominent Modern architectural firm of Kahn & Jacobs, that utilize a tube-in-tube, or hull-and-core, structural system, with a steel and glass curtain wall skin and a uniform fenestration pattern throughout all floors, with a recessed enclosed area atop the flat roof.
19	Montgomery Street	217	Hills Building	1928	Melvin King	1 Contributing Building	Twelve-story steel-frame office building designed by Melvin King in 1928, erected above a rectangular-shaped plan with street exposure on the south (E. Fayette Street) and west (Montgomery Street). Featuring a mixture of Art Deco and Gothic Revival style forms and detailing, the building is a unique example of the 1920s setback skyscraper form in downtown Syracuse. Decorative features include a granite water table, two-story cast stone base punctured with double-height compound-arch window openings with stylized pressed metal spandrel panels, uninterrupted vertical brick pilasters rising through a series of setbacks, and bas-relief stone shields, gargoyles and finials.
20	Montgomery Street	305	Hein, Kildin & Canter, Attorneys	ca. 1889	N/A	1 Contributing Building	Four-story, two-bay red brick commercial building with modified storefront clad in faux-stone, projecting three-story half-hexagonal paneled wood bays on the upper three stories, and a simple ogee-profile wood cornice at the roofline.
21	Montgomery Street	310	St. Paul's Cathedral & Parish House	1885; 1907	Henry Dudley; Alfred Taylor	1 Contributing Building	Gothic Revival style cathedral and later attached parish house faced with rough-cut limestone, designed by architects Henry Dudley and Alfred Taylor, erected above a generally rectangular plan, with street exposure on the north (E. Fayette Street) and west (Montgomery Street). Decorative elements include stained glass windows within lanceted openings, prominent bell tower capped with a conical roof, and large stained-glass rose window with quatrefoil tracery.

Montgomery Street-Columbus Circle Historic District Expansion Annotated Resource Inventory List (2024)

22	Montgomery Street	315	Onondaga Historical Association/Central New York Telephone and Telegraph Company	1895	Henry W. Wilkinson	1 Contributing Building	Five-story, Romanesque Revival style brick and terra-cotta commercial building, erected above a rectangular plan with street exposure on the west (Montgomery Street). The building consists of a one-story rusticated yellow-brick base, with four red brick stories above. Decorative features include a prominent arched entrance with a stylized brick lintel and decorative keystone, bas-relief limestone cartouches, spandrel panels, and window enframements, projecting stone cornices, dentil moulding, and overhanging modillioned parapet.
23	Montgomery Street	319	Ja-Nic's Restaurant	1888	N/A	1 Contributing Building	Five-story, three-bay red brick commercial building with modified ground-level storefront topped with a leaded-glass transom, projecting half-hexagonal paneled metal bays on the upper four stories, rough-cut granite banding, and a simple projecting wood cornice at the roofline.
24	Montgomery Street	320	Masonic Temple	1917	N/A	1 Contributing Building	Five-story, Classical Revival style commercial building with red tapestry brick cladding and stone detailing, erected above a rectangular plan with street exposure on the east (Montgomery Street). Decorative elements include pedimented stone entryways, arched stone window hoods, decorative wood spandrel panels designed to imitate half-timbering, stone banding, brick diaper-work, and a prominent overhanging wood cornice embellished with dentils and modillions.
25	Montgomery Street	321	New York Telephone Company	1904-1906	Eidlitz & KcKenzie	1 Contributing Building	Five-story, Beaux Arts style, steel-frame office building with brick cladding and terra-cotta detailing, designed by architects Emlitz & KcKenzie in 1904, erected above a doughnut-shaped plan with a central light court and street exposure on the west (Montgomery Street). Decorative elements include a prominent entry pavilion capped with a broken pediment supported by limestone Tuscan columns, full height rusticated buff brick pilasters with elaborately molded limestone capitals, granite water-table, bracketed keystones, and an overhanging modillioned cornice at the roofline.
26	Montgomery Street	327	Pomeroy Building	1930	N/A	1 Contributing Building	Two-story, three-bay Mission Revival style commercial building with stucco veneer exterior cladding and wood trim, modified ground-level storefront distinguished by fluted Doric pilasters, arched window bays atop a projecting sill-course at the second story, and decorative stone and metal coping at the roofline.

Montgomery Street-Columbus Circle Historic District Expansion Annotated Resource Inventory List (2024)

27	Montgomery Street	335	Syracuse Public Library/ Carnegie Library	1902-1905	James A. Randall	1 Contributing Building	Elaborate Beaux Arts style steel-frame structure faced with Indiana limestone and light-colored brick, designed by architect James Randall in 1901-1902, erected above an irregular plan with street exposure on the south (E. Jefferson Street), east (E. Onondaga Street), and west (Montgomery Street). The exterior displays an exuberance of classical detail, including an imposing round-arched entrance on Montgomery Street, which is flanked by paired columns crowned by composite capitals carrying an ornate overhanging parapet adorned with modillions and dentil molding, rusticated pilasters, sculpted medallions, and heavy keystones above windows.
28	Montgomery Street	340	YMCA	1905; altered ca. 1950s	Gaggin & Gaggin	1 Contributing Building	Seven-story yellow brick and concrete commercial building originally constructed in 1905 from designs by architects Gaggin & Gaggin and enlarged in 1954 with the addition of a new north wing and a new modernized mid-century style façade that covered the original early-20th century Neo-Classical façade. The 1954 façade is characterized by horizontal banding consisting of brick bands above and horizontal aluminum window strips separated by limestone panels below. The street level of the façade holds a modified aluminum storefront system consisting of glazed tile, glass block and operable aluminum windows.
29	Montgomery Street	401	Fourth Onondaga County Courthouse	1904-1906	Archimedes Russell & Melvin King	1 Contributing Building	Imposing Beaux Arts style steel-frame civic building clad in Indiana buff limestone with granite and copper trim, designed by architects Archimedes Russell and Melvin King in 1904, erected above a generally rectangular plan with a central light court and street exposure on the north (E. Jefferson Street), east (S. State Street), and west (Montgomery Street). The facade is symmetrical, with a temple- front portico projecting from the center of the principal (west) facade. A grand granite staircase leads to the main entrance from Montgomery Street, and giant composite columns carry the entablature and pediment. The building is crowned by a ribbed copper dome surmounted by a copper cupola and is anchored at its corners by four smaller domed towers. The basement and first story are characterized by rusticated limestone and are separated from the second story by a classical style stringcourse. Upper-story bays are defined by double-height pilasters with decorative capitals. Second-story windows are round-arched, springing from finely etched impostes and held by heavy keystones. Russell used sculpted wreaths in the frieze to accentuate each column and pilaster, and a classically detailed cornice with balustrade terminates the third story.

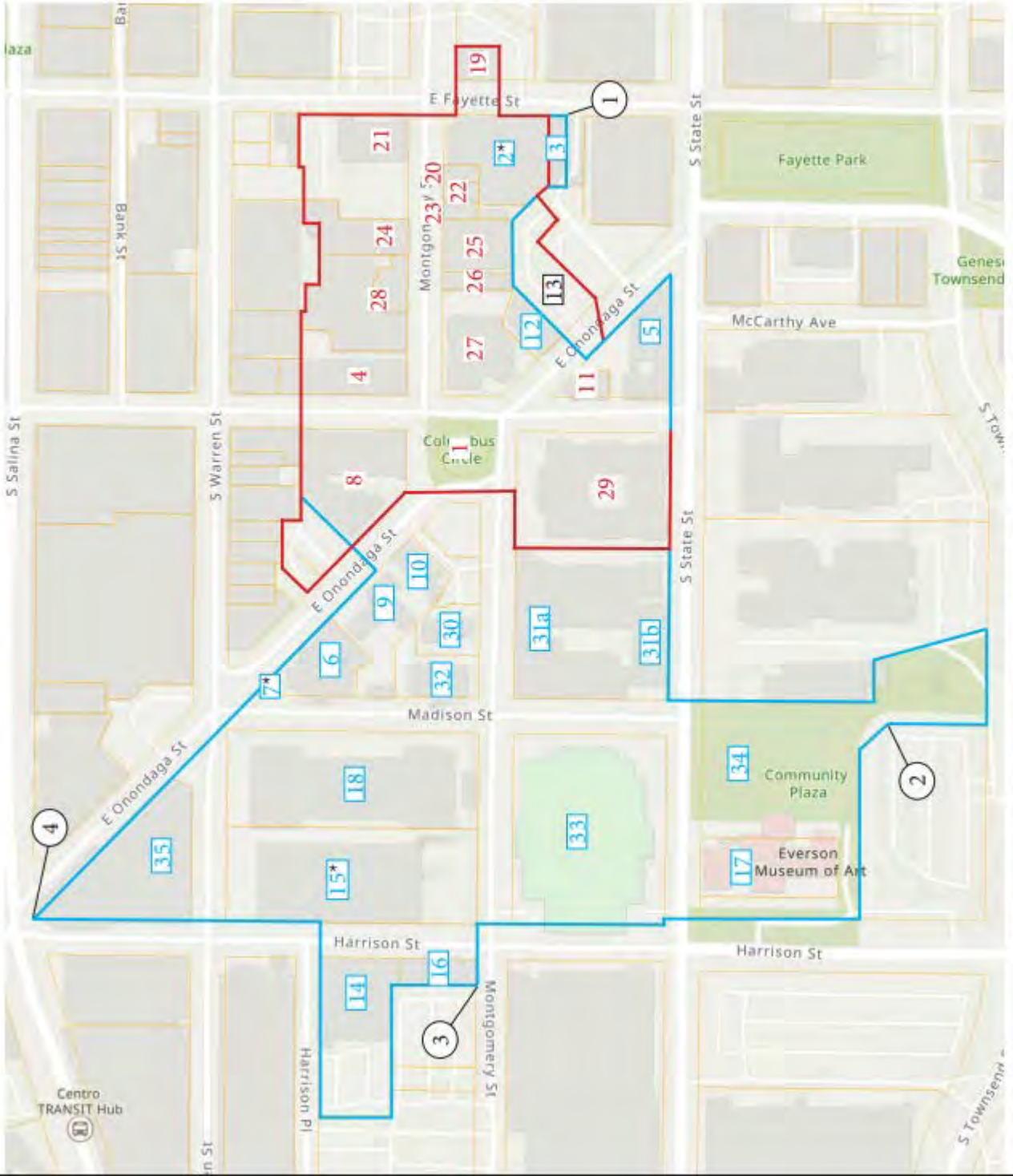
Montgomery Street-Columbus Circle Historic District Expansion Annotated Resource Inventory List (2024)

30	Montgomery Street	420	*Cathedral of the Immaculate Conception Convent	1926	James A. Randall, Randall & Vedder	1 Contributing Building	Three-story red brick building with contrasting cast stone trim, designed by the architectural firm of Randall & Vedder, erected above a generally rectangular plan with a front-gabled roof and street exposure on the east (Montgomery Street). Decorative elements include cast-stone string-course, water-table, entry hood and Gibbs surround, windowsills, cross and shield in the gable end of the façade, cap stones, and leaded diamond pane casement sash.
31a	Montgomery Street	421	*John H. Mulroy - Onondaga County Civic Center	1975	McAfee, Malo, Lebensold, Affleck, Nichol	1 Contributing Building	15-story, brick civic office tower, flanked by 2- and 3-story arts center in sections with varying heights and irregular footprint; The building is structurally attached to the earlier Ed Kochian County Office Building.
31b	South State Street	600	*Edward Kochian County Office Building	1955	King & King	1 Contributing Building	Modern 8-story civic office tower with a flat roof and distinctive modern lines, designed by local architects King & King, erected above a rectangular plan, with street exposure on the east (S. State Street) and south (Madison Street). The building is unadorned; aquamarine-colored glass panels, a black granite base, and white marble facing make the building visually interesting and give color and texture to the main facade.
32	Montgomery Street	424	*St. Mary's Academy	1915	James A. Randall, Merrick & Randall	1 Contributing Building	Three-story, Gothic Revival style parochial school with red brick cladding and cast-stone detailing, designed by the architectural firm of Merrick & Randall in 1915, erected above a generally rectangular plan with street exposure on the east (Montgomery Street) and south (Madison Street). Decorative elements include pedimented entry pavilions, Tudor-arch motif window enframements, decorative brick diaper-work, and bas-relief stone shields and belt-courses.
33	Montgomery Street	515	*Onondaga County War Memorial	1949-1951	Edgarton & Edgarton	1 Contributing Building; Individually listed on the National Register 12/19/1988	Combination sports and entertainment hall and memorial exhibition space, it rests on concrete-filled steel pipe piles. 60 feet high at apex, spanned by a roof of poured concrete single span-rib-and-shell vault with no interior supports. Barrell vaulted auditorium surround by 2-story rectangular blocks with facade covered with limestone panels with tan bricks above. A band of letters depicts names of 55 battles in which Onondaga Country residents fought.
34	South State Street	701	*Community Plaza/Everson Garage	1966	Gordon Schopfer Associates	1 Contributing Site	Open public plaza featuring a recessed reflecting pool built over underground parking garage and surrounded by lush foliage and modern sculptures. Broad horizontal planes are designed to enhance sculptural quality of adjacent Everson Museum of Art.

Montgomery Street-Columbus Circle Historic District Expansion Annotated Resource Inventory List (2024)

35	South Warren Street	500	*Hotel Syracuse	1924	George B. Post & Sons	1 Contributing Building; ; Individually listed on the National Register 3/5/2008	Twelve-story, Renaissance Revival style steel and concrete-framed hotel building faced with red brick and cream-colored cast stone, erected above an irregular plan with street exposure on the north and west (E. Onondaga Street), east (S. Warren Street), and south (Harrison Street). The building consists of three towers connected by lower wings. Decorative elements include stone quoining, pedimented windows, fluted pilasters, stone balustrade, double height fluted Ionic pilasters carrying a stone balustrade, broken pediments, and a classical entablature with denticulated cornice and finials.
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* Newly Added Resource



- Original
- Decreased
- Expanded
- New R
- Non-Cons
- Rese
- Removed

Montgomery Street - Columbus Circle Historic District Expansion

E. Jefferson St., E. Onondaga St., Montgomery St., E. Fayette St., Columbus Cir., S. Warren St., Harrison St., E. State St., Madison St.
 Syracuse, New York 13202



1. Hills Building (1928), facing northeast



2. Syracuse Steam Laundry (ca.1895), Fayette Garage (ca.1985), facing southwest



3. St. Paul's Episcopal Church & Parish House (1885; 1907), facing southwest



4. Montgomery Street, west side between E. Fayette and E. Jefferson streets, facing southwest



5. Montgomery Street, east side between E. Fayette and E. Jefferson streets, facing southeast



6. First Baptist Church & Mizpah Tower (1912), YMCA (1905, modernized ca. 1955), facing southwest



7. Montgomery Street, east side between E. Fayette and E. Jefferson streets, facing northeast



8. Fourth Onondaga County Courthouse (1904-1906), facing east



9. Columbus Circle, facing northwest



10. Prince of Peace Baptist Church/former First United Methodist Church (1959), First Gospel Church/former Wesleyan Methodist Church (1846), facing east



11. Monroe Building (1968), facing west



12. Edward Kochian County Office Building (1955), John H.
Mulroy-Onondaga County Civic Center (1975), facing southwest



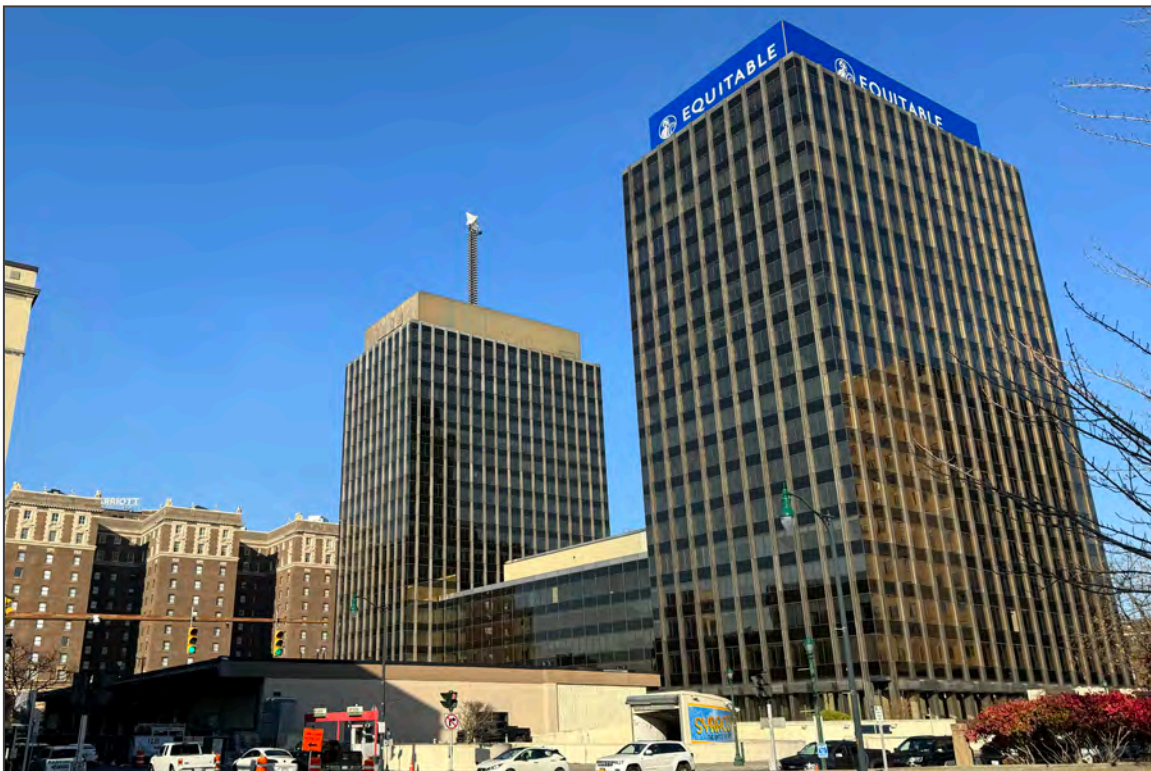
13. Onondaga County War Memorial (1949-1951), MONY Towers (1966-1971), facing southwest



14. Community Plaza/Everson Garage (1966), Everson Museum of Art (1968), facing southwest



15. Everson Museum of Art (1968), facing southwest



16. MONY Towers (1966-1971), facing northwest



17. Harrison Building/former Hotel Hilton (1927), facing southwest



18. Syracuse-Starrett Building (1927-1931), facing southeast



19. Hotel Syracuse (1924), facing northwest



20. Plymouth Congregational Church & Parish House (1859;
ca. 1930), facing east



21. East Onondaga Street, east side between South Warren and Montgomery streets, facing north-east



22. East Onondaga Street, east side, facing northeast



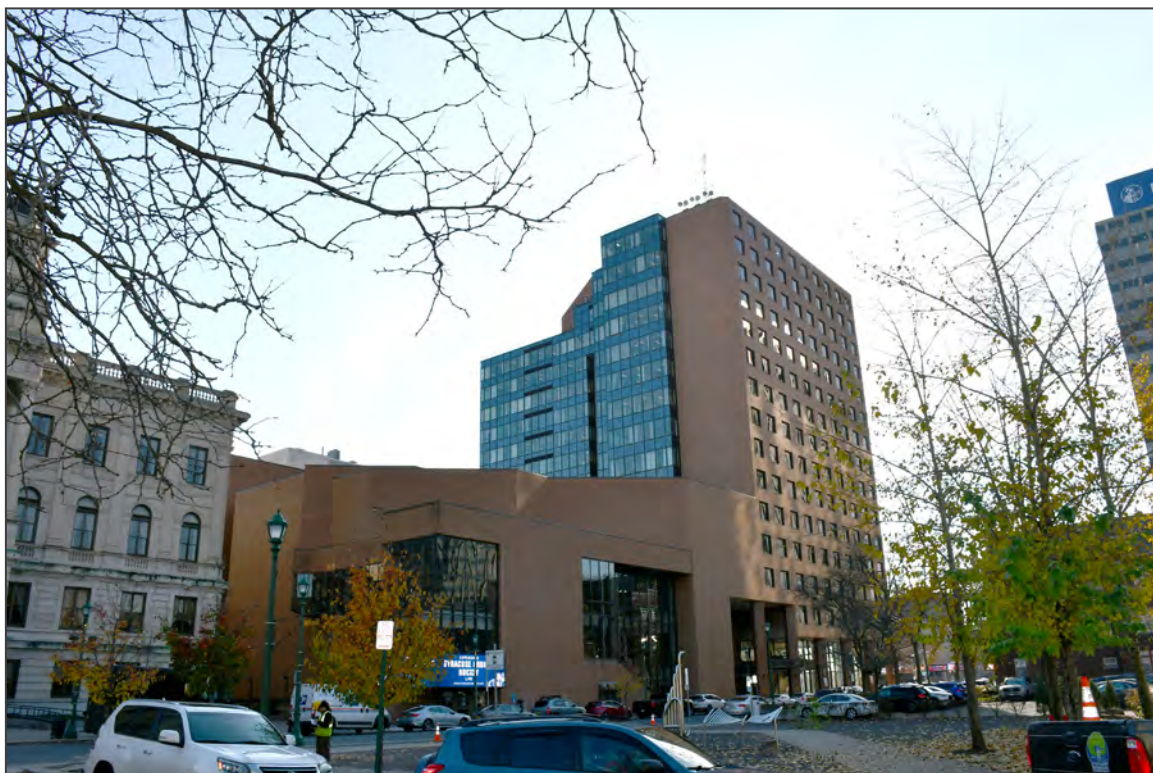
23. Catholic Women's Club (ca. 1930), facing southeast



24. St. Mary's Academy (1915), Cathedral of the Immaculate Conception Convent (1926), facing northwest



25. St. Mary's Academy (1915), Cathedral of the Immaculate Conception Convent (1926), facing southwest



26. John H. Mulroy-Onondaga County Civic Center (1975), facing southeast

