NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 03000403 **Date Listed:** 5/19/03

Temple Emanuel	Denver	CO
Property Name	**County**	**State**

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

for Beth Boland 5/19/03

Signature of the Keeper **Date of Action**

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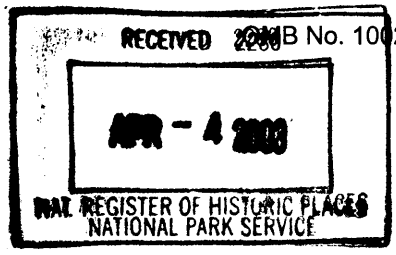
Amended Items in Nomination:

The "Photographic Location and Views" diagram (page 22) shows Photograph #12 too far to the right. The portion of the building that appears in Photo 12 is the southern wall of the 1989 school addition to the west side of the building. The southern wall of the original building has not been altered. This was confirmed by Dale Heckendorn of the CO SHPO staff.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

NPS Form 10-900

403



OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determination for individual properties and districts. See instruction in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Temple Emanuel

other names/site number Congregation Emanuel; 5DV8272

2. Location

street & number 51 Grape Street [N/A] not for publication

city or town Denver [N/A] vicinity

state Colorado code CO county Denver code 031 zip code 80220-5804

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 [ ] nationally [X] statewide [ ] locally. ([ ] See continuation sheet for additional comments.)

Georgianna Contiguglia State Historic Preservation Officer March 28, 2003
Signature of certifying official/Title Date

Office of Archaeology and Historic Preservation, Colorado Historical Society
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[✓] entered in the National Register
[ ] See continuation sheet.
[ ] determined eligible for the National Register
[ ] See continuation sheet.
[ ] determined not eligible for the National Register.
[ ] removed from the National Register
[ ] other, explain
[ ] See continuation sheet.

Signature of the Keeper Date of Action

Carol D. Shull 5-19-03

5. Classification

Ownership of Property
(Check as many boxes as apply)

[X] private
[ ] public-local
[ ] public-State
[ ] public-Federal

Category of Property
(Check only one box)

[X] building(s)
[ ] district
[ ] site
[ ] structure
[ ] object

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

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

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

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function
(Enter categories from instructions)

Religious facility
Church school

Current Functions
(Enter categories from instructions)

Religious facility
Church school

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement
Other: Usonian Style

Materials
(Enter categories from instructions)

foundation Concrete
walls Sandstone
Brick
roof Terra Cotta
other Glass

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

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.

[X] **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:

[X] **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.

[X] **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Architecture

Periods of Significance
1956-1960

Significant Dates
N/A

Significant Person(s)
(Complete if Criterion B is marked above).
N/A

Cultural Affiliation
N/A

Architect/Builder
Goodman, Percival
N.G. Petry Construction Company

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested

[ ] previously listed in the National Register

[ ] previously determined eligible by the National Register

[ ] designated a National Historic Landmark

[ ] recorded by Historic American Buildings Survey

#_____

[ ] recorded by Historic American Engineering Record

#_____

Primary location of additional data:

[X] State Historic Preservation Office

[ ] Other State Agency

[ ] Federal Agency

[ ] Local Government

[ ] University

[ ] Other

Name of repository:
Colorado Historical Society

10. Geographical Data

Acreage of Property 9.0

UTM References
(Place additional UTM references on a continuation sheet.)

1.	13	506435	4396110
	Zone	Easting	Northing
2.			
	Zone	Easting	Northing
3.			
	Zone	Easting	Northing
4.			
	Zone	Easting	Northing

[ ] See continuation sheet

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

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

11. Form Prepared By

name/title see continuation sheet

organization _____ date _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps
A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

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

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

Property Owner

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

name Congregation Emanuel

street & number 51 Grape Street telephone 303-388-4013

city or town Denver state CO zip code 80220

DESCRIPTION

The 1956-1960 Grape Street building, the fourth structure to be called Temple Emanuel in Denver, is sited on a two-city block site, in the midst of a single-family residential area in southeast Denver referred to as Hilltop. The originally platted north-south alleys and the intervening street (Glencoe Street) were vacated. The 87,000 square foot building was sited slightly to the southwest, off-center of the two-block area, with a continuous "Hollywood"-style integral curb and sidewalk surrounding the two-block site.

The eastern, Grape Street, frontage, the main entry area, contains an asphalt parking lot with two double-loaded parking lanes, and a single linear concrete island planted with crabapple trees, across the entire length of the block between East First and Ellsworth Avenue property lines. The lot is screened from Grape Street with a continuous row of upright junipers, interrupted by two curb cuts for vehicular entry. A concrete walk that extends the full north-south width of a wide flat-roofed porte-cochere, supported on four sandstone piers, enters the ceremonial main entry. The entry walk is approached by a curved drive, separated from the parking lane by a landscaped island. At the north end of the walk is the foyer exit and a stair leading to the east basement of the Sanctuary. There is approximately 20 feet of blue grass lawn separating the north and south ends of the parking lot from the adjacent sidewalks. The building, itself, is set off from the parking lot by a wide blue grass lawn. East-west concrete walks access the east and west exit of the Sanctuary from the parking lots.

The eastern half of the East First Avenue frontage has a wide lawn setting off the North end of the Sanctuary. Approximately fifteen feet north of the articulated Sanctuary is a low wall of native pink sandstone, behind which is a low screen of deciduous shrubs. A purple granite cap tops the wall on which are engraved, "CONGREGATION EMANUEL," and the word *"EMANUEL"* in Hebrew letters. There is a cast bronze plaque inset into the wall saying, "RABBIS" and the name "Steven E. Foster," below which are the words, "founded in 1874." The western half of the East First Avenue frontage has a thirty foot lawn and berm, planted with a row of evergreens that screen three double-loaded parking lanes that provide access to the Temple offices and school.

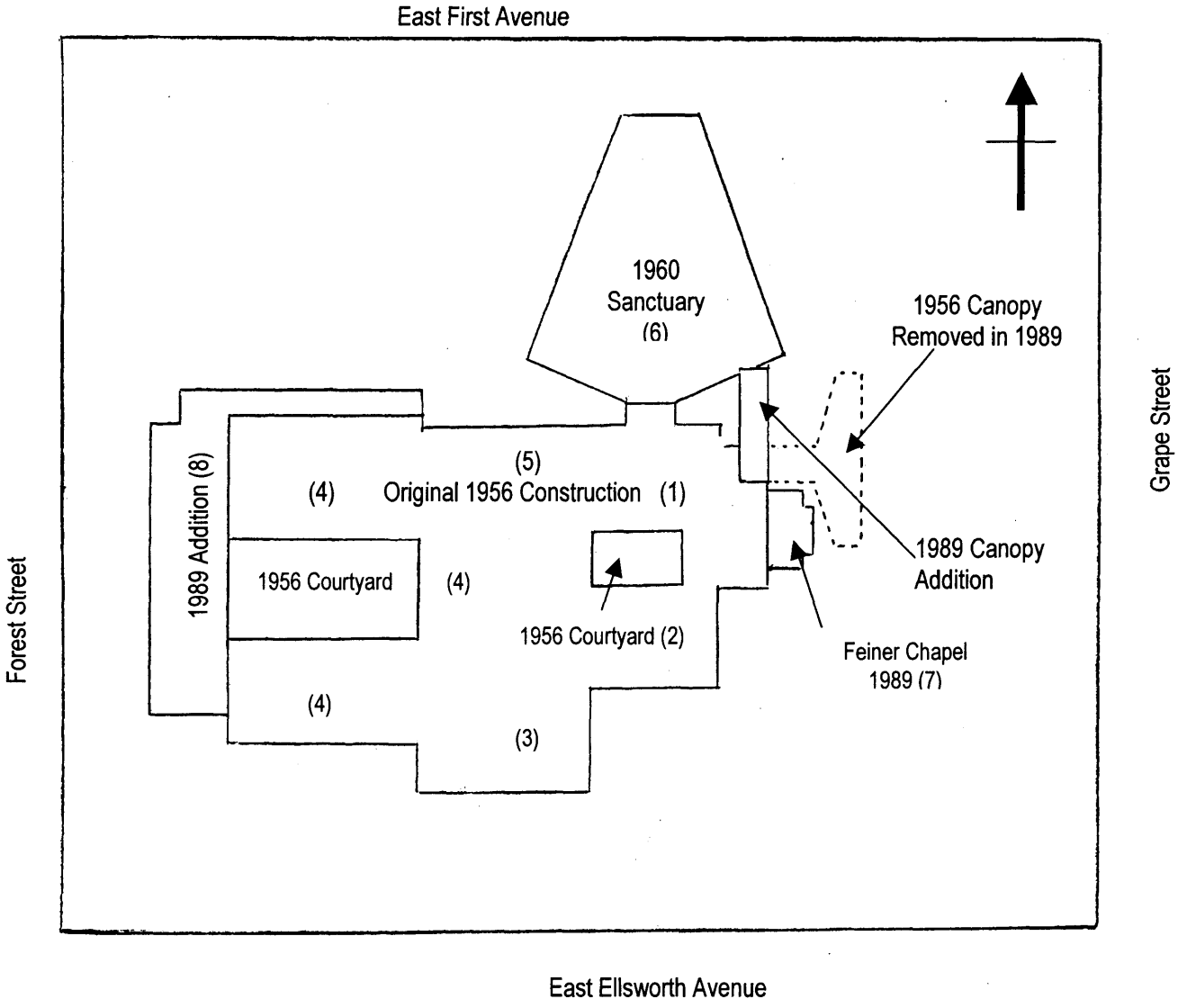
On the western block front on Forest Street, a deciduous tree lawn behind the Hollywood curb screens the previously described parking lot accessed by two curb cuts. The sanctuary is set off from the west parking lot by a wide tree lawn. A walk extends from the parking lot to the west foyer exit and accesses the stair down to the Sanctuary mechanical space. Progressing to the south on Forest Street, a wider tree lawn sets off the west façade of the school. At the southwest corner, a grove of mature Colorado blue spruce screens the south elevation of the school and an adjacent fenced playground.

Progressing east on Ellsworth Avenue, a tree lawn and hedge further screen the playground for half of the distance. One accesses the south entry, separating the school from the social hall, by a concrete walk with several steps up. A tree lawn screens the south elevation of the social hall and its two pair of exit doors. One arrives back at Grape Street after passing the service driveway, fenced chiller "farm" and delivery entrance, all heavily screened by mature evergreens.

Detailed building description

The existing Temple Emanuel complex consists of 8 elements, interconnected by a system of corridors and foyers. The facility was built in two phases: the (1) flat-roofed Main Entry, small Meditation Room, main Foyer, Sisterhood Lounge (originally Library/Lounge), and kitchen-service element, the (2) *"schulhof"* landscaped Courtyard, (3) gable-roofed Social Hall, (4) flat-roofed, U-shaped School Wing

Site Plan – Not to Scale



Map Legend

(1) Main Entry, Meditation Room, Foyer and Sisterhood Lounge
(2) Schulhof Courtyard
(3) Social Hall
(4) School Wing
(5) Library
(6) Sanctuary
(7) Feiner Chapel
(8) School Wing Addition

and the (5) flat-roofed Library (originally Administrative Offices), were completed and occupied in 1956. At that time, the Congregation moved from the old Pearl Street location and held services in the Social Hall. The Congregation occupied the (6) 1,500-seat Sanctuary in 1960.

The 1989 addition project removed the exuberant folded plate concrete entry canopy and replaced it with a much more conservative flat roofed design, in order to add an intermediate-size worship space, the (7) Feiner Chapel, entered from double wooden doors in east wall of the Sisterhood Lounge, and the (8) L-shaped flat-roofed brick addition, with a much-needed daily entrance vestibule and foyer, layered onto the north and west of the School, providing facilities for expanded Administrative Offices, gift shop and west School addition made necessary by the needs of the increasing membership. The chapel is faced with native Lyons sandstone walls and a green Ludowici tile roof to match the materials of the Sanctuary.

The east elevation of the building, facing Grape Street, one sees from the south to north the following elements: the east façade of the service element, accommodating all delivery, storage and kitchen facilities, as well as a space originally used as a caretaker's apartment. The service element, together with the 1989 Feiner Chapel addition and adjacent Sisterhood Lounge are flat-roofed structures enclosed by rough-ashlar-laid native Lyons sandstone on the east. Two quarter-round ashlar stone walls enclose the southeast and northeast corners of the Chapel, echoing the two similarly shaped walls on the southwest and southeast of the Sanctuary, to the north. Five metal-framed casement windows are punched into the masonry wall. The four exterior metal-framed clear-glazed openings of the chapel are formed as vertical slots, extending from floor to soffit, between the ashlar stone masonry walls. Two floor-to-soffit vertical glazing areas, containing single, metal-framed clear-glazed exit doors separate the north south walls from the curved walls. Two metal-framed clear-glazed floor-to-soffit slot windows separate the curved walls from the extended flat east chapel wall.

Proceeding on the exterior past the main entry beneath a flat canopy supported on four piers of ashlar sandstone, the quarter round ashlar sandstone wall of the Sanctuary comes into view, leading to its east façade, mirrored on the west, composed of six flat ashlar sandstone walls, angled away from each other, the spaces filled with six stained glass slot windows. The twelve windows symbolize the Twelve Tribes of Israel.

On the north elevation facing East First Avenue, the primary element are the two symmetrical prismatic forms of sandstone that shape this elevation of the Sanctuary. The stone walls are sharply angled and separated to dramatically reveal the exterior of Pinart's stained glass menorah. The lower reaches of the two walls contain four punched metal casement-framed slot windows on each side, providing light to the storage and robing rooms serving the Sanctuary.

Set just south of the Forest Street parking lot on First Avenue is the single-story stone masonry mass of the Library with rectangular punched metal-framed windows. An exit vestibule, containing two pairs of glazed hollow metal doors, separates the Library element from the dark brick faced Administration wing that contains the daily entrance foyer, that allows the main entry to be secured during those times when only the staff is present and the preschool is in session. That wall is glazed with slightly revealed metal windows. Access to the Foyer, from the parking lot, is through a metal-framed glass vestibule with two pair of glazed hollow metal doors that penetrates the brick exterior wall. A rectangular-shaped flat steel-framed canopy, supported on two brick piers and the brick exterior wall floats above the vestibule. A concrete walk extends from the street to provide pedestrian access.

The single-story brick wall and window treatment wraps around the School wing forming the west elevation. The west elevation is characterized, architecturally by four diamond-shaped clear glass glazed metal windows, accented by ceramic surrounds.

At the east end of the west School element's south brick elevation there is a symmetrical composition of three windows, a glazed hollow metal double exit door and three windows. The west elevation of the south school wing appears and then returns to the south School wing elevation. The south School wing is fully glazed with metal curtain wall segments separated by brick piers. Three curtain wall segments articulate each of five classrooms.

An exit vestibule enclosed by the brick walls of the School wing and the Social Hall leads to the main north south corridor that separates the School from the twenty-foot high brick enclosed Social Hall. The Social Hall has an area of 10,000 square feet and is roofed with a continuous north-south gable covered with Ludovici tile. A stage house element projects to the west from the main mass of the Social Hall at the northern end, forming another gable that intersects with the main roof from the west side. The stage house has a full height stage space facing east. The western portion of the stage house is two stories, with storage on the ground floor and a mechanical space on a mezzanine, above. The Social Hall has access from the kitchen in the service wing and can be divided into two spaces by a full-height folding wall. The Social Hall interior and full lengths of the adjacent corridor walls are of the same dark brick as the rest of the building. The southern section of the Social Hall has continuous metal framed clear glazed clearstories at the top of both east and west walls.

The south elevation and those portions of the east and west elevations of the Social Hall are, likewise, constructed of dark brown brick. The south elevation of the flat-roofed Service wing is constructed of the same dark brick, punctuated by exit and service doors, as we return to the southeast corner.

The 1989 chapel is oriented on an east-west symmetrical axis. Seating in the chapel is in two groups of seven rows of light stained oak pews, facing a bema on the eastern wall. The furnishing of the bema consists of sacred ceremonial objects of historical significance reaching to eastern European Jewish history far beyond the Denver community. The holy Ark, in the center of the eastern wall, and the four chairs, two on either wall are the work of Czech craftsmen for a former synagogue in the town of Kolin in the Czech Republic, part of the Nazis loot from sacred Jewish sites all over Europe to fulfill Adolf Hitler's intent to display them in a, "Museum of a Vanished Race."

The eternal light, above the Kolin Ark, the bronze standing lamps on each side of the chapel's bema and the light stained wood lectern are artifacts retrieved from the former Pearl Street Temple, as is the small rose window above the chapel entrance on the western wall.

One enters Emanuel on the east elevation beneath a flat canopy supported on four piers of ashlar sandstone, then through a glass-doored vestibule between the sandstone walled masses of the Feiner Chapel and the small Meditation Room. The adjacent east wall contains the building cornerstone. The vestibule leads past the heavy glazed wooden doors of the Meditation Room into the main Foyer. From the Foyer, one may enter the Sisterhood Lounge to the left. The Courtyard, is ahead and to the left, through pairs of wooden doors set between a pattern of diagonal wooden mullions glazed with rhomboid-shaped clear glass. A main corridor straight ahead leads along a hall with dark brick walls and a skylight, punctuated plaster ceiling, to the Social Hall and Library, and, farther into the School and Administration areas to the west. Turning to the right into the brick-walled Foyer, one sees the Sanctuary entrance, with three pairs of glazed stained oak doors, set in heavy sheet bronze frame within a clear glass surround. Two pair of similar doors lead to the east and west supplementary

seating areas. Immediately adjacent in the east and west walls of the foyer are two pair of hollow metal egress doors. The heavy glazed doors lead through a lower ceiling vestibule area, whose wood cabinetry sidewalls provide prayer book storage. From the vestibule one enters the Sanctuary.

The main worship space is pentagonal in plan, framed by five monumental steel bents, with two wings at the south end to provide for high holy day overflow attendance. The gabled roof is covered with green Ludovici tile, and crown-shaped, stained glass glazed, lantern. At the north end of the Sanctuary stands the 25-foot high Ark framed by polished Colorado Yule marble. Against the softness and depth of the heavy tassel-textured curtain hangs the Eternal Light, depicted in a bronze starburst. In the dark stained oak valence above is engraved the Ten Commandments in Hebrew. Highlighting each Commandment is a small block of Israel marble engraved with a golden crown. The Ark is approached by risers from the carpeted Bema, standing before a background of two sloping walls of slabs of native sandstone. Above the sloping walls rises the organ screen of sharply contrasting vertical slats of stained oak. The north wall contains a monumental representation of a seven-branched menorah executed in leaded stained glass. The 5,000 square feet of clearstory windows in the Sanctuary were designed by acclaimed stained glass artist Robert Pinart and executed in the *"dalle de verre"* style, hand-worked slabs of glass set in a concrete matrix. The carpeted sanctuary provides seating in upholstered theater-style seating for 1,500 congregants, 750 in the main pentagon and 375 in each of two expansion wings which can be isolated by large stained oak folding doors.

Emanuel undertook a significant modification of the building completed in 1989, in response to the significant growth of the congregation that presently counts over 2,000 member families. The addition project removed the exuberant folded plate concrete entry canopy and replaced it with a much more conservative flat roofed design, in order to add an intermediate size worship space, The Feiner Chapel, accessible from the Lounge area and made necessary by the needs of the increasing membership. That work was designed with native Lyons sandstone walls and green Ludowici tile roof to match the materials of the Sanctuary by Percival Goodman. Goodman was retained, ultimately as an advisor, and paid by a member of the original building committee. The local architectural firm of Barker Rinker Seacat provided the final design, drawings and contract administration. In addition, the library was relocated from an inconvenient widened corridor to the location of the original administrative offices. An L-shaped new addition, with a needed alternative entrance was overlaid on the north and west of the education wing, providing facilities for expanded offices and needed space for the Temple's burgeoning pre-school program.

SIGNIFICANCE

Temple Emanuel meets Criterion "C" for architectural significance by virtue of its association with master architect Percival Goodman, FAIA, designer of Temple Emanuel and prominent teacher, planner, artist and urban philosopher of the post-World War II period.

Percival Goodman was known internationally for his use of modern architectural design in Jewish synagogues. Introducing a volume that accompanied a major retrospective of Goodman's work in 2001, the Princeton Architectural Press said "In his efforts to establish a vocabulary for the modern synagogue, he synthesized abstract modern forms and traditional Jewish symbolism, creating a unique style that resonated with people struggling to maintain their religious community in an increasingly secularized culture."

The 1956-1960 Temple Emanuel is the only example of the work of Percival Goodman in Colorado and one of only two examples in the West. Temple Emanuel is one of the largest and most sophisticated examples of his work in the Usonian Style. It is an earlier work, the twentieth of the fifty-six synagogues that Goodman built over a sixty-year career (1929-1989).

Percival Goodman was also distinguished by his integration of art with synagogue design. Temple Emanuel is noteworthy for the fine stained glass windows by artist Robert Pinart who created one of his most significant pieces of decorative art at Temple Emanuel, the 5,000 square-foot stained-glass windows that grace the Sanctuary. The works of other fine artists including Jordan Steckel, Edgar Britten and Ted Egri, all of regional and national reputation, are located within the building.

Temple Emanuel meets Criteria Consideration "G," achieving significance within the past fifty years as evidenced by Goodman's extensive and influential writings of the period on synagogue design, his importance as the most influential and prolific synagogue architect of his time, and the ever-increasing body of scholarly evaluation on the historical importance of his work in defining the modern synagogue in the post-World War II period. The period of significance is 1956-1960, encompassing the years from the completion of the first phase of construction through the completion of the Sanctuary.

The History of Temple Emanuel

The present building of Temple Emanuel is the fourth home for Congregation Emanuel, the oldest and largest Jewish congregation in Colorado. The congregation's roots date to 1862 and its original charter to 1874, two years before the state of Colorado was admitted to the Union. It is a highly respected congregation whose members have included numerous significant historical, religious, social, political and business leaders in Denver throughout its long history.

The congregation's first building at Nineteenth and Curtis Streets proved to be inadequate for the growing institution. The second building at Twenty-fourth and Curtis Streets was occupied in 1882 and burned in 1897. The third building at Sixteenth Avenue and Pearl Street was occupied in 1898 and doubled in size in 1924. Now known as the Temple Events Center, this building is listed on the National Register of Historic Places. The fourth building, the current Temple Emanuel, is the most architecturally significant of the Congregation's homes.

In April of 1952, the members of the congregation were asked to consider the purchase of a building lot for the construction of a new synagogue. Though the group had strong emotional attachments to the Pearl Street building, there were compelling reasons for a move.

Foremost was the increasing dissatisfaction with the practical day-to-day problems encountered by the members of the congregation. The new religious school was the most acute problem with 750 students occupying classrooms that had accommodated 200 to 225 students in 1924. Rental of the University of Denver's Civic Center Building for classrooms could only be a temporary stopgap measure. Lack of parking was cited as a major concern. The sanctuary, used by 400 families in 1924, was crowded by 950 families in 1954, with the staircase serving as an obstacle to elderly members.

There was also the issue of prestige. Congregation Emanuel had grown to become the largest Jewish congregation between Kansas City and the West Coast and, according to congregation historian Marjorie Hornbein, "...some persons in the congregation simply wanted a larger building which would be more in keeping with Temple Emanuel's stature as the leading congregation of reform Jewry in the region."

Finally, the larger social and economic trends that defined the mass post-war migration from the inner city were a primary impetus for the move to the new location. Marjorie Hornbein reveals "the neighborhood had undoubtedly become rundown and surrounded by taverns and other objectionable enterprises." Perhaps most telling was the fund-raising prospectus for the new Temple Emanuel that revealed, "The residential trend of our members has, during the past 15 years, isolated our Temple. Today, very few members reside in the vicinity of 16th Avenue and Pearl Street; in fact, only a small percentage live west of Colorado Boulevard."

Beginning in 1939, and accelerating rapidly in the years immediately following World War II, Congregation Emanuel followed a pattern of development that resembled that of many urban communities. The rapid growth of the membership, and its increasing prosperity, led a large number of members to leave the central urban area in Denver and migrate to newer areas of residential subdivision development. In many cities, this migration went directly to the suburbs -- outside the actual boundaries of the city. In Denver, due to the extensive amount of undeveloped land within the city's borders, Jews left the inner city and went to outer areas where suburban-like housing development was taking place.

Due to the continuing segregation of housing, options for Jews were somewhat restricted. It was during this time that a newly developed residential area named Hilltop, located in southeast Denver, became the destination for many Jews leaving the inner city. Then and now, many of the area's residents are Jewish. At the same time, Hilltop increasingly became a center of Jewish community life as many synagogues, temples and other institutions, including the Jewish Community Center, the Hillel Academy, and Temple Emanuel, followed their constituencies to the area

The land purchased for the new Temple Emanuel was a two-city block site in the midst of Hilltop. The Congregation originally purchased a one-block site, but the executive secretary of the Temple secured a second block. Other farsighted members of the building committee optioned and funded the purchase of the additional land. The total cost of the site was $900,000. A vote by Denver City Council allowed the originally platted alleys and dividing street to be vacated. The purchase of the second lot proved to be a fortuitous decision, providing a site large enough to visually balance an 87,000 square foot building with generous surface parking and expansive landscaping.

In 1949 a committee composed of prominent members of the Temple Board conducted the search for an architect. The building committee interviewed three architects: Victor Hornbein, FAIA, a very talented and creative Denver architect; Erich Mendelsohn, AIA, a renowned German-born designer of synagogues; and Percival Goodman.

It is noteworthy that all three architects under consideration worked in modernist architectural styles. Though Modernism's early triumph in this country was predicated by its popularity among the nation's white Protestant elite, such as the Rockefellers, many in the Jewish community also came to embrace Modernism in art, architecture and design. They were attracted by the ideals that Modernism represented -- the promise of the future's triumph over the travails of the past, its emphasis on the guiding principals of democracy and its basis in and appeal to the rational and intellectual mind. In Denver, the Hilltop neighborhood was a hotbed of modernist architecture. In an interview conducted by Joseph Moore and Michele Martin in 1991 with modernist architect Joseph Marlow, he recalled that the majority of his early clients were Jewish. The International Style Hilltop residence of Lloyd and Sue Joshel, designed by Marlow, is listed in the National Register of Historic Places for its historical and architectural significance as Jewish-commissioned modernism.

Although the selection committee preferred Mendelsohn, he died before being engaged, opening the door for Percival Goodman.

Percival Goodman, FAIA

Percival Goodman was born in New York City in1904. His father abandoned the family and he and his siblings were raised by his mother and her relatives. He left home and began work at the age of thirteen in the office of his uncle, architect Benjamin Levitan. There, and at New York's Cooper Union and the Beaux-Arts Institute of Design, he began training for a career in architecture. After leaving his uncle's office in a dispute over wages, he worked for a series of firms including that of John Peterkin, who was an important early mentor. In 1925, at the age of 21, Goodman took first place in the Paris Prize, which enabled him to study architecture at the Ecole Nationale des Beaux-Arts in Paris. Though not a practicing Jew, since French anti-Semitism of the time was well known, Goodman chose to study with Emmanuel Pontremoli, the only Jewish architect at the Ecole.

In 1929, after returning to New York, Goodman and friend Franklin Whitman formed the firm of Whitman and Goodman. The firm closed in 1933 and from that time onward, Goodman maintained his own office. In 1936 he received his architectural license. During these years, Goodman designed largely high-style storefronts, interiors for retail shops and wealthy residences, and related furnishings. Stylistically, his work was first related to the French variant of the Art Deco Style, then evolved into a more austere version of the Bauhaus-influenced International Style.

At the same time, however, Goodman's interest in urban design as an expression of social and economic concerns came to the forefront. His views on utopian urbanism were central to his many submissions to international architectural competitions, including housing projects and monumental public buildings such as the Palace of the Soviets. These interests only increased as, in 1930, Goodman became reacquainted with his youngest brother Paul, a struggling writer and undergraduate at City College. The two brothers formed a close intellectual relationship, co-authoring an important series of works on planning, architecture and society which culminated, in 1947, with the publication of their enduring work *Communitas: Means of Livelihood and Ways of Life*. The book was critically acclaimed as an original and important contribution and was widely influential in the development of international trends in city planning in the post-war years. It remains an important model to the present day.

Percival Goodman's views on the social obligations of architecture also coincided with a lifelong dedication to teaching. In 1930 he began teaching at New York University. In 1943, he began teaching at Columbia University, where he taught the Master's studio class in the School of Architecture until his

retirement in 1972. In this position, he was influential in shaping the views on architecture and planning of hundreds of students, many of them foreign students who carried his teachings around the world. Prominent architects Romaldo Giurgola and Peter Eisenman are only two of his many students who have written of the influence of Percival Goodman on their architectural careers.

With World War II, Goodman's interest in the expression of modern architecture, art and planning in the design of synagogues supplanted his previous focus on social housing and city planning. During the war years, Goodman began to embrace the Jewish faith. His wife Naomi relates "Percy had been made far more aware of his Jewishness because of Hitler and the events of that time; religion had previously not been important to him. He read and thought about Judaism and its relation to him personally, to others, and to architecture. Believing that the world had changed because of the Holocaust, he no longer wanted to spend his time and talents on commercial work or on living arrangements for the rich. Percy decided that he should design for the Jewish community, both as an expression of his Judaism and because of the losses suffered by Jews."

For much of his career to date, Goodman had undertaken commercial and residential projects for many wealthy Jews in New York. After the war, many of these same individuals left the inner city, and became key members of the boards and building committees that began construction of a whole new generation of synagogues after the war. In 1944, as a result of these connections, Goodman received the commission to convert the Warburg house on Fifth Avenue and 92nd Street, New York, into the Jewish Museum. It was the first work that he undertook in pursuit of service to the Jewish community.

Shortly thereafter, Goodman, working alone and in collaboration with his brother Paul, began a lifelong series of writings on the Jewish synagogue. In the shadow of the Holocaust, and witnessing the establishment of the new state of Israel, American Jews were searching for a new understanding of the synagogue as architecture. Unlike other faiths that had established very recognizable vocabularies of architectural design, in American Judaism, to quote Rabbi Maurice N. Eisendrath "our religious edifices, our Houses of God, were for a long time virtually the least distinctive embodiment of our Jewish faith."

The magazine *Commentary*, which began publication in November of 1945, provided an important early forum for the brothers' work. According to the masthead, *Commentary* is a periodical sponsored by the American Jewish Committee that "...aims to meet the need for a journal of significant thought and opinion on Jewish affairs and contemporary issues. The opinions and views expressed by *Commentary's* contributors and editors are their own, and do not necessarily express the Committee's viewpoint or position. The sponsorship of *Commentary* by the Committee is in line with its general program to enlighten and clarify public opinion on problems of Jewish concern, to fight bigotry and protect human rights, and to promote Jewish cultural interest and creative achievement in America."

In an essay for the magazine co-authored by Percival and Paul in 1949, they estimated that more than eighteen hundred new synagogues were currently in planning stages nationally. *Commentary* ran a series of articles addressing the architectural, religious and social implications of this trend, and sought to provide articles that would provide insight and leadership to individual congregation planning efforts. These articles by or including the Goodmans had titles such as "Creating a Modern Synagogue Style: A Discussion" and "Modern Artist as Synagogue Builder: Satisfying the Needs of Today's Congregations." Percival Goodman's writings also appeared in a variety of other publications including his article "The New Synagogue" that appeared in the October 1953 edition of the *Brooklyn Jewish Center Review*.

After his work on the Jewish Museum, and reflecting his growing prestige as a writer on the subject of synagogue design, Goodman was invited to take part in a design conference. Based on the experiences and inquiries from its member congregations, the influential Union of American Hebrew Congregations' Commission on Synagogue Activities, led by director Rabbi Jacob D. Schwarz, decided to assume a national leadership role in the search for new meaning in post-war synagogue design. The group held a pair of conferences in New York and Chicago. The Union also established the only synagogue architectural service then extant, a panel of architects traveling extensively to meet with building committees and examine hundreds of synagogue plans nationally.

Goodman's pervasive influence on temple buildings grew through his association with the Union. For more than a quarter of a century, he served as a consultant to the group, reviewing the synagogue construction plans of other architects throughout the nation, and providing critical evaluations that established him as the single most influential architect of synagogue design in the country.

Another result of the Union conferences was the publication of the volume *An American Synagogue for Today and Tomorrow*, edited by Peter Blake. The book was wide-ranging in scope, a detailed and comprehensive handbook to the construction of synagogues from the most abstract concepts of design to the most mundane details of construction and maintenance.

The book was an important document among a wider body of developing work, which began to conduct a broad exploration into the relationship between contemporary Jewish synagogues and modern architectural design. It was created "In the belief that the Jew in America ought to build synagogues that will be uniquely Jewish houses of worship and, at the same time, American in form and spirit .... Mere mimicry of the architectural forms developed by the faiths of other will not conspire, we feel, to establish a conscious and creative dialogue in America. It is our conviction that only a synagogue which forthrightly proclaims the essence of Judaism itself and is likewise indigenous to the soil and soul, the substance and spirit, of America, will enshrine and proclaim for us the teachings and truths we hold dear."

Percival Goodman provided a key chapter on design entitled "The Character of the Modern Synagogue." The introduction to his article reads, "The architect for a modern American synagogue must answer several questions. Among the most important are: (1) How can the traditions of Jewish life be interpreted in twentieth century terms? (2) How has life in modern America changed Jewish attitudes, and to what extent must such changed be reflected in the character of my building? (3) How can that character -- or "style" -- express not only the new functional requirements of our day, but also the fact that this building, and all activity within it, will constitute acts of faith?" These were the concerns that were to occupy Goodman for the rest of his architectural career.

According to his wife, Naomi, Goodman's first synagogue commissions were a direct outcome of the Union of American Hebrew Congregations conference. His contacts and his demonstrated authority at the conference secured commissions for him to design the Baltimore Hebrew Congregation (1948-1953), Temple Beth El in Providence (1948-1955) and the 1948 Temple Beth Israel in Lima, Ohio. These commissions formed the basis of a body of work that grew to over fifty synagogues nationally.

In *An American Synagogue for Today and Tomorrow*, Goodman outlines his design philosophy in the chapter "The Character of the Modern Synagogue." It is not a traditional approach based on inherited historical models or a new program based on rigid architectural forms and theories. According to Goodman, the architect must clearly distinguish between the nature of true religious traditions versus what is simply the "usual" in synagogue design. The plan and appearance of the modern synagogue is

to be founded on a rigorous analysis of the synagogue's essential function as it relates to the needs of the congregation. Goodman states, "The visual effect is based not on a preconception of what a synagogue should look like, but on a careful analysis of place, people, function and construction."

Goodman describes the typical older synagogue as one built on a minimum-size urban lot, often in a largely commercial neighborhood. This older building was dominated by the worship hall, generally raised a half story above the street with seating for the entire congregation, with all the social and educational functions located beneath in low-ceilinged rooms. According to Goodman, "In such a plan, ritual observance is the major reason for the building. The people are still integrated in an older pattern. Jewish social life and education are so much a part of the home environment that anything beyond rudimentary facilities is unnecessary." The decorations were as "elaborate as means allowed" and were often based on "Moorish" models in recognition of the acceptance of Jews in Arab Spain. In fact, this description closely fits the plan and style of the former Temple Emanuel at Sixteenth Avenue and Pearl Street in downtown Denver.

Goodman then contrasts this with the reality of the post-war synagogue.

"These are some of the architectural results of this sociological change [the decentralization of the Jewish community]: A semi-urban or suburban area providing larger tracts of reasonably priced land is available for building; the use of the motor car calls for parking areas; gardens and playgrounds may be provided; and a horizontal instead of vertical building plan may be developed." He then goes on to compare the functional uses of the two generations of buildings: "Among second generation Jews ritual observances in the synagogue tend to become secondary, *but there is a greater dependence on the synagogue for those observances which formerly belonged to the home.* Social and philanthropic activity becomes important. Jewish education, now almost completely divorced from the home, becomes a paramount function of the synagogue. Stylistically, the result is that the building takes on a secular appearance. It is a community center, a club, a school, set out in ample grounds. Yet in its essence it must be a house of prayer, for all realize that without the Holy Sabbath Judaism will die." This description defines Goodman's design for the 1953-1960 Temple Emanuel at 51 Grape Street.

Goodman states that the "...the bold architect ... will discard the divisions of profane and sacred and establish as the basis of his design the simple faith that all that happens in the precincts of his plan will be holy, and by so doing will rediscover the synagogue as a meeting and learning place. He will find no need for making the worship hall more elaborate than the social hall, the social hall more elaborate than the school. All will be treated as well-arranged space, as beautiful as honest material and good design permit." Yet he also stresses that "Externally and internally it will be plain and straightforward as befits the function, but still there will be places to which a special kind of loving care will be given because they are intimately scrutinized or handled, or because they are a continuation of the history."

Based on this exposition of Percival Goodman's philosophy of synagogue design, it is clear that the 1989 alterations at Temple Emanuel simply allowed the structure to evolve to fully meet changing functional requirements of the congregation, and should not be viewed as compromising any rigid architectural dictates of Goodman. In fact, Goodman was retained as advisor to the Denver architectural firm of Barker Rinker Seacat which designed and supervised the additions. This included the east elevation addition of the Feiner Chapel and the replacement of the original main sanctuary entrance canopy by a more visually modest structure, and the west elevation addition of a new school wing. In material, form and scale, these three structures are compatible with and responsive to the historic Percival Goodman design both in visual and functional terms.

The Design and Construction of Temple Emanuel (1953-1960)

On October 27, 1953, Percival Goodman signed a contract for the design and construction supervision of Denver's new Temple Emanuel. It would be his twentieth synagogue. At the time, Temple Emanuel's fundraising brochure referred to him as "the foremost designer of Temples in the nation." After his selection, Goodman worked closely with the building committee to establish the program for the new building. Based on the needs of the Congregation and informed by the knowledge accumulated during his synagogue projects to date, Goodman prepared a plan for Temple Emanuel that was first expressed in a series of architectural renderings. These renderings and a model formed the basis of the Congregation's fundraising campaign.

The form of the Temple Emanuel project reflects one of Goodman's key tenants of synagogue design: his belief in a temple design where "the form is dictated by its tripartite function as a House of Prayer, a House of Study, a House of Assembly." This three-part function advanced by Goodman made his initial task "to convince the congregation that they didn't want three buildings, they wanted one with prayer, social and school space to flow into each other," according to Angela Giral, director of the Avery Architectural Fine Arts Library and curator of a major exhibition on his work.

According to Goodman himself, "The most important element differentiating the church of today, whether is be Catholic, Protestant or Jewish, from the past, is programmatic and its implications are equal perhaps to the difference between the monastic Romanesque church and the great cathedrals of the late middle ages. This change lies in the emphasis on community activities, for increasing importance is given the school and social arrangement, with a corresponding diminution in the facilities for worship. The church or temple is becoming a community center." Seen in social terms, the community had lost a variety of gathering places and social settings provided by the urban environment. The programmatic requirements of the new suburban synagogue expanded to fulfill these roles, particularly in terms of social and youth activities. In January of 1954, the *Rocky Mountain News* reported Percival Goodman's attendance at a Sunday meeting to unveil the model of the proposed new temple and present it to the congregation.

Temple Emanuel was built in two phases, in order to allow the rapidly growing Congregation to move as soon as possible into the larger and more accessible facility. Construction costs for the first phase were $950,000. This phase, including the main entry, foyer, social hall, landscaped courtyard, small meditation room, U-shaped school wing, library, administrative offices, and meeting room/lounge, was completed and occupied in 1956. At that time, the Congregation moved from the old Pearl Street location. The new Social Hall was used for religious services while the Sanctuary was under construction. That final element of the master plan, the 1,500-seat Sanctuary, was completed and occupied in 1960 at a cost of $585,000. The former Pearl Street building was sold in 1959 to the First Southern Baptist Church for $150,000.

The cost of the project is reflected in the expression of its building date as a range, 1953 to 1960 in the case of Temple Emanuel. The years between contract signature with the architect and the final completion of construction reflects the immense efforts of fundraising necessary for such a large and complex structure.

The new Temple Emanuel complex accommodated 250 cars. The full sanctuary seated 1500. The social hall seated 350 for dinner or 600 for a dance or lecture. A total of 800 could be seated for the Seder supper or annual dinner by opening a folding wall to join the social hall with the recreation hall (gymnasium). Folding screens also allowed the Sanctuary to seat 780 for regular services, and expand

into two adjoining sections of 350 seats each during the major holidays. The use of these expansion strategies, pioneered by Goodman, appeared in many synagogues and remains one of the most defining features of synagogues from this era.

Art in the Synagogues of Percival Goodman

In her article, "The Quest for Community: Percival Goodman and the Design of the Modern American Synagogue," Kimberly J. Elman writes, "One aspect of Goodman's design strategy that sets him apart from all of his contemporaries and secures for him an honored place in the history of synagogue building is the relationship between modern art and architecture in his synagogue designs. In his book *Contemporary Synagogue Art* (1966), Avram Kampf writes about the integration of art into synagogue design: 'Goodman's approach to this problem is unique. He thinks that structural symbolism alone is inadequate; and that art and the artist have a significant function in the architectural endeavor. Perhaps because his conception of a synagogue is based more on the idea of a gathered congregation rather than on an abstract theological concept, he provides spaces in his architectural plans for artworks; here they can articulate their own themes, without being dominated by the architecture. The work of art is given a place to breathe and unfold; it is a part of the total design, yet it speaks with a voice of its own.'"

Goodman made a practice of commissioning often Jewish artists who had connections with the congregation or community. For the most part, these artists shared his interests in non-figurative art of abstract expressionism. Because this art did not contravene traditional objections to human representations, they were well suited to Jewish houses of worship. At Temple Emanuel, art was commissioned from Colorado sculptor Edgar Britten, along with that of national and regional artists Jordan Steckel and Ted Egri. In other synagogues, Goodman commissioned such artists as Robert Motherwell, Helen Frankenthaler, Herbert Ferber, Adolph Gottleib, Ibram Lassaw, Abraham Rattner, and Seymour Lipton.

Temple Emanuel's most prominent decorative feature is the art-glass windows of the main Sanctuary. Originally designed with clear glass, the specification for the 5,000 square feet of clerestory windows was changed to stained glass. On Percival Goodman's recommendation, the young French-born Robert Pinart, now an acclaimed master of stained glass design, was hired for the commission. At the time of his work at Temple Emanuel, Pinart had completed no more than fifteen commissions. On April 5, 1962, The Architectural League of New York awarded "... an Honorable Mention in Mural Decoration to Robert Pinart in recognition of the excellence of design, appropriateness of concept and materials expressed in his slab glass and concrete mural, Temple Emanuel, Denver, Colorado."

The Style of Temple Emanuel

A detailed examination of the Goodman project list reveals that Goodman designed his first synagogue in 1948 and his last in 1969. Excluding additions and unbuilt designs, fifty-six Goodman synagogues were built during this twenty-one year period. Geographically, these synagogues were concentrated in the East and Midwest. Only two synagogues, the 1953-1960 Temple Emanuel of Denver, Colorado, and the 1952 Temple Israel of Tulsa, Oklahoma, were built in the West.

The volume *Percival Goodman: architect• planner• teacher• painter* also provides a good photographic sampling for stylistic comparison. The exteriors of thirteen synagogues, designed over the fifteen-year period between 1948 and 1963 (roughly contemporaneous with Temple Emanuel), show that Percival Goodman designed synagogues in a variety of architectural styles. They include the International Style

(Temple Beth El in Gary, Indiana), Art Moderne (Temple Beth El, Providence, Rhode Island, and Baltimore Hebrew Congregation, Baltimore, Maryland), Formalism (Congregation Beth Israel, Lebanon, Pennsylvania) and Expressionism (Temple Beth Sholom, Miami Beach, Florida; Congregation Sha'arey Zedek, Southfield, Michigan; and Temple Beth El, Rochester, New York).

The balance of the synagogues are Usonian in style, including, chronologically, Temple Beth El (1948-1953), New London, Connecticut; Congregation B'nai Israel (1949-51), Millburn, New Jersey; Temple Beth El (1950-53), Springfield, Massachusetts; Fairmount Temple (1950-1955), Cleveland, Ohio; Temple Emanuel (1953-1960), Denver, Colorado; and Barnert Temple (1963), Patterson, New Jersey.

At a time when the Jews were seeking, according to Rabbi Maurice N. Eisendrath, "... uniquely Jewish houses of worship and, at the same time, American in form and spirit..." it seems natural that Percival Goodman would look for inspiration to the work of Frank Lloyd Wright, whose work defined America's most indigenous modernist forms.
Percival Goodman and Frank Lloyd Wright had a long-standing relationship. Wright was 69 years of age when, in 1936, he was one of a number of well-known architects who certified that the 32-year-old Goodman's studies at the Ecole des Beaux-Arts were equivalent to an architectural degree, and that Goodman was therefore entitled to take the New York State architect's license exam. Percival and Paul Goodman's *Communitas* was grounded in a critique of the architectural utopias of Wright and Le Corbusier. In the years 1943-1959, as Goodman began his exploration of an appropriate architectural language for the post-war synagogue, Wright was actively engaged in the design and construction of the Solomon R. Guggenheim Museum in New York City. Wright clearly influenced Goodman's work.

The Usonian Style is based on Frank Lloyd Wright's later work. It first appeared in Wright's work of the 1930s, engendering a wide following. His architectural practice diminished by the Depression, Wright turned to social philosophy and planning. He conceived of decentralizing an increasingly urban America in favor of low-density communities governed by a social, political, and economic system that Wright referred to as "Usonian Democracy." His Usonian Style of architecture reflected his social ideals: the buildings were designed for economical construction and to be energy efficient within their specific climate zone.

The Usonian Style is derived from Wright's concept of Naturalism. Each architectural project is seen as having a "natural" solution that flows organically from its function and site. Naturalism is, in this sense, closely associated with functionalism. Wright's Usonian Style clearly shows the influence of traditional Japanese architecture. His Usonian buildings share open floor plans, flowing interiors with movable screen partitions, and an abundance of natural light, overhanging eaves and shallow pitched roofs.

Temple Emanuel has exceptional significance as an outstanding example of Percival Goodman's application of the Usonian style of architecture to the design of a synagogue. The building is distinguished by its high quality design and construction. Often, Goodman's material choices were related to the location of the synagogues, and upon the materials and cultural influences that were associated with that locality. According to Naomi Goodman, "Each synagogue has its own character, as Percy wanted to express in the most direct way the particular needs of the congregation and the place in which it was built.... For instance, he built in steel in Gary, Indiana, a steel town, and in wood and brick in New England; he created a barn-style white building with Hebrew lettering on the facade in Lebanon, Pennsylvania, fundamentalist Pennsylvania Dutch country."

At Temple Emanuel, fine masonry craftsmanship characterizes the rough-laid natural Colorado red Lyons sandstone. The imposing *Aron ha Kodesh* (the Ark containing the sacred Torah scrolls) in the

Sanctuary was fabricated of Colorado Yule marble, contrasting with its interior of stained rotary oak, the Ten Commandments on the lintel above, highlighted with ten small prisms of natural marble from Israel. The flat laid slabs of Lyons Stone flanking the Ark contrast with a strong texture of the organ screen composed of vertical slats of stained oak.

Usonian Style buildings are conceived as architectures of volume. They reflect a cubist conception of volume, often displaying multiple, blocks of varying form and scale massed within a single building. Wright abandoned axial symmetry in favor of asymmetrical composition. The Usonian is overwhelmingly horizontal in orientation. The plan of Temple Emanuel clearly reflects such complex massing of volumes, its largely horizontal forms violated only by the soaring sanctuary.

Flat and low-pitch roofs characterize the Usonian Style. Walls form parapets above flat roofs, or the roofs extend out to form deep eaves that cantilever over the walls beneath. This cantilever serves to dramatize the horizontality of the building and is also intended to provide shelter and climate control. At Temple Emanuel, the Sanctuary is roofed with a typical Usonian overhanging shallow pitched main roof, covered with ceramic shingles. The Social Hall structure shares the same concept as the Sanctuary in a more conservative double-pitched form. The roofs of the school, lounge, library, memorial chapel and administration pavilions are essentially flat with the natural stone walls terminating in capped parapets.

In the Usonian Style, windows are not simply glass filled openings in walls. Glass is used as a continuation of walls in other materials, or in some cases, where large expanses of floor to ceiling glass or corner windows appear, form the wall itself. In some buildings, bands of ribbon windows emphasize horizontality. In others like the Emanuel Sanctuary, vertical windows separate narrow vertical stone walls, articulating by them from floor to ceiling. Windows often serve a decorative function with narrow punched windows in masonry walls as in the north wall of the administration and Library of Emanuel. Window size, scale and form is often determined in response to the site, the orientation of the building, or on the need for maintaining privacy, views, light, warmth or protection from heat. In the Usonian Style, windows are often transformed into simple geometric compositions by the use of mullions. At Temple Emanuel, Percival Goodman designed the three glazed walls forming the "schulhof" courtyard that bring light into the Lounge, Foyer and Social Hall are likewise given distinctive form by the use of a pattern of mullions intersecting at 30-degree angles, forming decorative lozenge shapes, an element common to other of Goodman's synagogue designs.

In the Usonian Style, natural materials like glass, wood, stone, brick and concrete block are favored. The same materials used on the building's exterior reappear inside as interior finishes. Materials are sometimes combined and dramatically juxtaposed. Raked, horizontal masonry joints, as in Emanuel, emphasizing the overall horizontality of Usonian Style buildings, display a broad palette of earth colors. Brick and natural stone are exposed and wood and concrete block are painted in matching or complimentary earth colors. Temple Emanuel uses natural Lyons, Colorado, sandstone, dark brown burned brick and stained rotary oak to the same effect. The exterior site wall, north of the Sanctuary, on which the sign is carved, is constructed of the same Lyons sandstone as the Sanctuary.

In the Usonian Style, though the materials and how they are joined form a key decorative element, simple, geometric ornament of rectangles, squares and triangles also appear. Battered walls, canted eaves and balconies, and angle-cut exposed beams provide a dynamic, decorative contrast to the overwhelming horizontality of the buildings. Because the ornament is inherent in the materials and the manner in which they are joined, the quality of the design, materials, and craftsmanship is especially important. The Sanctuary at Temple Emanuel is pentagonal in plan, framed by five immense sheathed

steel bents that converge within the monitor skylight that forms a symbolic crown at the apex. The overhanging roof fascias are canted, as well.

An examination of Goodman's other Usonian synagogues of the period reveals that two of them, Temple Beth El (New London, CT, 1948-53) and Congregation B'nai Israel (Millburn, NJ, 1949-51) are more modest in terms of complexity, scale and material in comparison to Temple Emanuel. Temple Beth El (Springfield, MA, 1950-53) approached the size of Temple Emanuel, at least in the sanctuary, and displayed some similarities in design. It was destroyed by fire and rebuilt fifteen years later. This redesigned later structure, dating to 1966, appears to reveal the influence of Goodman's work at Temple Emanuel, especially in the detailing of the exterior of the sanctuary. Barnert Temple (Patterson, NJ, 1963) is a much more severely geometric interpretation of Usonian.

The closest comparable Usonian synagogue to Temple Emanuel from this sampling is the Fairmount Temple in Cleveland, Ohio (1950-55). Originally designed by Goodman in the International Style, the final version emerged as Usonian. The large complex appears to include a number of the same functional elements as Temple Emanuel, including a school, gymnasium, chapel and open courtyard, in addition to the main sanctuary. The relationship between the size, scale and arrangement of these elements is strongly related to Temple Emanuel. Like Temple Emanuel, Fairmount Temple featured significant art features such as mosaic entrance columns and tapestries by Abraham Rattner and a sculpture by Ibram Lassaw.

Though the two synagogue complexes share similarities, Fairmount Temple is somewhat more conservative. Its primary material is brick, rather than the more luxurious native red sandstone displayed at Temple Emanuel. The main sanctuary at Temple Emanuel also breaks away from the more severely rectilinear form of Fairmount Temple's, creating a more striking dynamic in relation to the secondary structures of the complex.

Thus Temple Emanuel can be seen as one of Goodman's most noteworthy designs in the Usonian Style during this early, post-World War period.

The Legacy of Percival Goodman's Work

Percival Goodman's influence on the development of synagogues in the post-World War II period though his writings, his architectural commissions and his design review role with the Union of American Hebrew Congregations' Commission, establishes him as the single most influential architect of synagogue design in the country. Goodman's work is still an active force in planning and architectural design today. *Communitas* is still recommended reading for architecture and city planning courses at the university level.

Through his teaching work, he has been a major influence on a whole generation of architects and planners. In the 2001 volume *Percival Goodman: architect• planner• teacher• painter*, some of his most prominent students internationally including Chiu-Hwa Wang, Romaldo Giurgola, Val Michelson, Costa N. Decavalla, Raymond Lifchez, Rudolf Guyer, Peter Eisenman, N. Michael McKinnell, Joshua Jih Pan, Suzanne O'Keefe and Patrick Ping-tze Too write of the influence of Goodman as a teacher and mentor.

In *Percival Goodman architect. planner . teacher . painter*, prominent contemporary architect Peter Eisenman, FAIA, says: "It is commonly perceived that the two major influences on my career were Colin Rowe and Manfredo Tafuri. This is because little is known of my work prior to 1960, when I

arrived in Cambridge. What is not know is that I would not have come to Cambridge, nor would my history have unfolded as it did, if it were not for one person – Percival Goodman. ... My year with Percy at Columbia was a revelation for me. It plowed the ground and planted the seeds that are still with me today: the radical, insurgent, intellectual outsider that was Percy somehow remains alive inside me."

In the same volume, prominent contemporary architect N. Michael McKinnell, FAIA, says "... I arrived in the studio of the master's class in Avery Hall and met a diminutive man with a fierce mustache and even fiercer penetrating brown eyes: Percy Goodman. ... After the first exercise, in which I had employed all of the graphic presentation skills that I had been trained to master in England, Peter Eisenman sidled up to me and whispered in my ear with consummate authority. 'We do the next project as a team.' This began a yearlong partnership during which we were inseparable. This was encouraged by Percy, and it was from this that I learned that architecture defies didactic instruction and that students learn much more form each other, particularly if that dialogue is provoked and nurtured by the instructor. ... The deconstruction and rebuilding of my embryonic intellect and belief system went on outside of the studio. Percy plunged me and my colleagues into the Jewish intellectual and artistic milieu of New York. ..."

Prominent architect Edgar Tafel, FAIA, writes in a letter of December 21, 2002, that as a young man, against the advice of others and at the urging of Percival Goodman, he joined Frank Lloyd Wright's new school of architecture at Taliesen in Wisconsin. This early association with Wright led Tafel to a deep involvement in the development and execution of Wright models, plans and structures. Tafel supervised "Falling Water," the Johnson Wax Building and the Johnson residence. Tafel has also designed 35 religious buildings and temples in New Rochelle, Syosset, Schenectady and Gloversville, NewYork and in South Orange, New Jersey. Tafel writes "As the undisputed pioneer of modern synagogue architecture, Goodman designed handsome structures that combined elements or traditional synagogue architecture with contemporary materials, modern abstract art and the spatial needs of religious buildings that now must incorporate classrooms, offices and meeting spaces with sanctuaries that are expandable for the High Holy Days -- all within the framework of traditional Jewish religious and aesthetic principles. Every congregation that builds a temple today owes a debt of gratitude to Percival Goodman."

George M. Goodwin, Ph.D., is a historian who has done extensive research and writing on American synagogue architecture. He has written about Newport's Touro and several modern synagogues, including Wright's Beth Sholom, and has lectured to numerous Jewish groups. Presently, he serves as president of the Rhode Island Jewish Historical Association. His article "Design of a Modern Synagogue" in the 1993 issue of *American Jewish Archives* describes the commissioning, design and construction of Goodman's 1954 Temple Beth-El in Providence, Rhode Island. In a letter dated December 19, 2002, Goodwin writes, "There can be no doubt that Goodman was a key figure in the history of postwar American synagogue architecture. He was of course the most prolific synagogue architect during that era, if not all others. Goodman built throughout the country ... on a heroic and a modest scale. He was highly influential not only as a designer, but as a visionary speaker, teacher, and writer."

A recent design competition for a new Jewish community center and synagogue in Flemington, New Jersey, was the occasion for a *New York Times* article entitled "What Design for a Synagogue Spells Jewish," in December 2, 2001, by Philip Nobel, a prominent New York design critic. In it, Nobel provides a contemporary evaluation of Goodman's stature and enduring influence in synagogue design:

> A temple there had to be, but its form was up for grabs. Many architects in those years had lost their stylistic footing and were wrestling with ways to move the modern idiom beyond functionalism. Enter the suburban synagogue, a blank slate for experiments in expressive modernism ... .
>
> The biggest names in postwar architecture could not give a definitive answer; their easy interpretations inspired a landscape of inscrutable modern synagogues.
>
> In the 1950's, Erich Mendelsohn built two influential synagogues, in Cleveland and St. Louis, both of which fetishized the Ark to a degree that caused one idol-averse rabbi to raise an alarm. Frank Lloyd Wright's 1959 Beth Shalom Synagogue in Elkins Park, Pa., is a Star of David in plan, pulled up into an ornate Mount Sinai; a prominent Reform rabbi called it 'probably as atypical a Jewish symbol as one could conjure up.'
>
> Philip Johnson's contemporaneous synagogue in Port Chester, N.Y., designed during a period of atonement for his pro-fascist dalliances in the 1930's, re-imagined the Tabernacle as a spare gymnasium with a forbidding air-lock entry. In Baltimore, Walter Gropius mimicked the tablets of the law.
>
> Percival Goodman, designer of more than 50 synagogues and the leading theorist on the subject until his death in 1989, came closer to defining a meaningful course. He stressed the human scale in his prayer halls and collaboration with modern artists where expressive symbolism was warranted. ... 'The Jewish expression in art is a subtle and various thing,' Goodman once remarked. 'It cannot be confined into a simple description but, like our Jewish jokes, is immediately recognizable.'

The first retrospective exhibition of architect Percival Goodman's work opened at the Miriam and Ira D. Wallach Art Gallery at Columbia University in February of 2001. The exhibition aimed both to contextualize Goodman's work within the modernist movement and to offer an opportunity to reflect on the architect and teacher's profound belief in the power of architecture as a vehicle for social change. Drawn primarily from the Goodman archive at the Avery Fine Arts and Architecture Library at Columbia, it included informal sketches, architectural renderings, plans, photographs, and writings. A catalog that accompanied the exhibition describes, in detail, his significance in, and the impact he had on twentieth-century American synagogue design.

Other scholarly works which address the significance of post-World War II synagogue design include Gerald Bernstein's *Two Hundred Years of American Synagogue Architecture*, Waltham, Mass.: American Jewish Historical Society, 1976; Lance Sussman's "The Suburbanization of American Judaism as Reflected in Synagogue Buildings and Architecture, 1945-1975," *American Jewish History* 73 (September 1985), pages 31-47; Peter Williams' *Houses of God: Region, Religion and Architecture in the United States*, Champaign: University of Illinois Press, 1997; George Goodwin's "The Design of a Modern Synagogue: Percival Goodman's Beth-El in Providence, Rhode Island," *American Jewish Archives 45* (Spring-Summer 1993), pages 30-71; and the unattributed "Wright's Beth Shalom Synagogue," *American Jewish History 86* (September 1998), pages 325-348.

All of these historical and critical works provide testimony to the exceptional significance and enduring importance of Percival Goodman's contributions to synagogue design in the post-World War II United States.

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GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

All of Block 12 & 19 & vacated Glencoe Street adjacent & North & South alleys in said Blocks in Capitol Hill Subdivision 2nd filing, industrial – school, City and County of Denver, Colorado.

BOUNDARY JUSTIFICATION

The nomination includes all the land historically associated with Temple Emanuel.

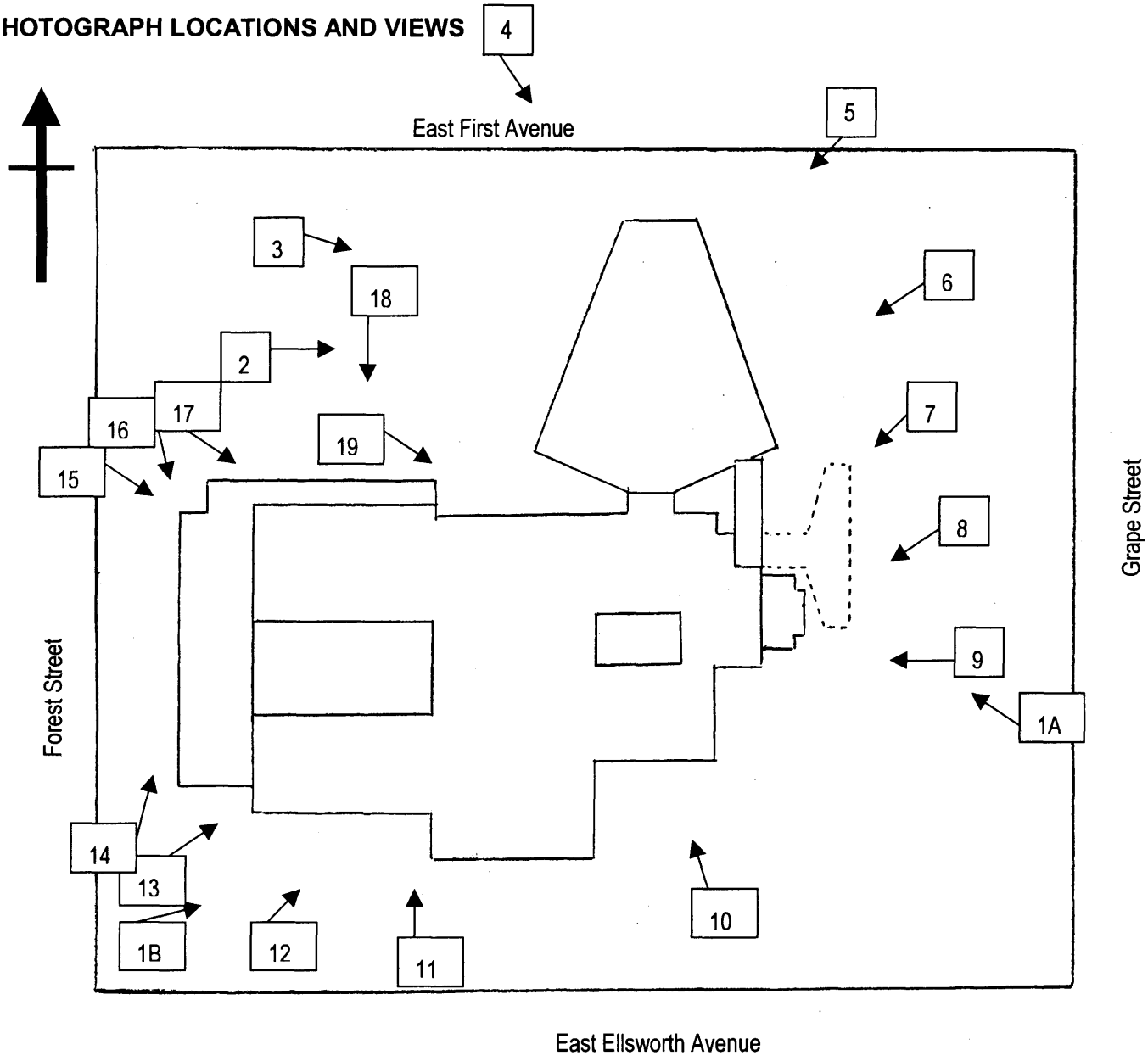
FORM PREPARED BY

Alan Golin Gass, FAIA
AGGA Architecture & Urban Design
602 South Harrison Lane
Denver, CO 80209
303-778-6661

Diane Wray
Historic Preservation Consultant
3058 S. Cornell Cir.
Englewood, CO 80110
303-761-8979

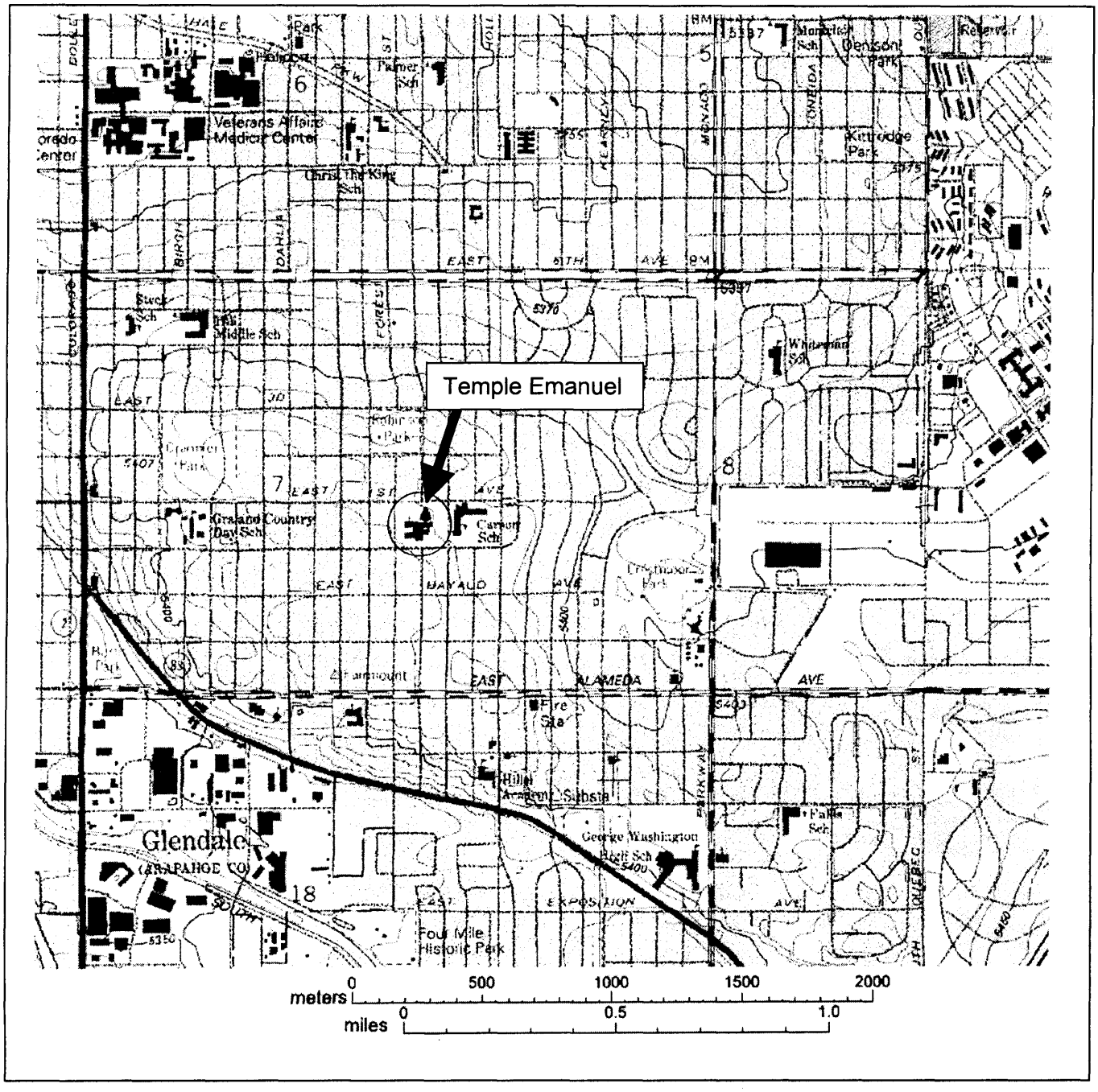
Form prepared September 9, 2002

PHOTOGRAPH LOCATIONS AND VIEWS



USGS TOPOGRAPHIC MAP
Englewood Quadrangle, Colorado
7.5 Minute Series, 1997

UTM: Zone 13 / 506435E / 4396110N
PLSS: 6th PM, T4S, R67W, Sec. 7 NE¼ SE¼
Elevation: 5,420 feet



PHOTOGRAPH LOG

The following information pertains to photograph numbers 1-24, except as noted:

Name of Property: Temple Emanuel
Location: Denver County, Colorado
Photographer: Alan Gass, FAIA
Date of Photographs: August 2002
Negatives: Possession of the photographer

Photo No.	Photographic Information
1A	Original entry canopy and south elevation on sanctuary; view to the northwest. Photographer unknown. Date: 1960.
1B	South school wing and social hall; view to the northeast. Photographer unknown. Date: 1960.
2	Sanctuary, west elevation; view to the east.
3	Oblique sanctuary view, west elevation; view to the southeast.
4	Oblique sanctuary view, north elevation; view to the southeast.
5	Oblique sanctuary view, east elevation; view to the southwest.
6	Oblique elevation showing entry, south end of sanctuary and north elevation of 1989 chapel; view to the southwest.
7	Detail of entry and north elevation of 1989 chapel; view to the southwest.
8	East elevation of 1989 chapel and entry; view to the southwest.
9	Part of east elevation of 1989 chapel and service wing; view to the west.
10	Oblique view of south elevation of service wing and east elevation of social hall (sanctuary in background); view to the northwest.
11	Corner of 1956 south school wing, south exit and south elevation of social hall; view to the northeast.
12	South elevation of 1956 south school wing and play yard; view to the northeast.
13	Corner of 1989 school addition and west wing elevation of 1956 south school wing; view to the northeast.
14	West elevation and part of south elevation of 1989 school wing; view to the northeast.
15	West elevation of sanctuary and 1989 school entry; view to the southeast.
16	1989 school addition and entry; view to the southeast.
17	Oblique of north elevation of 1989 administrative addition; view to the southeast.
18	North elevation of administrative addition from 1989 parking lot.
19	North elevation of library (original administrative block). Top of social hall north elevation in right background; southeast elevation.
	Interior
20	Main corridor looking towards foyer & sisterhood lounge; view to the east.
21	North portion of social hall showing stage; view to the southwest.
22	East wall of social hall looking into courtyard; view to the east.
23	South portion of social hall; view to the southeast.
24	Sisterhood lounge; view to the northeast.