

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 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 Prabhupada's Palace of Gold
other names/site number Palace of Gold (WV SHPO site number MR-0019)

2. Location

street & number 3759 McCrearys Ridge Road not for publication
city or town Moundsville vicinity
state West Virginia code WV county Marshall code 051 zip code 26041

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide local
Susan Pierce Deputy State Historic Preservation Officer 7/29/19
Signature of certifying official/Title Date
West Virginia State Historic Preservation Office
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): _____
Babara Wyatt 8-28-19
Signature of the Keeper Date of Action

Prabhupada's Palace of Gold
Name of Property

Marshall Co., West Virginia
County and State

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 type="checkbox"/>	public - Local
<input 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

<u>Contributing</u>	<u>Noncontributing</u>	
4	2	buildings
1	0	sites
13	4	structures
0	0	objects
18	6	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

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

RELIGION: religious facility

RELIGION: religious facility

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

OTHER: Indo-Saracenic Revival

foundation: CONCRETE
walls: CONCRETE
SYNTHETICS: fiberglass
roof: SYNTHETICS: rubber, concrete
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

See continuation sheets.

Narrative Description

See continuation sheets.

Prabhupada's Palace of Gold
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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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1973 – c. 1985

Significant Dates

1973

1979

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

ISKCON New Vrindaban, Inc.

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.

Period of Significance (justification)

See continuation sheets.

Criteria Considerations (explanation, if necessary)

See continuation sheets.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

See continuation sheets.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

See continuation sheets.

Developmental history/additional historic context information (if appropriate)

See continuation sheets.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See 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 # _____
 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: Palace of Gold

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 50.1

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>17N</u> Zone	<u>533729</u> Easting	<u>4423469</u> Northing	3	<u>17N</u> Zone	<u>533949</u> Easting	<u>4424046</u> Northing
2	<u>17N</u> Zone	<u>533566</u> Easting	<u>4424313</u> Northing	4	<u>17N</u> Zone	<u>534086</u> Easting	<u>4423770</u> Northing

See continuation sheets

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

See continuation sheets.

Boundary Justification (Explain why the boundaries were selected.)

See continuation sheets.

Prabhupada's Palace of Gold
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11. Form Prepared By

name/title Paula McClain, Historian & Jeffrey S. Smith, Structural Historian (WV SHPO)
organization Mills Group date July 2019
street & number 63 Wharf Street, Suite 300 telephone 304-296-1010
city or town Morgantown state WV zip code 26501
e-mail pmmclain@millsgrouponline.com

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.

See continuation sheets.

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.

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Narrative Description

Summary Paragraph

The Palace of Gold is an Indo-Saracenic Revival religious shrine constructed over a period of several years by a group of devotees of the International Society for Krishna Consciousness (ISKCON) in Marshall County, West Virginia. Located eight (8) miles northeast of Moundsville (Marshall County's seat of government) in the unincorporated community of New Vrindaban, Prabhupada's Palace of Gold, along with its gardens, grounds, and associated land and ancillary structures and buildings, consists of 50.1 acres surrounded by both undeveloped natural areas and active farmland on both the east and west sides of McCreary's Ridge Road¹.

Inspired by the architectural detailing of Hindu temples, or mandirs, located in Vrindavan, India, the finished palace building and surrounding terraced gardens were ultimately an expression of the Indo-Saracenic Revival architectural style.² This style, established by British architects working in India during the British Raj (1858-1947), represents the amalgamation of Classical and Neoclassical forms with traditional Indian details such as onion domes, arches, chhajja (overhanging eaves), mashrabiya (oriel windows), and towers or minarets. The palace, gardens, and other contributing elements reflect this style in their use of scalloped arches, domes, and chhatris, as well as the use of traditional Hindu motifs, including elephants, cows, peacocks, and the lotus flower.

The following inventory lists and describes each resource within the boundary of Prabhupada's Palace of Gold Historic District. The resource name (preceded by an alpha character that corresponds to the accompanying site plan/sketch map) is followed by the date of construction, resource classification, and resource description.

Resource Inventory

A) *Palace of Gold complex* *ca. 1973-1985* *1 Contributing site*

The area that immediately surrounds the Palace of Gold is located on a former local dumping ground in the southern portion of the unincorporated community of New Vrindaban (Photo 6). Development of the site began with grading and trash removal in 1973; by 1980, the palace building, terraced gardens and chhatris, west wall, and rose garden were complete. The initial phase of construction on the site was complete by 1985. The landscape surrounding the palace is bounded to the west by an 850-foot-long concrete block wall constructed along the eastern edge of McCreary's Ridge Road.³ A lotus pond which provides drainage for the palace building is located northwest of the palace building. Records indicate that this feature was constructed in 1978. The pond is considered part of the larger designed landscape surrounding the palace building and contributes

¹ The nominated parcel is limited to the east side of McCreary's Ridge Road.

² According to Hinduism, Vrindavan is the town where Lord Krishna spent his childhood.

³ Kayafas Architects, *Palace of Gold – Time Line Development* (Wheeling, WV: 2016), 2.

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to the significance of the site. Beyond the immediate palace landscape is densely forested land, to the east and northeast and cleared pasture dotted with tree stands lies immediately north of the lotus pond.

The palace building, which is heavily ornamented with scalloped arches, decorative paintwork and molding, and three cloister domes, is situated atop two rectangular terraced gardens (Photos 1-4). Four domed chhatris, or gazebos, mark the corners of the lower terraced garden, which is accessed by granite steps centered on the south garden wall. A second set of steps leads from the lower to the upper terrace garden and palace building. The basement level of the palace, which once served as a restaurant and gift shop, is located beneath the northern portion of the lower terrace garden.

The chhatris and terraced gardens were constructed as part of the initial development of the palace complex and are considered contributing to the overall significance of the site. A masonry wall anchored by two guardhouses along McCreary's Ridge Road serves as the western edge of the palace complex, while a sunburst-shaped rose garden is situated in the area immediately adjacent to the eastern edge of the palace. The wall, guardhouses, and rose garden are all considered contributing elements of the site. An elevated lookout, also considered a contributing resource to the overall palace site, is centered on a turned balustrade and forms the southern edge of the complex, while the northern extent is defined by the intersection of McCreary's Ridge Road and Viola Road.

Several buildings and structures which postdate the initial building campaign of the main palace complex are present within the tightly-knit New Vrindaban community. Several of these are located north and west of the nominated boundary. These particular properties are not described within the Section 7 Inventory nor are they discussed within the Section 8 Narrative. However, several of these ancillary resources are within the nominated boundary and are described within the resource inventory that follows.

A manmade wooden fencerow (Photos 41-42) marks the northern terminus of a paved walkway extending from a northern terraced garden. A gazebo and a building shell that historically served as the workshop during construction of the palace are located along the western edge of the complex and are considered non-contributing to the overall significance of the site due to a lack of integrity. The fencerow also serves to mark the southern boundary of an enclosed grazing pasture for the Palace's herd of milking cattle (Photos 40-41). The northern edge of the grazing land is also marked by a fencerow and is located south of a non-contributing milking barn. The grazing land is relatively flat in character and is dotted with trees and low-growing vegetation.

The overall site retains a high level of integrity from the period of significance. The integrity of setting and location of this historic property remains high with only minimal development which has been limited to that type befitting what could be considered a rural farming community. Integrity of design, workmanship, and materials of the palace building and the surrounding landscape components remains high as well. With the retention of the physical features of the landscape intact, the property is still able to convey its historic association with the Indo-Saracenic architectural style from the period of significance. Knowing this, the palace retains integrity of feeling. It is clear that the palace complex retains integrity of association: those historic elements incorporated into this former dumping ground remain much as they did when the palace

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building was complete in 1979. The character-defining features of this property are intact and able to convey the historic character and evoke that sense of historic association from the period of significance.

B) Prabhupada's Palace of Gold *1979* *1 Contributing building*

Exterior

South Elevation

The south elevation of the Palace of Gold is divided into seven bays (Photo 14). A centrally-located, south-facing projection visually dominates this elevation. The three-sided projection features two single entry doors allowing for access from either the east or west side. (Photo 15). Each door has an elaborately-molded door surround made up of two pilasters and a pediment with lotus, elephant, cow, and peacock motifs, all of which are traditional Hindu motifs which are integral to the tenets of ISKCON. A scalloped arch is centered within each bay. Each arch features a decoratively molded lotus at its peak, as well as molded rinceaux with lotus flowers applied to the spandrels. Semi-circular stained-glass panels pressed between carved wood frames span the upper half of the arches, while the lower half of each arch is infilled with two to three rectangular stained-glass panels. The two bays flanking the central bay are accented with gold-painted peacock figures.

Bays are divided by square concrete pilasters ornamented with gold-painted molded fiberglass appliques. The pilasters top marble-sheathed pedestals. At the base of these pedestals, a concrete plinth slopes outward approximately one foot to the edge of the building foundation. This plinth is decorated with a blind arcade made up of small gold-painted Corinthian columns. Painted cast concrete peacock and cow figures are affixed to the plane topping the blind arcade every two to four feet.

The top of each column is corbeled to the wide overhanging eaves, which are boxed with fiberglass sheeting and project approximately two feet from the outer wall of the palace (Photo 33). In place of this corbel, the central two columns of the projecting bay feature an elephant-shaped corbel, the trunk of which is designed to serve as a scupper and downspout for the flat roof (Photo 34). The elephant corbels/scuppers also appear on the inner corners of the south elevation. A metal fascia with molded, painted ornamentation runs beneath a drip edge on the outer edge of the eaves. Above this, a parapet with molded, painted ornamentation runs the perimeter of the building; the parapet is topped with a cast concrete balustrade. Newel posts topped with lamps follow the alignment of the square columns along the flat roof. A wide dome tops the southernmost projecting bay of the palace.

The dome located over the southern wing of the palace building is constructed of hand-poured cast concrete. During construction, concrete was poured over wooden molds to make this and the northernmost dome. It features a rectangular footprint and is topped by a cast concrete lotus decoration which is painted gold. Two gold-painted pinnacles top the lotus. The exterior of the dome is painted black and features decorative gold paintwork.

East and West Elevations

The east and west elevations of the palace are nearly identical. Each is a blind arcade divided into seven bays with stained glass-filled scalloped arches. Three rectangular stained-glass panels are situated beneath each

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arch. The blind arcade present along the south elevation runs the perimeter of the building, as does the decorative balustrade above the parapet. Two elephant-shaped scuppers, as seen on the south elevation, are situated at the tops of the third and sixth columns within the east and west elevations. The central dome of the palace building, visible from the east and west elevations, is anchored by a rectangular footprint and topped with three pinnacles atop a cast lotus decoration. Each elevation of this dome is accented with a fan light dormer window (see Photo 4). The rest of the poured concrete palace roof is flat and is covered with a protective layer of foam.⁴

North Elevation

The north elevation is divided into seven bays, each with a stained glass-filled scalloped arch (Photo 16) as seen in the east and west elevations. A single door with eight lights is centered within the central bay and has an elaborately molded door surround matching the entry doors within the south elevation (Photo 32). Four cast concrete steps with painted decorative banding lead to this door. Gold painted peacock figures are affixed to the center of the stained-glass windows on the bays flanking the central bay. Decorative detailing seen throughout the rest of the exterior, including a blind arcade, marble-paneled column piers, ornamented fascia, and decorative banding beneath the balustrade, are repeated along this elevation. The northernmost dome, which has a square footprint and is topped with a large onion-shaped finial, is visible from this elevation. The exterior surface of this dome features black and gold decorative paintwork. Like the southernmost dome, this concrete dome was poured by hand into a wooden mold.

Interior

Main Entrance

The main entrance of the palace is located on the south elevation and consists of a rectangular foyer space accessed by doors on the east and west walls. Above the foyer space, a concrete vaulted ceiling is painted with a Himalayan landscape which fades into a blue sky. The main entrance desk centrally anchors the space; entry to the main arcade which encircles the temple is accessed via gates on either side of the desk. Floors throughout the interior of the palace are marble and onyx carved into delicate inlaid designs. Imported from Italy, France, Turkey, and Brazil, these materials were transported to the building site in large raw slabs and then cut by devotee builders on site.

Galleries

The layout of the palace consists of a series of four connected, arcaded galleries surrounding a central temple. The central portion of the building includes a temple hall, which is flanked by an office room, servant's quarters, study room, bedroom, bathroom, and kitchen and altar access room. The gallery, which is now enclosed with panels of stained glass, was originally intended to be left open in keeping with tenets of Moorish and Indo-Saracenic architecture; however, the variable climate of the region necessitated that the space be enclosed (see Figure 1). In order to enclose the arcade, pieces of stained glass, made on-site, were wedged between pieces of elaborately detailed molded polyurethane to mimic the effect of leaded stained glass. Two to three stained glass panels anchor each scalloped arch exterior window. Golden peacock figures, mimicking the figures seen on the palace exterior, are situated within four of the exterior windows (Photo 17). Chandeliers made on site light the gallery and are hung in front of each window (Photo 18). The

⁴ Renata Bruza, *Building Pathology Report* (BPR) 135, 4.

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glass in the chandeliers match the color of the stained glass in the windows adjacent to them. Large mirror panels with cast, gold-leafed frames are affixed to the ceiling of the gallery (Photo 19). The inner walls of the gallery are paneled with marble. A single wood paneled door with ten stained glass lights, identical in design to those used at the building entrance, is centered on the northern wall of the north gallery. This door is flanked by stained glass panels pressed between molded polyurethane panels set in scalloped quarter-round arches.

Office, Kitchen, and Servant's Quarters

The west gallery provides access to the office room, kitchen, and servant's quarters (via the kitchen). Three inswing casement windows with detailed surrounds open to the westernmost wall of the servant's quarters (Photo 20). The kitchen (Photo 21) is accessed via the northernmost door on the western gallery and includes a refrigerator, stovetop and oven, and hood, and is used to prepare vegetarian foods six times per day for placement on the altar (see Photo 27). A set of two narrow steps lead from the southeastern corner of the kitchen to the altar, located at the northern end of the temple room.

Study

A glass paneled door along the eastern end of the north gallery leads to the study, which is also accessed from a door along the east gallery. Situated on the northeast corner, the study room has walls inlaid with multiple varieties of marble, framed with ornate gold-painted baseboards and cornices (Photo 22). Silk brocades ornamented with authentic peacock feathers, tassels, and gold embroidery hang from the gold-painted cornices. The walls and floor of this room are hand-carved marble laid in geometric patterns. The ceiling, crown molding, chair rail, and baseboards, as well as a door which leads into the temple room, have been finished with gold leaf and/or gold paint. Gold leafed/painted lion heads accent the wainscoting. Within the study, a *murti* (replica) of Prabhupada sits at his desk, a low, teakwood table. A large carved teakwood altar with Deities of Radha and Krishna sits at the southern end of the study room. Antique Chinese vases, said to be gifts from Alfred Ford (nephew of Henry Ford), are attached to this altar. The ceiling in this room, which was originally hand-painted with a floral motif, collapsed and was rebuilt in ca. 1980. Today, the ceiling is covered in gold leaf.

Apartment

The central room along the east gallery is the bedroom or apartment of Srila Prabhupada (Photo 23). The walls of the bedroom are inlaid with Italian Botticinio marble and amber Persian onyx. The ceiling is painted with a gold-leafed floral pattern, and the floor is comprised of three Greek marble fields (brown *anagata*, green *creamo*, and red *levanto*). Silk embroidered brocades with decorative tassels hang beneath the gold-plated crown molding in the bedroom. A bathroom and dressing room adjoin the bedroom and feature a grey-orange marble sink and rose-quartz-handled sink and shower faucets. Inswing casement windows open to both the bedroom and bathroom; these both feature etched glass made on-site by devotees presenting both the peacock and lotus motifs.

Temple

The temple room is accessed via a set of elaborately carved teakwood doors, ordered for the palace from Ranchor Mistri Bai of Mumbai, India (Photo 24). Within the temple room, a second vaulted ceiling beneath

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the palace's central dome is decorated with eighteen murals depicting Lord Krishna's pastimes (Photo 25).⁵ An antique French chandelier with large Marie Antoinette crystals is suspended from the center of the dome's interior. The chandelier was enhanced with additional Swarovski crystals by the devotee who built the chandeliers in the galleries. Eight square columns clad with inlaid marble with gold-leafed Corinthian capitals and carved bases support the outer edges of the dome above (Photo 26). Marble panels with gold leafed detailing cover the architrave between the columns.

Altar

The northern end of the temple room houses the altar to Srila Prabhupada, a likeness of whom sits on a throne composed of black and white onyx, jewel-studded enamel, and gold (Photo 27). The lotus and peacock motifs are repeated throughout the altar. The altar sits beneath the largest of the three domes that top the palace; the center of this dome features a lotus design made up of over 4,000 blue crystals, inspired by a similar feature at the Dilwara Jain Temples in Mount Abu, India, a favorite location of Prabhupada (Photo 28). The walls of the altar room are set with panels of individually-cut marble and onyx.

C) Rose Garden *1977-1980* *1 Contributing site*

To the east of the palace, the ground level consists of a semicircular garden with planting beds arranged in a sunburst pattern around a central fountain (Photos 9-11). Installed between 1977 and 1980, the garden was originally planted with a variety of flowers and called the Garden of Time.⁶ Today, this feature is planted with over 150 varieties of award-winning roses and is known as the Rose Garden. The Rose Garden is a contributing site within the larger nominated parcel (Note: not included in overall resource count).

D) Greenhouse *2000* *1 Non-contributing structure*

The greenhouse is a simple single-story, front-gable structure with a metal framework and hard plastic panel cladding. The structure is used by those devotees who care for the Rose Garden and other plantings immediately around the palace. Built after the period of significance, the structure is considered non-contributing.

E) West Wall *1977* *1 Contributing structure*

The western edge of the nominated parcel is defined by an 850-ft long cast concrete wall (Photo 5) which runs along the eastern edge of McCrearys Ridge Road. A series of detailed cast iron window frames punctuate the wall, which stands about 12 feet tall and features a concrete parapet and stone detailing.⁷ This wall is considered a contributing element to the overall site.

F) West Wall Gate Houses *1977* *2 Contributing structures*

Two small gate houses are built into the northern and southern ends of the wall which delineates the western boundary of the Palace of Gold. The southernmost of these gate houses (Photo 29) serves as the main point of entrance for visitors to the palace. Each concrete building is sheathed with a decorative stone veneer and topped

⁵ New Vrindaban Community, *Prabhupada's Palace of Gold*, (Singapore: Singapore National Printers, 1986), 17.

⁶ New Vrindaban Community, 1986, 21.

⁷ Bruza, *BPR 135*, 3.

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with a crenelated parapet. Wide eaves mimicking the design of the palace building project from beneath this parapet. Both structures are considered contributing to the overall significance of the site.

G) Terraced Garden

1977

1 Contributing structure

The palace building is situated atop a rectangular level terrace garden (Photo 13) that sits approximately eight (8) feet above a larger, secondary level terrace garden. Each terrace garden is constrained with a parged concrete block wall. A cast concrete balustrade with turned balusters encircles the upper terrace and features lamps atop square newel posts with intricately decorated panels. The exterior surfaces of the walls, balustrade and lamps of the upper terrace are painted black, with decorative details painted gold. Garden beds run the inner perimeter of this terrace. Two sets of steps, each finished with stone paneling, lead to the upper terrace from the north and south, and a handicap-accessible ramp leads from the northeast corner to the eastern side of the upper terrace. The outer walls of this terrace are divided into bays which mimic the design of the palace building with a blind arcade made up of scalloped arches. Each arch is filled with a cast concrete design of gold-painted strapwork based on the shape of the lotus flower. A drain spout and finial extend from the center of each flower. These drains were intended to divert excess water from the garden beds along the upper terrace; today, few are in working condition.

Two "waterfall terraces," consisting of an open trough punctuated with 45 four-tiered, lotus-shaped fountains spans the west, south, and east sides of the lower terrace; originally, water flowed through the troughs but is no longer feasible. A balustrade with built-in lights, similar to that along the upper terrace, encloses the northern end of the lower terrace. The exterior wall of the lower terrace is decorated with scalloped arches that mimic the arches present along the exterior of the palace building. These walls, along with the four chhatris, are painted black, while details are painted metallic gold. Originally, these walls were painted terra cotta red, and details were finished with copper leaf (see Section 8, Figure 7).

Three rectangular masses project upward about 2 feet from the northern surface of the lower terrace. The central mass is solid concrete, while the tops of the two masses flanking it are each outfitted with twenty translucent pyramidal skylight panels. Beneath these masses, a gift shop, commercial kitchen, and restaurant were in operation from 1981 until 1999. Initially, the basement space housed a candle making workshop; it was destroyed by fire in 1980. After the fire, the kitchen, restaurant, and gift shop were installed, and the space re-opened in 1981.⁸ Today, the only portion of the basement level still in use are the public restrooms, accessed from a square projecting wing centered on the northern wall of the lower terrace.

H) Chhatris

1980

4 Contributing structures

The corners of the lower (secondary) terrace are anchored by four octagonal chhatris, or gazebos, constructed in 1980 (Photo 12). Each chhatri features eight concrete posts topped with an ogee dome, lotus flower, and finial. A turned balustrade spans the columns on six sides of the chhatri.

I) Workshop

ca. 1973

1 Non-contributing building

This rectangular single-story building served as a workshop and kitchen during construction of the palace building. It is located at the northern terminus of the West Wall. The building's roof has failed, and the space

⁸ Kayafas Architects, *Palace of Gold*, 2.

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is now used for storage. Due to its lack of integrity, this building is considered a non-contributing element to the nominated parcel.

J) North Garden Terrace *ca. 1981* *1 Contributing structure*

A garden terrace constructed of concrete block and brick pavers extends to the north of the lower terraced garden (Photos 8, 30). This garden consists of two levels, the uppermost of which features a semicircular lookout flanked by two sets of poured concrete steps that lead to the lower terrace. A second set of steps are centered on the lower terrace and lead to the ground level and north walkway. Planter beds are located on the east and west sides of each terrace level.

K) North Gazebo *ca. 1985* *1 Contributing structure*

A small octagonal wood-framed gazebo (Photo 30) with an asphalt shingle roof is located on the upper, semicircular terrace of the north garden.

L) North Walkway *ca. 1985* *1 Contributing structure*

A walkway measuring approximately 480 feet long leads north from the lower stairs of the north garden to the northern edge of the palace complex (Photo 7, 36). Constructed as a walkway to a planned - but not yet realized - conservatory and "Gardens of Transcendental Knowledge" at the northern end of the palace complex element.

M) South Wall *ca. 1985* *1 Contributing structure*

The southern end of the complex is defined by a wall (Photo 31) made up of cast concrete turned balustrades. Lamps mirroring those atop the palace building top the newel posts of the balustrade.

N) South Overlook *ca. 1985* *1 Contributing structure*

An overlook (Photo 35) encircled with cast concrete turned balustrades on the southern end of this level provides a scenic view of the landscape to the south. The exterior of the lookout features scalloped arches similar to those on the palace building, and lamps top the newel posts of the balustrade.

O) Milking Barn *1998* *1 Non-contributing building*

Single story, side-gable, wood-frame construction barn with metal roof and two single-story rear additions. There is an interior storage loft. The barn housed the Palace of Gold's milking herd. The area directly south of the barn (and north of the lotus pond) is used for grazing by these cows (Photos 40-41). The building is well maintained and is in excellent condition. Built after the period of significance, the building is considered non-contributing.

P) "The Grey House" *ca. 1973* *1 Contributing building*

Single-story, hipped-roof, two-bay building of wood-frame construction. This house was originally located on the west side of McCrearys Ridge Road across from the Palace of Gold. The house was originally purchased by ISKCON in 1973 when the rest of the property in the area was purchased. Srila Prabhupada stayed there during a visit to the property in 1974. However, Prabhupada stayed in other extant buildings (that are outside of the district boundary but within the community) during previous and subsequent visits to New Vrindaban. The house was placed on a steel frame and moved to its current location in 1985. At one time, the building

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housed a full clinic and at least a few children were born there. Today, the structure is known as the "Wellness Center." The exterior is in fair condition.

Although moved during the period of significance, the property is not required to meet *Criteria Consideration B: Moved Properties* because the Grey House property represents "a moved building that is part of a complex but is of less significance than the remaining (unmoved) buildings."

Q) Work Shed *ca. 1999* *1 Non-contributing structure*
Single-story, "rough-cut" wood-frame construction built to house tools and workshop and to support the neighboring "Garden of Gratitude," a multi-bed seasonal vegetable and herb garden maintained by the devotees (classified as a non-contributing site but not included in overall resource count).

R) Basketball court *1991* *1 Non-contributing structure*
Hard-surfaced (concrete) fenced basketball court built in 1991. Local youth use the court for various recreational activities. The court is in fair condition. Built after the period of significance, the structure is considered non-contributing.

S) Picnic Shelter *1991* *1 Non-contributing structure*
Single-story, wood-frame, front-gable, open air structure that serves as picnic shelter and gathering place for residents of the neighboring apartment buildings. The structure is in good condition. Built after the period of significance, the structure is considered non-contributing.

T) Apartment Complex Number 1 *1985* *1 Contributing building*
A two-story, multi-bay, side-gable, residential building comprised of two adjoining buildings. Built of wood-frame construction by and for the complex's residential devotees. Recent alterations include a new metal roof. Residents maintain the building and is in fair condition.

U) Apartment Complex Number 2 *1985* *1 Contributing building*
Almost identical to apartment complex number 1, apartment complex number 2 is also a two-story, multi-bay, side-gable residential building comprised of two adjoining buildings. Built of wood-frame construction by and for the complex's residential devotees. Recent alterations include a new metal roof. Residents maintain this building as well and is in fair condition.

Alterations

The Palace of Gold complex has experienced some physical deterioration throughout its facilities due to a number of factors, including the experimental nature of the construction, the lack of adequate building knowledge on the part of the untrained devotee workers, and the freeze/thaw cycles which characterize the climate of the northern panhandle of West Virginia. Since its completion, both the plumbing and electrical systems have required retrofitting. Between 1981 and 1985, the exterior walls of the palace began to crumble, and in 1987, ethylene propylene diene monomer (EPDM) rubber was applied in an attempt to repair

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the walls and protect them from future water damage.⁹ In the spring of 1980 or 1981, following a large snowstorm, the elephant-shaped roof scuppers were frozen solid, causing a large pool of water to form on the roof. Although devotees formed a bucket brigade to remove the water, ultimately, the roof failed, causing the decorative ceiling above the study room to collapse. Following the reconstruction of this portion of the roof, the study room ceiling, which had been painted with a floral motif, was finished with gold leaf. Foam roofing is currently in place along the flat surfaces of the roof; surfaces of concrete domes have been repainted. Similarly, most exterior surfaces have been repainted and a new color scheme (from terra cotta red with copper accents to black with gold accents) has been introduced.

⁹ Regrettably, this attempt to remedy the problem seemed to only exacerbate it. The EPDM prevented built-up moisture from escaping the walls.

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Narrative Statement of Significance

Summary Paragraph

The Palace of Gold is eligible for listing in the National Register at the statewide level of significance under *Criterion C: Architecture* as an important communally-designed building. Constructed between 1973 and 1980 by untrained devotees, or followers, of the Hare Krishna movement in the rolling farmland of Marshall County, West Virginia, Prabhupada's Palace of Gold stands as a testament to their devotion as well as a unique example – and perhaps ISKCON's Vernacular interpretation - of the Indo-Saracenic Revival architectural style. The period of significance for the Palace of Gold is 1973-1985, which encompasses all site development and construction of the Palace as well as the resources associated with the initial building phase of the Palace of Gold complex situated east of McCrearys Ridge Road.

Although the Palace shares a clear association with the practices of the International Society for Krishna Consciousness (ISKCON) and the Hare Krishna movement, the Palace of Gold meets *Criteria Consideration A: Religious Properties* as it derives its primary significance from its architectural distinction.

The Palace of Gold also meets *Criteria Consideration G: Properties that have Achieved Significance Within the Last Fifty Years* as it is of exceptional architectural importance not yet repeated in Marshall County or in the state of West Virginia. The Palace of Gold has overcome significant institutional obstacles as well as challenges to the physical fortitude of the Palace complex and has become a firmly-rooted member of the Moundsville and greater Marshall County communities. Although not yet 50 years of age, the Palace of Gold has evolved into the physical extension of Swami Prabhupada and demonstrated that it meets *Criteria Consideration G* for its exceptional architectural significance.

Community History

The Palace of Gold is located in the unincorporated community of New Vrindaban approximately eight (8) miles northeast of Moundsville in Marshall County, West Virginia. Established from part of Ohio County in 1835, today, the county encompasses the southern-most portion of the state's northern panhandle. Initially protected by Fort Henry, which was established in Wheeling in 1774, the economy of Marshall County was rooted in agriculture throughout the eighteenth and nineteenth centuries. As technologies evolved through the late nineteenth and early twentieth centuries, the industrial and chemical industries became more prominent contributors to the county's economy, particularly in communities situated along the Ohio River. Agriculture centered on small family farming operations, as well as the discovery of natural gas and coal, continued to drive the development of the central and eastern portions of the county through the twentieth century.

Moundsville, which serves as the seat of government for Marshall County, was initially settled as Elizabethtown by Joseph Tomlinson in 1798. Immediately south of Elizabethtown, Simon Purdy established the town of Moundsville in 1831, naming his settlement for the Adena burial mound, also called the Grave Creek Mound, located at its center. After the establishment of Marshall County, Elizabethtown was selected

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as the new county seat, and in February of 1866, the two adjacent towns merged under the name Moundsville. By the time of the merger, the area was already well-connected to regional transportation routes via the Baltimore and Ohio (B&O) Railroad, which arrived in 1853. Partially as a result of this access, the first state penitentiary was established in Moundsville in 1866, further driving the development of the town. As the center of commerce, manufacturing, and government in the region, Moundsville served as an important link to river and rail transport and provided access to the National Road via Wheeling. By the late nineteenth century, several coal companies were headquartered in Moundsville, and an abundance of natural gas attracted glassmaking factories to the area, including the Fostoria Glass Company, which relocated to Moundsville from Ohio in 1891. The rise of these and other manufacturing companies led to a steady increase in population through the 1930s; however, by the 1970s, foreign competition caused many companies to cease operations. As the population began to decline, the economy of the town began to focus on tourism, beginning with the creation of the Grave Creek Mound State Park in 1967 and the construction of the adjacent Delf Norona Museum in 1978.

Formation of the International Society for Krishna Consciousness (ISKCON)

ISKCON founder A. C. Bhaktivedanta Swami Prabhupada was born Abhay Charan De in Calcutta in 1896. A lifelong Vaishnava (a devotee of Vishnu¹⁰) and young member of Mahatma Gandhi's civil disobedience movement, De began studying under guru Srila Bhaktisiddhanta Sarasvati at the Gaudiya Matha Mission in 1922. The focus of the Gaudiya Mission was Krishna Consciousness, a revival movement based in intense devotion to the deity Krishna, in which devotees chant the Hare Krishna mantra in order to "revive their dormant love of Godhead through Krishna Consciousness."¹¹ Charged by his guru with spreading Krishna Consciousness through publishing, De established a journal of translated Vaishnava works in 1944 called *Back to Godhead*. As recognition of his work as publisher, writer, designer, and copy editor for the journal, in 1947, the Gaudiya Vaishnava Society bestowed De with the title *Bhaktivedanta*. He moved to Vrindavan, India in 1950 and began the work of translating the *Bhagavata Purana*, one of eighteen Hindu great Puranas ("great histories"), from Sanskrit to English. In 1959, Bhaktivedanta took a vow of renunciation, becoming a Vaishnava sannyasi, and added *Swami* to his name.¹²

Called to bring Krishna Consciousness to the West, in 1965, 69-year-old A. C. Bhaktivedanta Swami gathered his texts and limited possessions and obtained passage aboard a freighter ship, the *Jaladhuta*, from Calcutta to New York City. Upon landing, Bhaktivedanta, who had turned 70 during his transit, began teaching the Bhagavad-gita and leading traditional devotional chants in parks throughout New York's Lower East Side. His message attracted several young countercultural followers who helped him to rent a storefront for use as a temple in the area. In 1966, ISKCON was officially established.¹³ The movement encouraged followers to learn Sanskrit, chant mantras, and follow a vegetarian diet, all while devoting themselves to

¹⁰ According to Encyclopaedia Britannica, Vishnu is considered one of the principle Hindu deities. <https://www.britannica.com/topic/Vishnu>. Accessed 9 May 2018.

¹¹ A.C. Bhaktivedanta Swami Prabhupada, *Krsna Consciousness: The Topmost Yoga System* (Bhaktivedanta Book Trust, 1972).

¹² In Krishna Consciousness, sanyassins live ascetic and often nomadic lifestyles and are similar to monks (Radhanath Swami).

¹³ Srivatsa Goswami; Satsvarupa Dasa Goswami; Harvey Cox; Thomas J. Hopkins; J. Stillson Judah, "Review: Srila Prabhupada-Lilamrta," *Journal of Asian Studies* 42, no. 4 (1983): 986.

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Krishna.¹⁴ It quickly drew a large following of young devotees, many of whom were disillusioned by the political turmoil that surrounded the Vietnam War in the late 1960s and early 1970s. Followers, who dressed in traditional Indian clothing, became commonly referred to as the “Hare Krishnas,” a reference to the Hare Krishna mantra. Male followers commonly shaved all their heads sans a tuft of hair on the upper back (known as sikha) as a sign of renunciation, further visually identifying themselves as ISKCON members.

The movement gained publicity through outreach missions, in which devotees used airports, public parks, college campuses, and street corners as platforms for proselytization and fundraising through sales and the sale of the “Back to Godhead” magazines, Prabhupada’s books and occasionally flowers and incense. Pop culture provided additional coverage of the movement, including the song “Hare Krishna” featured in the 1967 musical “Hair,” and George Harrison’s 1970 release of “My Sweet Lord,” which repeated the Hare Krishna mantra in its chorus.¹⁵ Followers, who had previously referred to Bhaktivedanta simply as “Swamiji,” bestowed the name *Prabhupada* upon him in late 1967—meaning “he who has taken the shelter of the lotus feet of the Lord.”¹⁶ After the establishment of the New York temple, the second American ISKCON temple was established in a storefront in San Francisco’s Haight-Ashbury neighborhood.¹⁷ By early 1968, additional ISKCON temples were established in Los Angeles, Seattle, Montreal, Santa Fe, and Allston, Massachusetts, all in existing commercial buildings.¹⁸ Despite these successes within urban settings, Prabhupada felt strongly that it was the wish of Krishna to establish a rural ashram¹⁹ where devotees could lead a simple lifestyle and suggested in letters that the community should be called “New Vrindaban.”²⁰ Ultimately, the work of developing this rural ashram became the mission of disciples Keith Ham (Kirtanananda) and Howard Wheeler (Hayagriva).

Evolution of New Vrindaban and Construction of Prabhupada’s Palace of Gold

Prabhupada was introduced to 29-year-old Keith Ham at the storefront ISKCON temple located in New York City in 1966. Ham and his partner Howard Wheeler, who had met at the University of North Carolina at Chapel Hill, had just returned from India, where they spent a year searching for a spiritual guru. In September of 1966, the two were initiated as followers of ISKCON and given the names Kirtanananda Dasa (Ham) and Hayagriva Dasa (Wheeler).²¹ Kirtanananda helped to establish the Montreal temple in March of 1967 and became the first disciple of Prabhupada to take the Vaishnava vow of renunciation, after which he was called Kirtanananda Swami. However, Kirtanananda was admonished by Prabhupada when, weeks after

¹⁴ Amanda Lucia, “How ISKCON took Hinduism to the US Heartland,” Scroll.in (January 17, 2015), accessed April 2, 2018, <https://scroll.in/article/700557/how-iskcon-took-hinduism-to-the-us-heartland>.

¹⁵ Julie Zauzmer, “After 50 Years, Hare Krishnas are No Longer White Hippies Who Proselytize in Airports,” The Washington Post (October 27, 2016), accessed April 2, 2018, <https://www.washingtonpost.com/news/acts-of-faith/wp/2016/10/27/after-50-years-hare-krishna-believers-are-no-longer-berobed-white-hippies-who-drum-up-donations-in-airports/>.

¹⁶ Aparna Chattopadhyay, *Pearls of Spiritual Wisdom* (India: Pustak Mahal, 2004).

¹⁷ Kim Knott, *My Sweet Lord: The Hare Krishna Movement* (Wellingborough, UK: Aquarian Press, 1986).

¹⁸ A. C. Bhaktivedanta Swami Prabhupada, letter to Hare Krishna Aggarwal (February 1, 1968), accessed April 2, 2018, https://vanisource.org/wiki/680201_-_Letter_to_HareKrishna_Aggarwal_written_from_Los_Angeles.

¹⁹ An ashram is a rural spiritual hermitage or monastery in Hinduism.

²⁰ Henry Doktorski, *New Vrindaban: The Earliest Days*, unpublished manuscript, April 25, 2008.

²¹ Satsvarupa dasa Goswami, *A Lifetime in Preparation*, Vol. 2 (Bhaktivedanta Book Trust, Los Angeles, CA: 1980).

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returning from his renunciation ceremony in India, he began attempting to incorporate elements of Western religion into the teachings of the New York ISKCON temple. After being banned from preaching in ISKCON temples, Kirtanananda moved to Wilkes-Barre, Pennsylvania with Hayagriva. In October 1967, Prabhupada encouraged Hayagriva to look into purchasing land for the creation of New Vrindaban near Wilkes-Barre, writing, "I think you can negotiate for this land immediately and the Society will be able to pay \$3,000. After purchasing the land, you can gradually develop it into an ashram by dint of your personal labour [...]." ²²

In December of 1967, Kirtanananda read a letter published in the *San Francisco Oracle* in which Richard Rose, a philosopher and West Virginia native, solicited the creation of an ashram on his farmland in Marshall County, West Virginia. Located in the remote, rolling hills south of Wheeling Creek, Rose imagined his farm one day developing into a "non-profit, non-interfering, non-denominational retreat or refuge, where philosophers might come to work communally together[...]." ²³ Upon seeing Rose's letter in the *Oracle*, Kirtanananda and Hayagriva wrote to Prabhupada about their intention to start a non-denominational ashram in West Virginia which would be in direct competition with ISKCON. Hayagriva wrote Prabhupada again several weeks later, this time independently, telling him that the men were planning to visit Rose's farm.

Prabhupada responded in March of 1968, writing, "I am so glad to learn that one gentleman is going to open an ashram in West Virginia. I wish that this big tract of land—320 acres—be turned into New Vrindaban. You have New York, New England, and so many 'new' duplicates of European countries in the U.S.A.—why not import New Vrindaban to your country? [...] If Kirtanananda endeavors to utilize the 320 acres [...], I may permanently stay there and try to serve you in constructing a New Vrindaban city in West Virginia." ²⁴ In March of 1968, Kirtanananda and Hayagriva met Rose in Limestone, West Virginia. According to Rose, the men told him that they were former Hare Krishnas who had left the movement because it was "too closed-minded, and that they were looking for some kind of non-dogmatic ashram [...] where people of different beliefs could come and meditate and exchange ideas." ²⁵

According to Palace historian Chaitanya Mangala Dasa (Chris Walker), the above-mentioned 320-acre parcel refers to the total number of acres that Richard Rose owned when he started his own non-denominational commune. And, although this acreage is referenced in Prabhupada's aforementioned letter to Hayagriva, it is important to point out that ISKCON did not acquire the 320-acre parcel of land. Again, according to Dasa (Walker), in 1968, devotees associated with New Vrindaban only leased from Richard Rose a 132-acre parcel, as referenced below.

After meeting with Rose, Hayagriva returned to Wilkes-Barre to finish the year teaching English at a community college, while Kirtanananda remained, living alone in a dilapidated farmhouse on Rose's back farm (Figure 1). During these months, Kirtanananda realized that he would likely not be able to attract

²² A. C. Bhaktivedanta Swami Prabhupada, letter to Hayagriva (October 19, 1967).

²³ Richard Rose, Letter published in the *San Francisco Oracle* (December 1967).

²⁴ A. C. Bhaktivedanta Swami Prabhupada, letter to Hayagriva (March 17, 1968).

²⁵ Richard Rose, quoted by David Gold, *After the Absolute: Real Life Adventures with a Backwoods Buddha* (Writer's Club Press: 2002), chapter 16.

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followers to his non-denominational ashram without the support and backing of ISKCON. Hayagriva returned to live with Kirtanananda after the completion of the spring semester, and in July of 1968, the men visited Prabhupada in Montreal to apologize and ask forgiveness. Prabhupada accepted Kirtanananda and Hayagriva back into ISKCON and once again encouraged the formation of New Vrindaban in West Virginia. Despite Hayagriva and Kirtanananda's extended stay on the property, Rose was initially hesitant to commit to a long-term lease of the land, particularly to any one spiritual group. However, following a shooting on his land in the summer of 1968 that ended in a lawsuit,²⁶ he finally agreed to Hayagriva's proposed terms in August: a 99-year lease for a cost of \$4,000, with an option to purchase for ten dollars after the lease expired.²⁷ Palace historian Dasa (Walker) indicated that the 1968 lease from Richard Rose included approximately 132 acres. Once signed, this lease marked the formal start of the New Vrindaban community. By 1973, ISKCON had begun acquiring additional parcels of land - which would have included Bahulaban, Madhavan, and the Palace property - eventually totaling more than 200 acres, including the 50.1-acre area defined by the National Register boundary.

In September of 1968, the New York temple president, Brahmananda, visited New Vrindaban to ensure that Kirtanananda and Hayagriva were upholding the wishes of Prabhupada (Figure 2). Finding that they were, Brahmananda published a call for "stout and sturdy" devotees, particularly those with carpentry and building experience, to move to New Vrindaban in late 1968.²⁸ Prabhupada visited the community for the first time in 1969 and formalized goals for the community, which included the promotion of a sustainable agrarian lifestyle, the protection of cows, and the establishment of a gurukula boarding school where ISKCON children would be raised and educated alongside their guru. Prabhupada also instructed devotees to construct replicas of seven of Vrindavan's main temples.²⁹

²⁶ "Hold Rose In Shooting 'Hippie Farm' Snooping," *Moundsville Daily Echo* (July 18, 1968).

²⁷ Doktorski, *New Vrindaban: The Earliest Days*, 21.

²⁸ Brahmananda Das, "Memo to all devotees," dated September 7, 1968, published in *Letters from Srila Prabhupada*, vol. 1, 507.

²⁹ A. C. Bhaktivedanta Swami Prabhupada, letter to Kirtanananda and Hayagriva (August 23, 1968).

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Figure 1. Site of New Vrindaban prior to development of Palace of Gold, c. 1968. Image courtesy Back to Godhead Magazine.



Figure 2. Sign for road to New Vrindaban prior to development of Palace of Gold, 1971. Image courtesy ISKCON.

The community acquired two new tracts of land near the Rose Farm in 1970 and 1971; the tracts were named Madhuban and Bahulaban.³⁰ Devotees constructed a makeshift temple within an abandoned farmhouse on the land, and also repurposed old agricultural buildings for use by the growing New Vrindaban community.

³⁰ Doktorski, *New Vrindaban: The Earliest Days*, 55.

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In 1972, following a second visit by Prabhupada, Kirtanananda and sculptor Bhagavatananda Dasa (Joseph Cappelletti) set out plans to construct a residence for their leader's use during his time in New Vrindaban. Plans for the residence began with the purchase of seven parcels of land north of Bahulaban from Frank and Dorothy Romanaek in 1973.³¹ That same year, devotees led by Kasyapa Dasa (John Mowen), began clearing the land, which was heavily-forested and had been used as a public dumping ground for several years. Kasyapa initially used Belgian work horses to haul logs and pull tree stumps from the ground, and later operated bulldozers over the site and managed blasting crews. In June of 1973, the first corner stone of Prabhupada's residence was laid.

As construction of the residence continued, the plans for the building became more elaborate (Figure 3). Kuladri Dasa (Arthur Villa) helped Kirtanananda Swami with the design of the palace and organization of devotee construction crews (Figure 4). Inspired by the temples of Prabhupada's hometown of Vrindavan, India, the final design of the building reflected the principles of Indo-Saracenic Revival architecture, popularized in the mid-19th century by architects working in India under the British Raj. While earlier ISKCON buildings throughout the United States had been retrofitted into existing churches and storefronts, the residence at New Vrindaban represented one of the first new construction efforts of the organization, allowing for the adoption of the style as desired by Prabhupada.

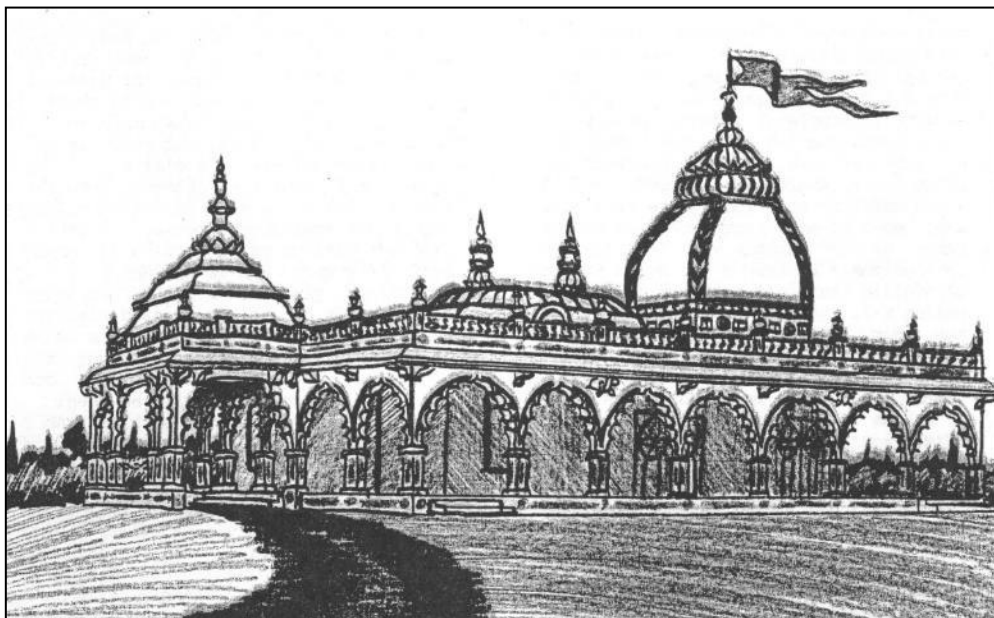


Figure 3. Conceptual artist rendering of Prabhupada's residence, c. 1974. Image courtesy New Vrindaban Brijabasi Spirit.

³¹ Marshall County Deed Book 438:257.

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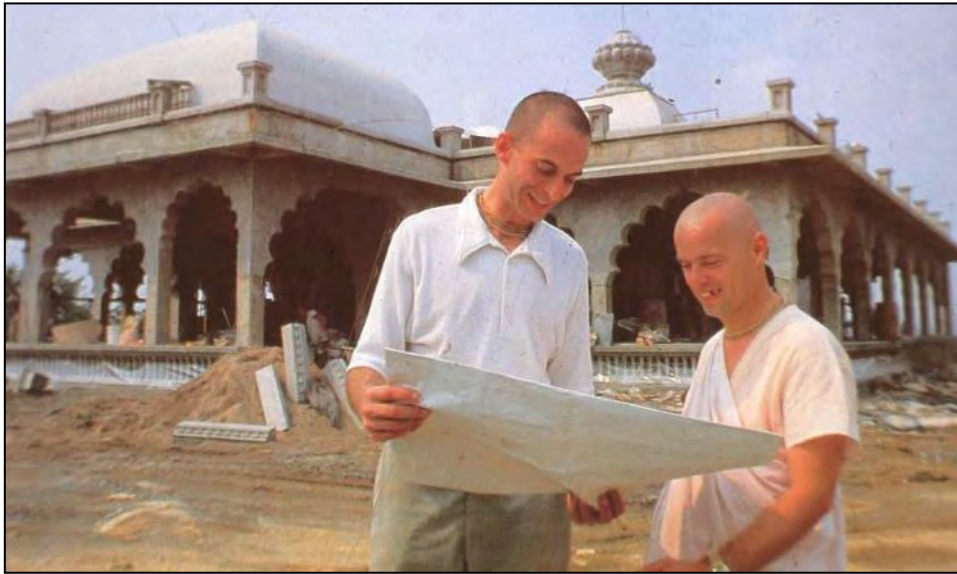


Figure 4. Hare Krishna devotees viewing plans for Prabhupada's residence, c. 1976. Image courtesy Prabhupada's Palace of Gold brochure, published 1986.

Prabhupada visited the construction site at New Vrindaban in 1974. By that time, the central walls and flat roof were up, and Prabhupada reportedly suggested the addition of some domed roofs to make the building more distinctive. The three domes were constructed of hand-poured concrete between 1975 and 1976, and by the time Prabhupada visited again, the domes were completed.³² Construction of the domes was supervised by the architect and sculptor for the project, Bhagavatananda Dasa, who also sculpted the peacocks, elephants, and ornamental pieces for walls and columns.³³ Between 1975 and 1977, the two-level terraced gardens were graded, and their associated retaining walls were constructed from reinforced concrete blocks.

In November of 1977, ISKCON founder A. C. Bhaktivedanta Swami Prabhupada passed away at the age of 81 in Vrindavan, India. Following his death, the New Vrindaban community resolved to repurpose the unfinished residence as a temple and memorial shrine dedicated to their spiritual leader.³⁴ Late in 1977, the west wall that runs along McCreary's Ridge Road was constructed to the west of the palace, and the Rose Garden, originally called the Garden of Time, was excavated and planted to the east (Figure 5, Figure 6).

³² Kayafas Architects, *Palace of Gold*, 2.

³³ New Vrindaban Community, 1986, 26.

³⁴ Kayafas Architects, *Palace of Gold*, 2.

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Figure 5. Hare Krishna devotees construct the west wall, c. 1978. Image courtesy ISKCON.



Figure 6. The Rose Garden as it originally appeared as "The Garden of Time." Image courtesy Prabhupada's Palace of Gold brochure, published 1986.

The Palace of Gold was officially dedicated and opened on Labor Day weekend in 1979 (Figure 7). For the next three years, the community commemorated the opening of the Palace with a Labor Day weekend celebration. The dedication marked a turn in the financial fortunes of the community, as the increased media attention led to an influx of visitors, pilgrims, and donations (Figure 8). New Vrindaban quickly became a point of pilgrimage for American-Indian Hindus, and the resident population grew to an all-time high of 600.³⁵

³⁵ W. M. Hunter, *Determination of Effect Report Proposed Consolidated Coal Company If Bleeder Shaft, Union District, Marshall County, West Virginia* (Hurricane, WV: Cultural Resource Analysts, 2013).

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A promotional brochure published in 1986 detailed plans for the future expansion of the palace complex to the north. Plans for the Gardens of Transcendental Knowledge, designed to serve as a teaching medium for Krishna consciousness, featured a golden glass conservatory at the far northern end of a series of formal gardens, waterways, and sculptures (Figure 9). Although the long walkway designed to connect the Palace of Gold and the conservatory was partially constructed and is in use today, the larger plans for the complex were never realized.



Figure 7. 1986 photograph of the south elevation of Palace of Gold as it originally appeared, prior to later painting efforts. Image courtesy Prabhupada's Palace of Gold brochure, published 1986.

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Figure 8. 1982 photograph of devotees at the Palace of Gold.



Figure 9. Rendering of future plans for the Palace of Gold complex. Image courtesy Prabhupada's Palace of Gold brochure, published 1986.

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Criterion C: Architecture

The Indo-Saracenic architectural style was introduced to India during the late nineteenth century by British architects working during the Raj, a period of British rule lasting from 1858 to 1947. Before the introduction of this style, British architecture in India had remained closely associated with European rule and was largely Palladian Classical, Neoclassical, and Gothic Revival in nature.³⁶ In 1890, British engineer Colonel Swinton Jacob (1841-1917) created the “Jeypore Portfolio of Architectural Details,” which contained hundreds of sketches of details drawn from Islamic and Indian architectural history.³⁷ The subsequent application of traditional Indian motifs onto buildings which otherwise followed Classical design language became known as the Indo-Saracenic³⁸ style. The style represented shared influences from both the Mughal tradition³⁹ and the popularity of the Gothic Revival style and was popularized by British architect Major Charles Mant (1840-1881), who attempted to define a new “style which should unite the usefulness of the scientific European designs together with the beauty, taste, grandeur and sublimity of the native style” of India. Mant originally termed this style “Hindu-Saracenic.”⁴⁰

The 1871 Chepauk Palace in Madras, designed by British architect Robert Fellowes Chisholm (1840-1915), is considered the first representation of the Indo-Saracenic style. Later prominent examples of the style in India include Mant's New Palace of Kolhapur (1884), along with the Mysore Palace by Lord Henry Irwin (1912), both of which exhibit character-defining features such as onion domes, chhajja (overhanging eaves), pointed arches, open arcades, mashrabiya (oriel windows), intricate grillwork, and towers or minarets. The relocation of the imperial capital from Calcutta to New Delhi and the associated construction of government buildings, schools, courthouses, and railway stations in the new capital, spearheaded by Sir Edwin Lutyens and Sir Herbert Baker between 1911 and 1931, is thought to represent the final phase in the development of the style.⁴¹

The movement was later introduced to the United States only as a revival style but was used relatively little in comparison to Moorish Revival architecture (ca.1845 - ca. 1890), which was favored for use in theaters, concert halls, synagogues, and Shriners' Temples. Although the two revival styles share some common features, such as domes and ornate decorative patterns, Indo-Saracenic Revival architecture is distinct in that it does not feature decorative or mosaic tilework, horseshoe arches, or designs based upon Arabic calligraphy. Today, while there are several extant examples of Moorish Revival architecture in the United

³⁶ Randip Baskhi, “The Birth of Indic Architecture,” *Journal of Empire Studies* (March 2011), accessed January 29, 2018, <http://empirestudies.com/2011/03/20/the-birth-of-indic-architecture/>.

³⁷ Mark Jarzombek, Vikramaditya Prakash, and Francis D. K. Ching, *A Global History of Architecture*, Second Edition (Hoboken, New Jersey: John Wiley & Sons, 2011), 677.

³⁸ The term “Saracenic” was historically used by the British to refer to Arabic groups.

³⁹ The Mughal Empire ruled India for most of the sixteenth and seventeenth centuries.

⁴⁰ Thomas R. Metcalf, *An Imperial Vision: Indian Architecture and Britain's Raj* (Los Angeles: University of California Press, 1989), 78.

⁴¹ William Dalrymple, “The Rubble of the Raj,” *The Guardian* (November 12, 2004), accessed January 29, 2018, <https://www.theguardian.com/artanddesign/2004/nov/13/architecture.india>.

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States, such as the Farmers and Exchange Bank in Charleston, South Carolina, and the Fox Theatre in Atlanta, Georgia, examples of the Indo-Saracenic Revival movement remain uncommon.⁴²

Originally intended to replicate the design of Hindu temples located in Vrindavan, India, the development of the Palace of Gold was ultimately hampered by an unskilled work force, limited access to materials, and a limited understanding of traditional Indian architecture. Despite these challenges, the resulting design still manages to exemplify the Indo-Saracenic Revival architectural style in its use of Classical elements, including a rectangular footprint and bays divided by pillars, augmented by the ornamental application of traditional Indian motifs. The Palace of Gold, surrounding gardens, and other contributing elements reflect this style in their use of scalloped arches, domes, and chhatris, as well as the use of traditional Hindu motifs, including elephants, cows, peacocks, and lotus flowers. Although the exterior of the palace building is largely comprised of unorthodox building materials like concrete and fiberglass, the palace's heavily-ornamented interior features hand-cut marble, stained glass, crystal, silk, and carved teakwood. Despite continued attempts to repair and protect these finishes, in general, the Palace of Gold retains all seven aspects of integrity, including location, setting, design, materials, workmanship, feeling, and association. The Palace of Gold is eligible for listing at the statewide level of significance under Criterion C: Architecture.

Criteria Consideration A

While the Palace of Gold shares a connection to the practices of ISKCON and the Hare Krishna movement due to their shared association with spiritual leader Prabhupada, its historical significance lies in its architectural distinction. Today, the Palace of Gold remains the only ISKCON temple in West Virginia, and also represents the first ISKCON temple in the United States to use entirely new construction, allowing for the elaborate expression of the Indo-Saracenic Revival style as dictated by Prabhupada. The Palace of Gold maintains its status as one of the earliest and only examples of Indo-Saracenic Revival architecture in the United States. Other notable Hindu temples in the United States include the Vraj Hindu Temple (1988) in Eastern Pennsylvania, the Sri Sri Radha Krishna Temple (1998) in Spanish Fork, Utah, and the BAPS Shri Swaminarayan Mandir (2004) in Houston, Texas; however, these all feature traditional Indian architecture rather than the Indo-Saracenic style exemplified by the Palace of Gold.⁴³

Criteria Consideration G

Although it is not yet 50 years of age, the Palace of Gold is of exceptional importance as a unique example of a communally-designed building constructed in the Indo-Saracenic Revival architectural style. The context for evaluation of the palace complex's architectural significance is the formation of the Indo-Saracenic style and its revival in the United States. Both today and at the time of its construction, very few examples of Indo-Saracenic Revival architecture are extant throughout the country. Although the United

⁴² Phil Pasquini, *Domes Arches, and Minarets: A History of Islamic-Inspired Buildings in America* (Flypaper Press, 2012), 21.

⁴³ Annie Barrett, "Hindu Temples in the United States," American Association for State and Local History Blog (December 20, 2013), accessed January 28, 2019, <http://blogs.aaslh.org/hindu-temples-in-the-united-states/>.

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States has several prominent examples of Moorish Revival architecture, as well as many Hindu temples which more closely follow the tenets of traditional Indian architecture, the unique construction history of the Palace of Gold ultimately resulted in its expression of the Indo-Saracenic Revival style. In 2012, the Society of Architectural Historians recognized the Palace of Gold as one of the most architecturally-significant structures in the state of West Virginia.⁴⁴ The Palace of Gold's unusual method of construction, as well as the materials and level of detailed craftsmanship used throughout, also contribute to the property's architectural distinction and significance.

⁴⁴ Gabrielle Esperdy and Karen Kingsley, eds. "Palace of Gold," SAH Archipedia (2012), accessed September 28, 2017, <http://sah-archipedia.org/buildings/WV-01-MH6>.

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UTM References (continued)

5. Zone: 17N 534090 (Easting) / 4423573 (Northing)

Verbal Boundary Description

See accompanying aerial imagery base map entitled "Palace of Gold." The nomination boundary is delineated by a yellow line.

The National Register boundary for Prabhupada's Palace of Gold includes a 50.1-acre parcel situated immediately east of McCreary's Ridge Road (CR-7). The property is bounded on the west by McCreary's Ridge Road, Viola Road on the north and east. Two separate tax parcels form the southern boundary.

McCreary's Ridge Road (CR-7) heads in northerly direction and then and curves to the north and east and becomes Viola Road/Stulls Run Hill Road (also numbered CR-7). Viola Road continues east for approximately 300' and then gently curves again to the south and southeast, remaining in this direction eventually intersecting with the northern property lines of Marshall County tax parcel ID 25-15-0002-0004-0000 and tax parcel ID 25-15-0002-0003-0006, the latter parcel intersecting with McCreary's Ridge Road along its western edge.

Boundary Justification

The nominated property is contained within a 50.1-acre parcel described above and illustrated on accompanying mapping. The boundaries are man-made features (roads and property tax lines) and encompass both contributing and non-contributing resources as well as natural landscape features that were on the property during the period of significance and have an association with the Palace of Gold. The boundary was drawn as such to reflect the physical space that contains the built resources that tell the story of the Palace of Gold's evolution and help to convey its significance. The designed landscape that is included within the boundary harmonizes with the built resources - such as the terraced gardens and Chatris - and complements the architectural style exhibited in the Palace of Gold.

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PHOTO LOG

Name of Property: Palace of Gold
Address: 3759 McCreary's Ridge Road
City or Vicinity: New Vrindaban
County: Marshall
State: WV
Photographer: William Hunter (CRA, Inc.), Mills Group, and/or Jeff Smith (WV SHPO) as noted
Date Photographed: See descriptions.

Photographs 1-11 (Photographer: William Hunter, Cultural Resource Analysts, Inc.)

Date Photographed: January 2016

- Photo 1 Aerial overview, facing south
- Photo 2 Aerial overview
- Photo 3 Aerial overview, facing southwest
- Photo 4 Aerial overview, facing west
- Photo 5 Main entrance and walkway, facing northeast
- Photo 6 North elevation from lotus pond, facing south
- Photo 7 North elevation of palace, facing south
- Photo 8 East elevation of palace and rose garden, facing west
- Photo 9 Palace grounds and lotus pond from lower terrace, facing northwest
- Photo 10 Rose garden with fountain, facing southeast
- Photo 11 Rose garden and eastern lower terrace wall, facing north

Photographs 12-13 (Photographers: Ryan Baker and Paula Scott, Mills Group, LLC)

Date Photographed: September 2017

- Photo 12 Chhatri detail, southwest corner, facing northwest
- Photo 13 Entrance to basement level, facing south

Photograph 14 (Photographer: Jeff Smith, West Virginia State Historic Preservation Office)

Date Photographed: November 2016

- Photo 14 South elevation, facing north

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Photographs 15-16 (Photographers: Ryan Baker and Paula Scott, Mills Group, LLC)

Date Photographed: September 2017

- Photo 15 Entry door on west side of entry hall, facing northeast
Photo 16 Detail of south elevation, facing southeast

Photographs 17-19 (Photographer: William Hunter, Cultural Resource Analysts, Inc.)

Date Photographed: January 2016

- Photo 17 Detail of peacock window, facing north
Photo 18 West gallery, facing north
Photo 19 West and south galleries, facing northeast

Photographs 20-21 (Photographers: Ryan Baker and Paula Scott, Mills Group, LLC)

Date Photographed: September 2017

- Photo 20 Interior window detail, facing east
Photo 21 Kitchen overview, facing northeast

Photographs 22-28 (Photographer: William Hunter, Cultural Resource Analysts, Inc.)

Date Photographed: January 2016

- Photo 22 Study overview, facing southwest
Photo 23 Bedroom overview, facing northeast
Photo 24 Altar room doors, facing north
Photo 25 Temple hall dome ceiling, detail
Photo 26 Interior of main temple hall, facing north
Photo 27 Altar detail, facing north
Photo 28 Altar dome ceiling detail

Photographs 29-34 (Photographer: Jeff Smith, West Virginia State Historic Preservation Office)

Date Photographed: November 2016

- Photo 29 West elevation, southern guardhouse, facing west
Photo 30 Overview of north garden and gazebo, facing northwest
Photo 31 Overview of south wall, facing northeast

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- Photo 32 Detail of exterior door on north elevation
- Photo 33 Detail view of columns, brackets, and eaves
- Photo 34 Detail view of elephant-shaped scuppers

Photograph 35 (Photographer: New Vrindaban Community)

Date Photographed: March 2018

- Photo 35 Overview of south overlook, facing southeast

Photographs 36-42 (Photographers: Ryan Baker and Paula Scott, Mills Group, LLC)

- Photo 36 North walkway, facing north
- Photo 37 Lotus pond, facing northeast
- Photo 38 Lotus pond, facing south
- Photo 39 Lotus pond, facing northeast
- Photo 40 Milking herd grazing field, facing north
- Photo 41 Fencerow, facing east
- Photo 42 Fencerow, facing north

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Photo 1. Aerial overview, facing south

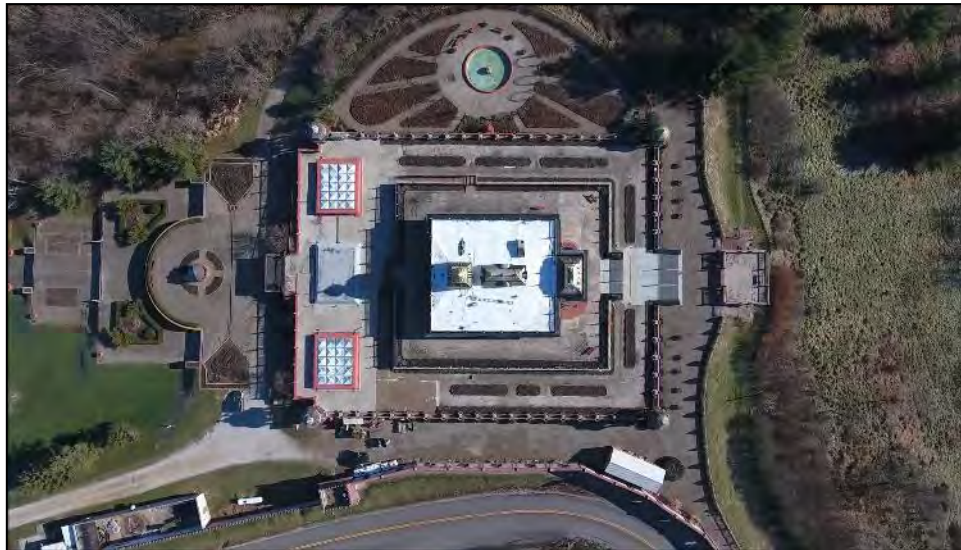


Photo 2. Aerial overview

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Photo 3. Aerial overview, facing southwest



Photo 4. Aerial overview, facing west

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Photo 5. Main entrance and walkway, facing northeast

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Photo 6. North elevation from lotus pond, facing south



Photo 7. North elevation of palace, facing south

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Photo 8. East elevation of palace and rose garden, facing west



Photo 9. Palace grounds and lotus pond from lower terrace, facing northwest

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Photo 10. Rose garden with fountain, facing southeast



Photo 11. Rose garden and eastern lower terrace wall, facing north

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Photo 12. Chhatri detail, southwest corner, facing northwest

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Photo 13. Entrance to basement level, facing south



Photo 14. South elevation, facing north

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Photo 15. Entry door on west side of entry hall, facing northeast



Photo 16. Detail of south elevation, facing southeast

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Photo 17. Detail of peacock window, facing north

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Photo 18. West gallery, facing north



Photo 19. West and south galleries, facing northeast

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Photo 20. Interior window detail, facing east

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Photo 21. Kitchen overview, facing northeast



Photo 22. Study overview, facing southwest

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Photo 23. Bedroom overview, facing northeast



Photo 24. Altar room doors, facing north

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Photo 25. Temple hall dome ceiling, detail

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Photo 26. Interior of main temple hall, facing north

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Photo 27. Altar detail, facing north

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Photo 28. Altar dome ceiling detail

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Photo 29. West elevation, southern guardhouse, facing west



Photo 30. Overview of north garden and gazebo, facing northwest

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Photo 31. Overview of south wall, facing northeast

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Photo 32. Detail of exterior door on north elevation

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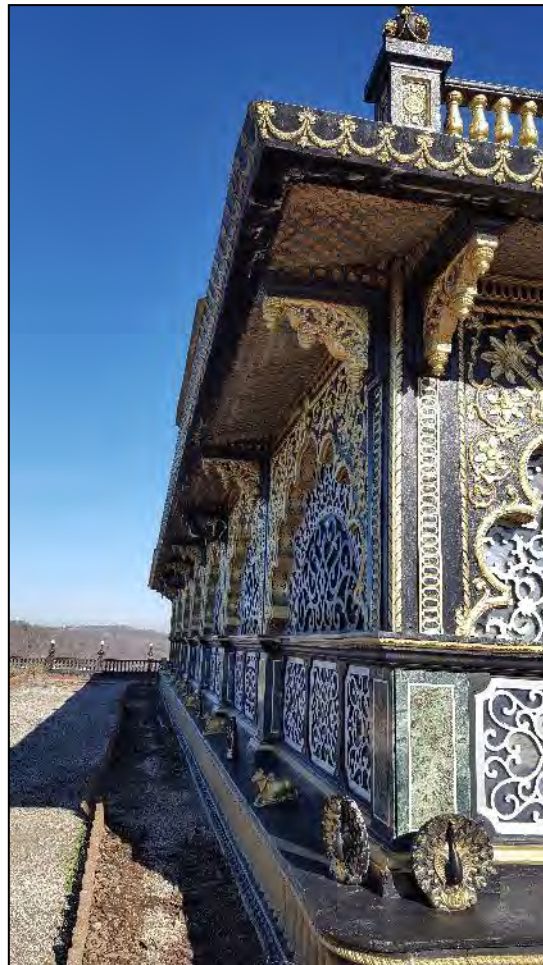


Photo 33. Detail view of columns, brackets, and eaves

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Photo 34. Detail view of elephant-shaped scuppers

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Photo 35. Overview of south overlook, facing southeast



Photo 36: North Walkway, facing north

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Photo 37: Lotus pond, facing northeast



Photo 38: Lotus pond, facing south

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Photo 39: Lotus pond & north walkway, facing NE



Photo 40: Milking herd grazing field, facing north

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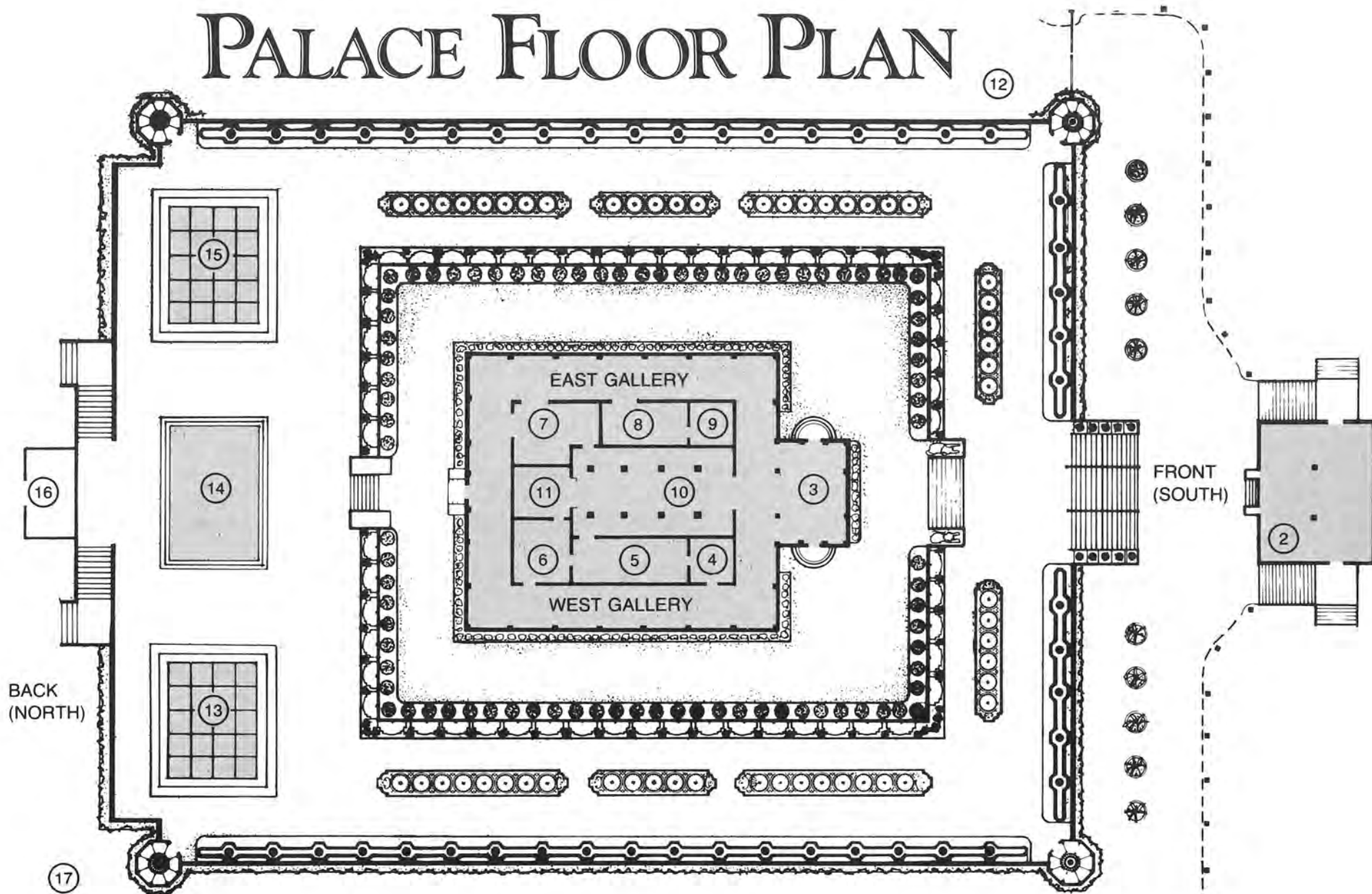


Photo 41: Fencerow, facing east

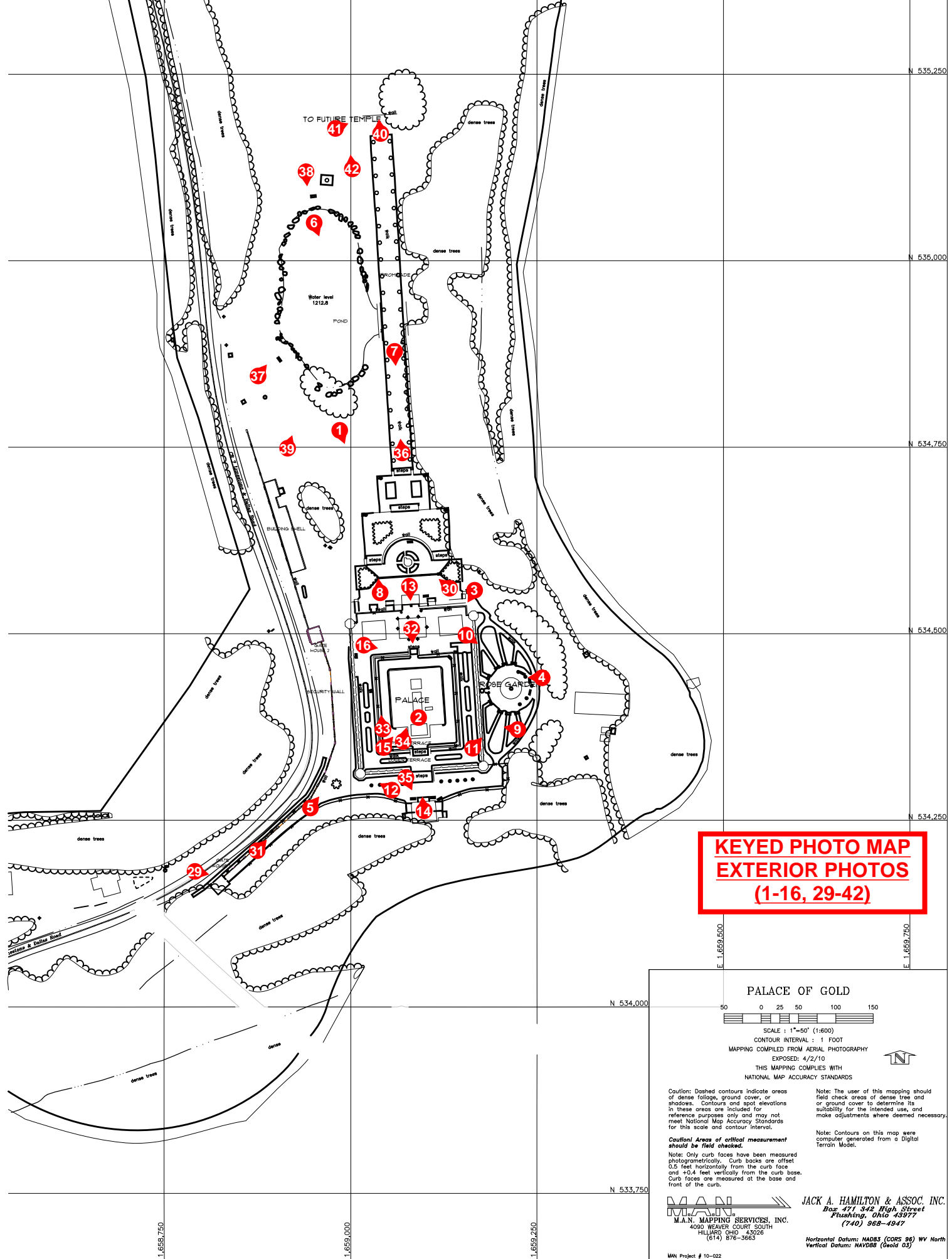


Photo 42: Fencerow, facing north

PALACE FLOOR PLAN

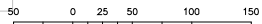


- | | | | |
|-----------------|----------------------|--------------------|------------------------|
| ① MAIN ENTRANCE | ⑤ SERVANT'S QUARTERS | ⑨ BATHROOM | ⑬ NATHAJI'S RESTAURANT |
| ② OFFICES | ⑥ KITCHEN | ⑩ MAIN TEMPLE HALL | ⑭ LOUNGE |
| ③ FOYER | ⑦ STUDY | ⑪ ALTAR | ⑮ GIFT SHOP |
| ④ OFFICE ROOM | ⑧ BEDROOM | ⑫ EAST GARDENS | ⑯ RESTROOMS |
| | | | ⑰ EXIT |



**KEYED PHOTO MAP
EXTERIOR PHOTOS
(1-16, 29-42)**

PALACE OF GOLD



SCALE : 1"=50' (1:600)
 CONTOUR INTERVAL : 1 FOOT
 MAPPING COMPILED FROM AERIAL PHOTOGRAPHY
 EXPOSED: 4/2/10
 THIS MAPPING COMPLIES WITH
 NATIONAL MAP ACCURACY STANDARDS

Caution: Dashed contours indicate areas of dense foliage, ground cover, or shadows. Contours and spot elevations in these areas are included for reference purposes only and may not meet National Map Accuracy Standards for this scale and contour interval.

Note: The user of this mapping should field check areas of dense tree and or ground cover to determine its suitability for the intended use, and make adjustments where deemed necessary.

Caution: Areas of critical measurement should be field checked.

Note: Contours on this map were computer generated from a Digital Terrain Model.

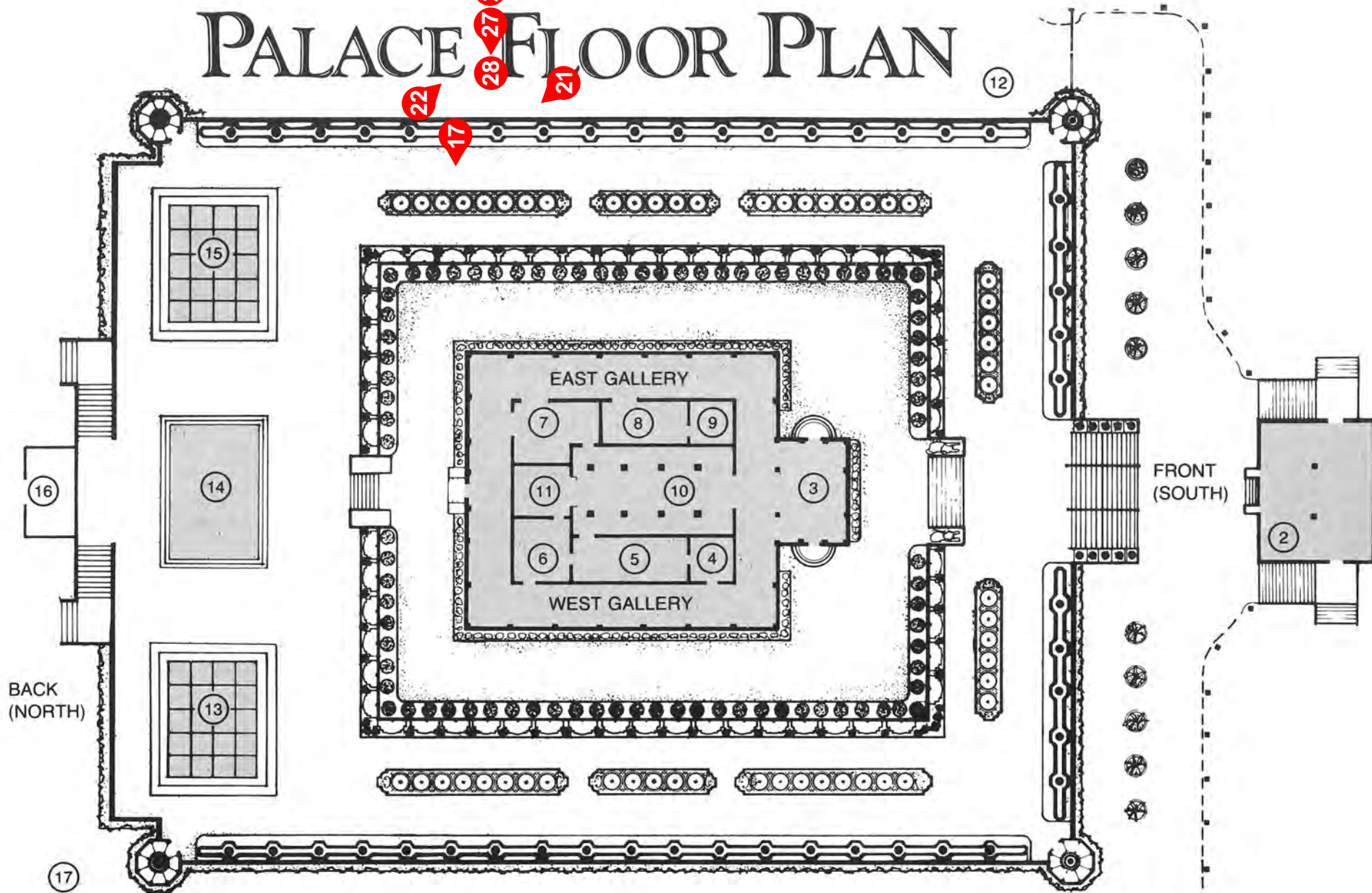
Note: Only curb faces have been measured photogrammetrically. Curb backs are offset 0.5 feet horizontally from the curb face and +0.4 feet vertically from the curb base. Curb faces are measured at the base and front of the curb.

M.A.N.
 M.A.N. MAPPING SERVICES, INC.
 4090 WEAVER COURT SOUTH
 HULLSDO, OHIO 43028
 (614) 876-3663

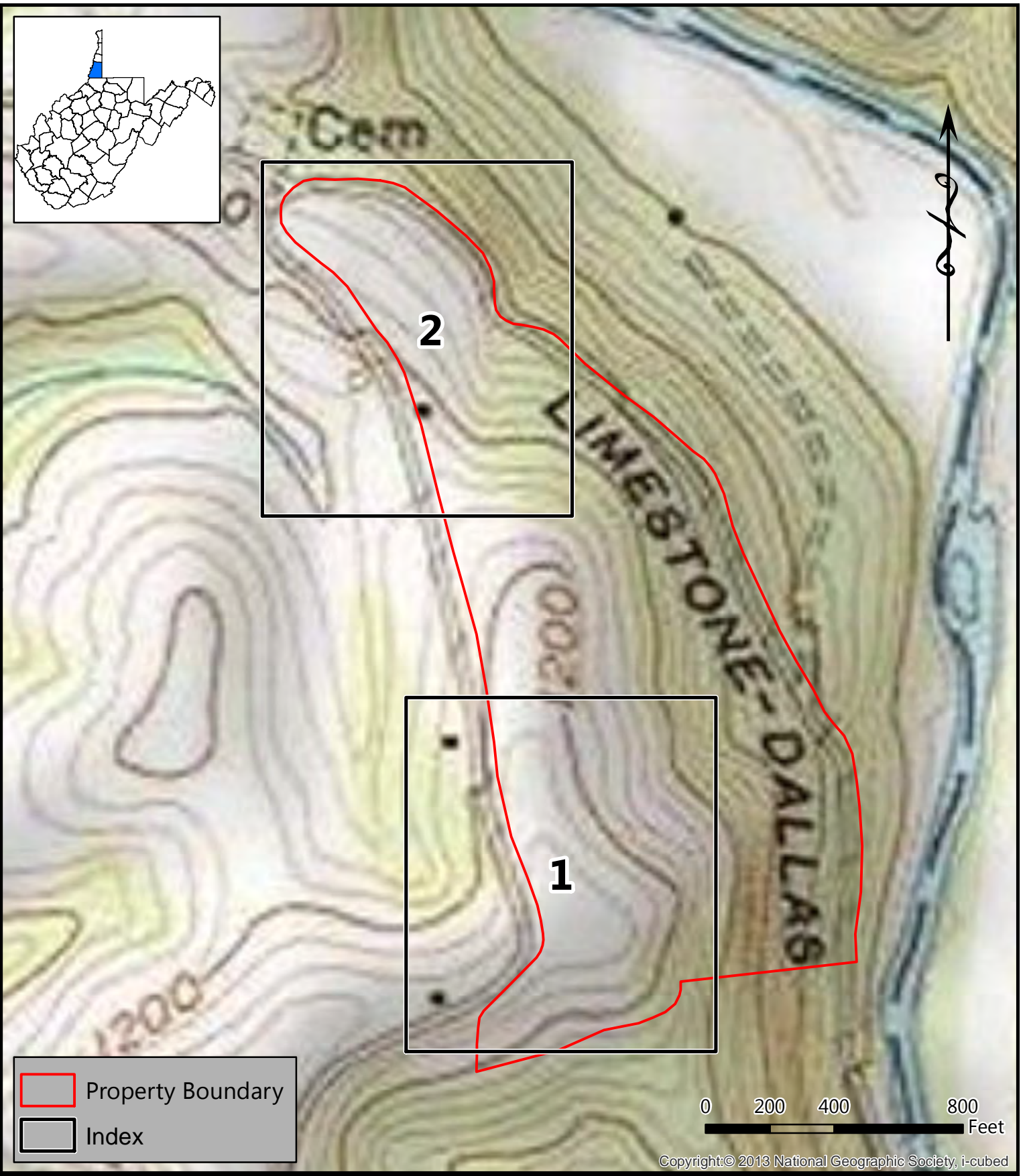
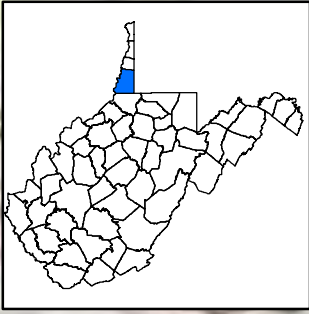
JACK A. HAMILTON & ASSOC. INC.
 Box 471 342 High Street
 Rushing, Ohio 43077
 (740) 368-4047



Horizontal Datum: NAD83 (GORS 96) WV North
 Vertical Datum: NAVD83 (Goida 03)

PALACE FLOOR PLAN



- | | | | |
|-----------------|----------------------|--------------------|------------------------|
| ① MAIN ENTRANCE | ⑤ SERVANT'S QUARTERS | ⑨ BATHROOM | ⑬ NATHAJI'S RESTAURANT |
| ② OFFICES | ⑥ KITCHEN | ⑩ MAIN TEMPLE HALL | ⑭ LOUNGE |
| ③ FOYER | ⑦ STUDY | ⑪ ALTAR | ⑮ GIFT SHOP |
| ④ OFFICE ROOM | ⑧ BEDROOM | ⑫ EAST GARDENS | ⑯ RESTROOMS |
| | | | ⑰ EXIT |



 Property Boundary
 Index

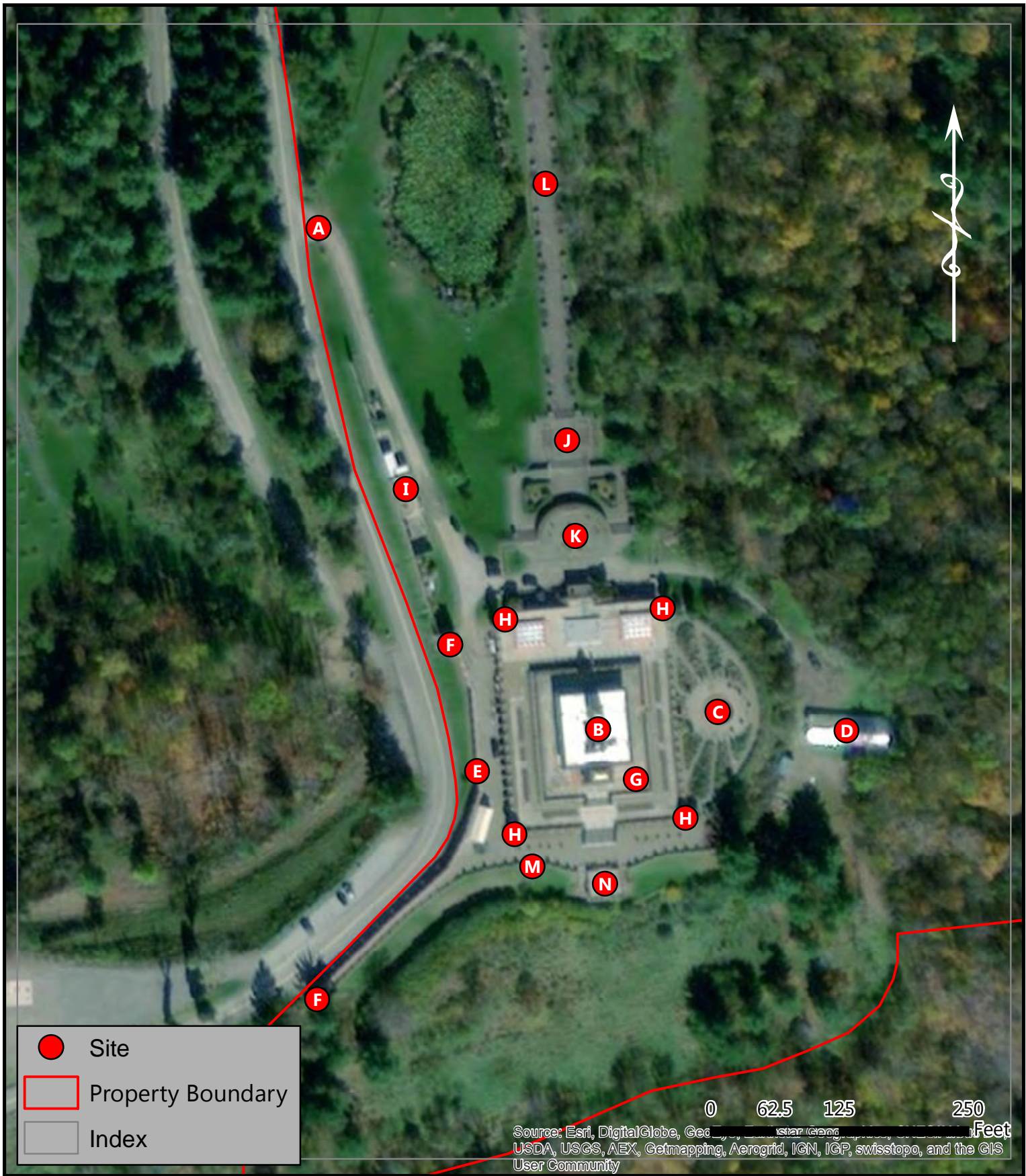
Copyright:© 2013 National Geographic Society, i-cubed

Quad: Majorsville
Date: 7/29/2019

Palace of Gold Site Plan Index

Marshall County - West Virginia



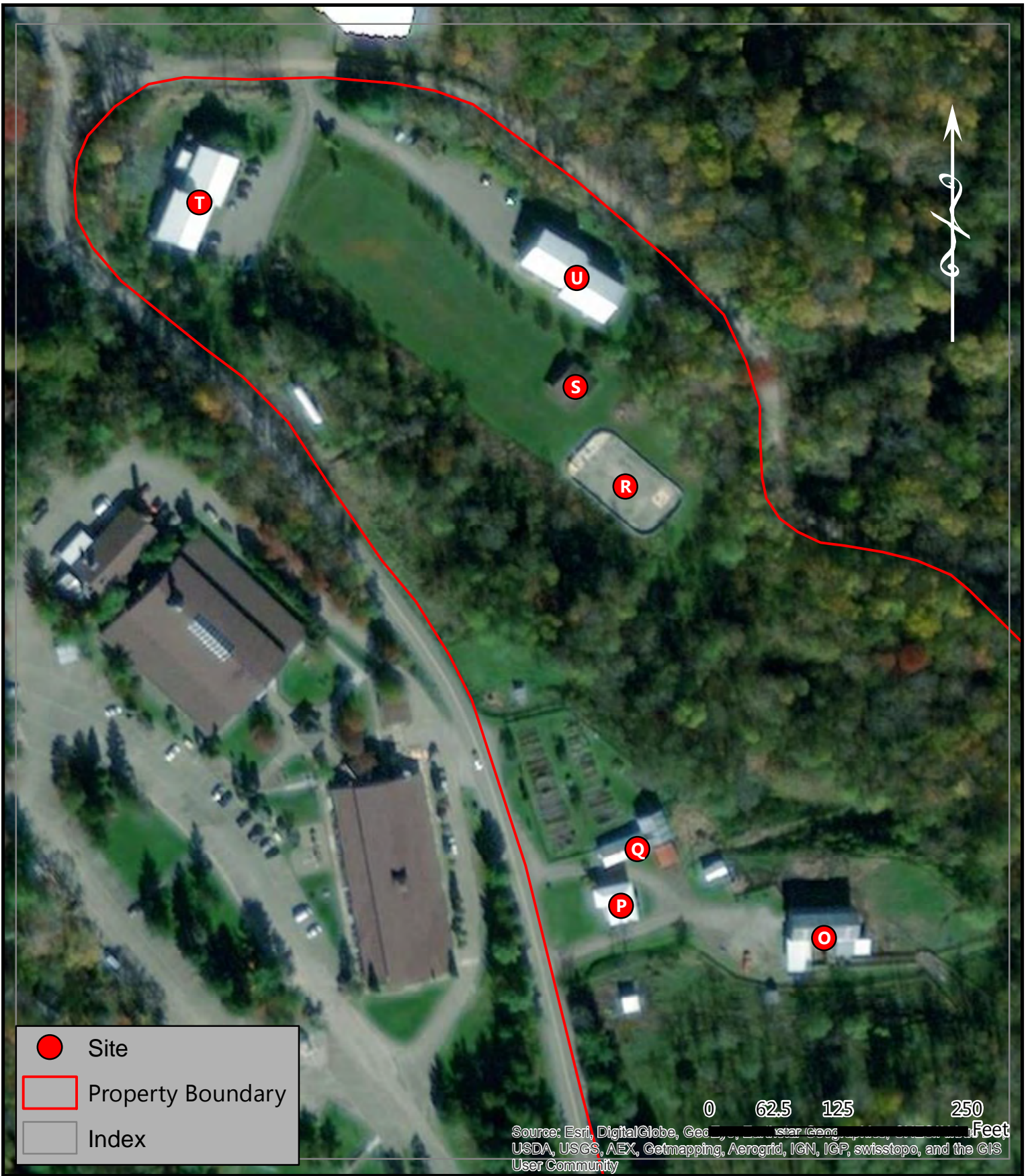





Palace of Gold

Site Plan

Marshall County - West Virginia





	Site
	Property Boundary
	Index

Source: Esri, DigitalGlobe, GeoEye, IGN, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community

Page: 2
 Quad: Majorsville
 Date: 7/29/2019

Palace of Gold

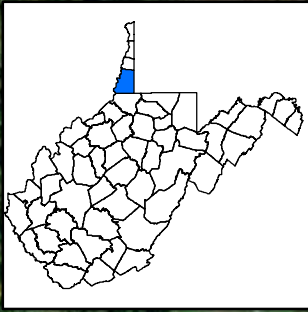
Site Plan

Marshall County - West Virginia



List of Resources

Label	Resource Name
A	Palace of Gold Complex
B	Palace of Gold
C	Rose Garden
D	Greenhouse
E	West Wall
F	West Wall Gate House (2)
G	Terraced Garden
H	Chhatris (4)
I	Workshop
J	North Garden Terrace
K	North Gazebo
L	North Walkway
M	South Wall
N	South Overlook
O	Milking Barn
P	"Grey House"
Q	Work Shed
R	Basketball Court
S	Picnic Shelter
T	Apartment Complex #1
U	Apartment Complex #2



533566
4424313

533949
4424046

534086
4423770

533831
4423617

534090
4423573

533729
4423469

● Building Location

▭ Property Boundary

0 250 500 1,000 Feet

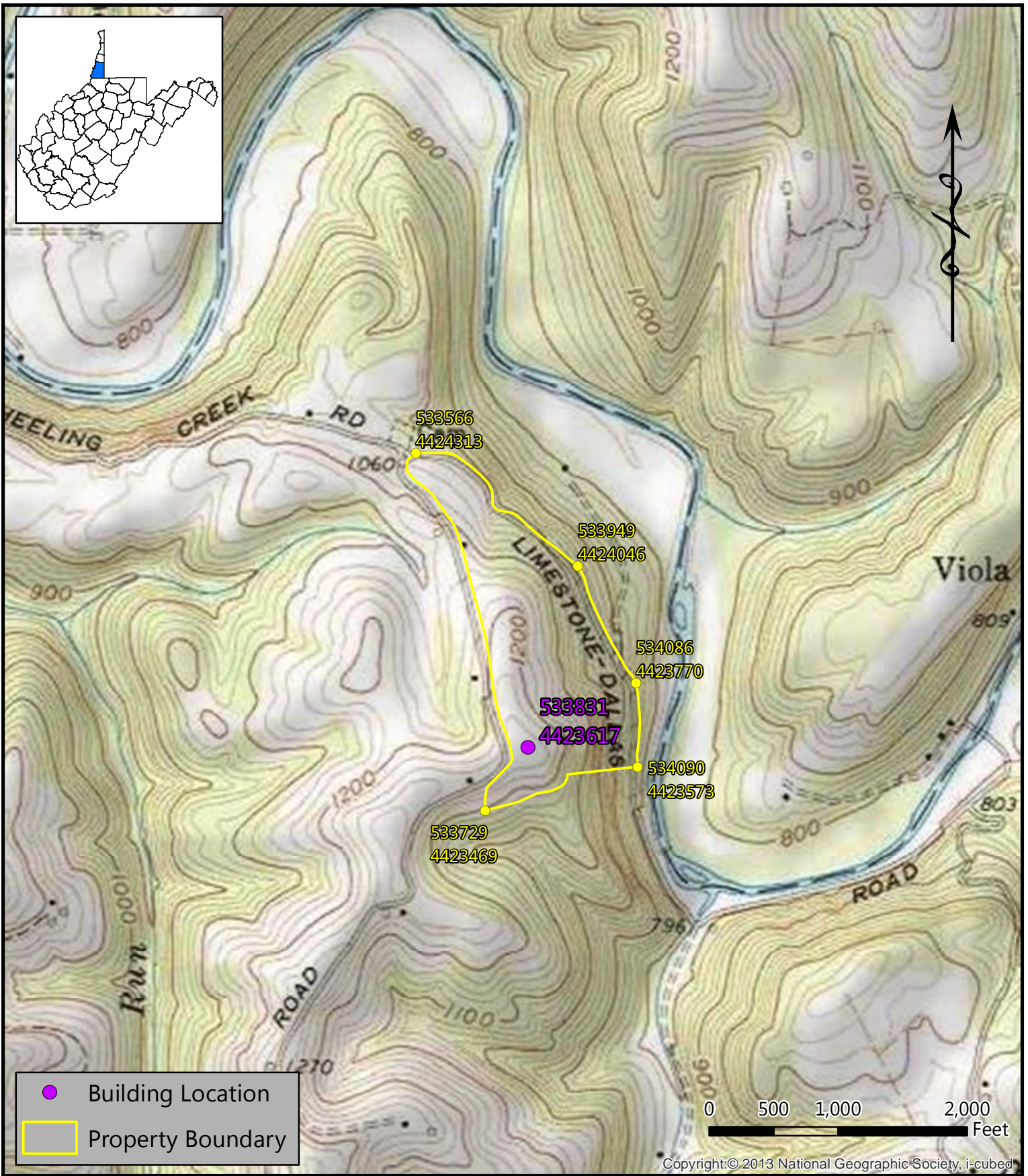
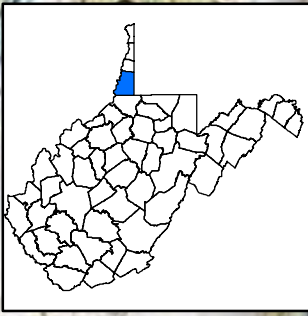
Source: Esri, DigitalGlobe, GeoEye, IGN, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community

Quad: Majorsville
Date: 7/23/2019

Palace of Gold

Marshall County - West Virginia





● Building Location
□ Property Boundary

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Quad: Majorsville
Date: 7/23/2019

Palace of Gold

Marshall County - West Virginia



























GIFT SHOP









PALACE TOURS
BANGKOK























His Divine Grace
A. C. Bhaktivedanta Swami Prabhupada
Founder Acarya
International Society for Krishna Consciousness







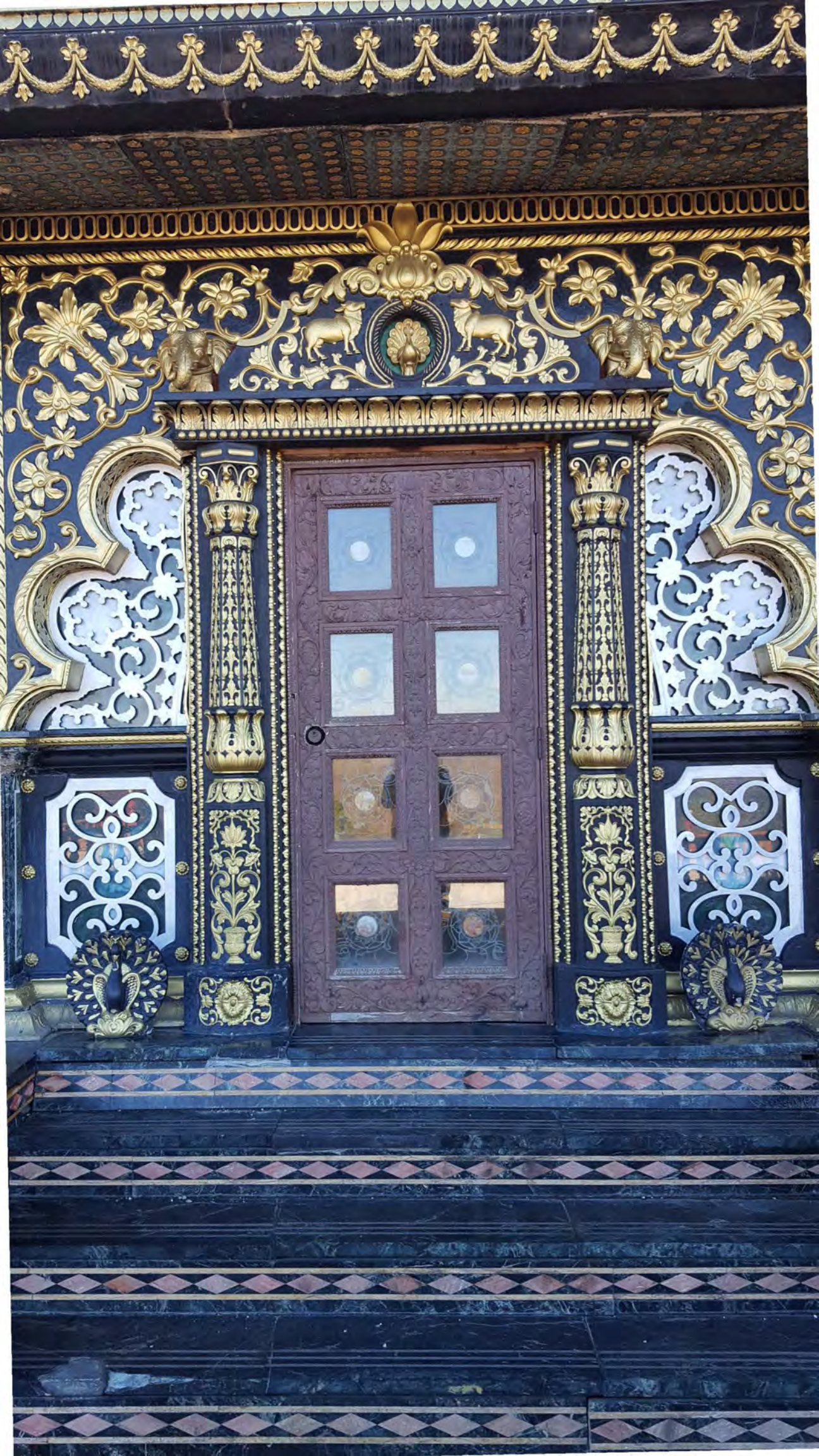
PALACE
ENTRANCE

Welcome to Parkside's
PALACE OF GOLD

HOURS OF OPERATION			
Monday	Tuesday	Wednesday	Thursday
10:00	10:00	10:00	10:00
11:00	11:00	11:00	11:00
12:00	12:00	12:00	12:00
13:00	13:00	13:00	13:00
14:00	14:00	14:00	14:00
15:00	15:00	15:00	15:00
16:00	16:00	16:00	16:00
17:00	17:00	17:00	17:00
18:00	18:00	18:00	18:00
19:00	19:00	19:00	19:00
20:00	20:00	20:00	20:00
21:00	21:00	21:00	21:00
22:00	22:00	22:00	22:00
23:00	23:00	23:00	23:00
24:00	24:00	24:00	24:00



























National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 8/1/2019 Date of Pending List: Date of 16th Day: Date of 45th Day: 9/16/2019 Date of Weekly List: 8/30/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 8/28/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Barbara Wyatt Discipline Historian

Telephone (202)354-2252 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Division of

WEST
VIRGINIA
Culture and History

July 10, 2018



The Culture Center
1900 Kanawha Blvd., E.
Charleston, WV 25305-0300

Randall Reid-Smith, Commissioner

Phone 304.558.0220 • www.wvculture.org
Fax 304.558.2779 • TDD 304.558.3562

EEO/AA Employer

Ms. Joy Beasley, Keeper
National Register of Historic Places and National Historic Landmark Programs
National Park Service
1849 C Street NW
Mail Stop 7228
Washington, DC 20240

Dear Ms. Beasley:

For your review, we are submitting National Register of Historic Places registration forms for the following properties:

New Deal Resources in Greenbrier State Forest Historic District, Greenbrier County, West Virginia
Palace of Gold, Marshall County, West Virginia
New Deal Resources in Cacapon State Park Historic District, Morgan County, West Virginia
New Deal Resources in Seneca State Forest Historic District, Pocahontas County, West Virginia
New Deal Resources in Kumbrabow State Forest Historic District, Randolph County, West Virginia

These nominations have been processed in accordance with 36 C.F.R. § 60 and approved by the West Virginia Archives and History Commission. **The enclosed discs contain the true and correct copies of the nominations for the abovementioned properties for listing in the National Register of Historic Places.**

Should you have any questions please contact Jeffrey S. Smith, National Register Coordinator, at 304.558.0240.

Sincerely,

Susan M. Pierce
Deputy State Historic Preservation Officer

Enclosures

SMP/JSS



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 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 Palace of Gold
other names/site number WV SHPO Site Number MR-0019

2. Location

street & number 3759 McCreary's Ridge Road not for publication
city or town Moundsville vicinity
state West Virginia code WV county Marshall code 051 zip code 26041

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Susan M. Herce Deputy State Historic Preservation Officer
Signature of certifying official/Title

7/11/2018
Date

West Virginia State Historic Preservation Office
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 _____

Returned

Palace of Gold
Name of Property

Marshall Co., West Virginia
County and State

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.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	1	buildings
2	0	sites
8	5	structures
0	0	objects
11	6	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

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

RELIGION: religious facility

RELIGION: religious facility

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

OTHER: Indo-Saracenic Revival

foundation: CONCRETE

walls: CONCRETE

SYNTHETICS: fiberglass

roof: SYNTHETICS: rubber, concrete

other:

Palace of Gold
Name of Property

Marshall Co., West Virginia
County and State

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

See continuation sheets.

Narrative Description

See continuation sheets.

Returned

Palace of Gold
Name of Property

Marshall Co., West Virginia
County and State

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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1973 - 1980

Significant Dates

1973

1979

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.

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

ISCKON – New Vrindaban

Period of Significance (justification)

See continuation sheets.

Criteria Considerations (explanation, if necessary)

See continuation sheets.

Returned

Palace of Gold
Name of Property

Marshall Co., West Virginia
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

See continuation sheets.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

See continuation sheets.

Developmental history/additional historic context information (if appropriate)

See continuation sheets.

Returned

Palace of Gold
Name of Property

Marshall Co., West Virginia
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See 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 # _____
- 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): _____

10. Geographical Data

Acreeage of Property 5.6
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>17</u> Zone	<u>533831</u> Easting	<u>4423613</u> Northing	3	_____ Zone	_____ Easting	_____ Northing
2	_____ Zone	_____ Easting	_____ Northing	4	_____ Zone	_____ Easting	_____ Northing

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

See continuation sheets.

Boundary Justification (Explain why the boundaries were selected.)

See continuation sheets.

Returned

Palace of Gold
Name of Property

Marshall Co., West Virginia
County and State

11. Form Prepared By

name/title Paula McClain, Historian
organization Mills Group date March 2018
street & number 63 Wharf Street, Suite 300 telephone 304-296-1010
city or town Morgantown state WV zip code 26501
e-mail pmmclain@millsgrouponline.com

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.

See continuation sheets.

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, N.W., Washington, DC.

Returned

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Palace of Gold
Name of Property
Marshall County, WV
County and State
N/A
Name of multiple listing (if applicable)

Section number 7 Page 1

Narrative Description

Summary Paragraph

The Palace of Gold is an Indo-Saracenic Revival religious shrine constructed over a period of several years by a group of devotees of the International Society for Krishna Consciousness (ISKCON) in Marshall County, West Virginia. Located eight (8) miles northeast of Moundsville in the unincorporated community of New Vrindaban, the palace, along with its gardens and grounds, consists of 5.6 acres surrounded by both undeveloped natural areas and active farmland on both the east and west sides of McCreary's Ridge Road¹.

Inspired by the architectural detailing of Hindu temples, or mandirs, located in Vrindavan, India, the finished palace building and surrounding terraced gardens were ultimately an expression of the Indo-Saracenic Revival architectural style.² This style, established by British architects working in India during the British Raj (1858-1947), represents the amalgamation of Classical and Neoclassical forms with traditional Indian details such as onion domes, arches, chhajja (overhanging eaves), mashrabiya (oriel windows), and towers or minarets. The palace, gardens, and other contributing elements reflect this style in their use of scalloped arches, domes, and chhatris, as well as the use of traditional Hindu motifs, including elephants, cows, peacocks, and the lotus flower.

Resource Inventory

Palace of Gold Complex

ca. 1973-1980

1 Contributing site

The complex (Photo 6) surrounding the Palace of Gold is located on a former local dumping ground in the southern portion of the unincorporated community of New Vrindaban. Development of the site began with grading and trash removal in 1973; by 1980, the palace building, terraced gardens and chhatris, west wall, and rose garden were complete. The landscape surrounding the palace complex is bounded to the west by an 850-foot-long concrete block wall constructed along the eastern edge of McCreary's Ridge Road.³ A lotus pond which provides drainage for the palace building is located northwest of the palace. Records indicate that this feature was constructed in 1978. The pond is considered part of the larger landscape surrounding the palace building and contributes to the significance of the site.

The palace building, which is heavily ornamented with scalloped arches, decorative paintwork and molding, and three cloister domes, is situated atop two rectangular terraced gardens (Photos 1-4). Four domed chhatris, or gazebos, mark the corners of the lower terraced garden, which is accessed by granite steps centered on the south garden wall. A second set of steps leads from the lower to the upper terrace garden and palace building. The basement level of the palace, which once served as a restaurant and gift shop, is located beneath the northern portion of the lower terrace garden.

¹ The nominated parcel is limited to the east side of McCreary's Ridge Road.

² According to Hinduism, Vrindavan is the town where Lord Krishna spent his childhood.

³ Kayafas Architects, *Palace of Gold – Time Line Development* (Wheeling, WV: 2016), 2.

United States Department of the Interior
National Park Service

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National Register of Historic Places
Continuation Sheet

Section number 7 Page 2

The chhatris and terraced gardens were constructed as part of the initial development of the complex and are considered contributing to the overall significance of the site. A wall anchored by two guardhouses along McCreary’s Ridge Road serves as the western edge of the palace complex, while a sunburst-shaped rose garden makes up the eastern edge. The wall, guardhouses, and rose garden are all considered contributing elements of the site. An elevated lookout centered on a turned balustrade forms the southern edge of the complex, while the northern extent is defined by the northern terminus of a paved walkway extending from a northern terraced garden. These elements, along with an associated gazebo, were constructed following the initial development of the site and are considered non-contributing to the overall significance of the site. A building shell that historically served as the workshop for the construction of the palace is located along the western edge of the complex but is considered non-contributing due to a lack of integrity.

Several outbuildings which postdate the construction of the main palace complex are present within the tightly-knit New Vrindaban community. These ancillary resources include greenhouses, barns, guest houses, a lodge and restaurant; these are located north, south, and west of the nominated parcel. As these resources postdate the construction of the palace complex and are located outside of the nominated parcel, they are not described within the Section 7 Inventory nor discussed within the Section 8 Narrative.

Palace of Gold 1979 *1 Contributing building*

Exterior

South Elevation

The south elevation of the Palace of Gold is divided into seven bays (Photo 14). A centrally-located, south-facing projection visually dominates this elevation. The three-sided projection features two single entry doors allowing for access from either the east or west side. (Photo 15). Each door has an elaborately-molded door surround made up of two pilasters and a pediment with lotus, elephant, cow, and peacock motifs, all of which are traditional Hindu motifs which are integral to the tenets of ISKCON. A scalloped arch is centered within each bay. Each arch features a decoratively molded lotus at its peak, as well as molded rinceaux with lotus flowers applied to the spandrels. Semi-circular stained-glass panels pressed between carved wood frames span the upper half of the arches, while the lower half of each arch is infilled with two to three rectangular stained-glass panels. The two bays flanking the central bay are accented with gold-painted peacock figures.

Bays are divided by square concrete pilasters ornamented with gold-painted molded fiberglass appliques. The pilasters top marble-sheathed pedestals. At the base of these pedestals, a concrete plinth slopes outward approximately one foot to the edge of the building foundation. This plinth is decorated with a blind arcade made up of small gold-painted Corinthian columns. Painted cast concrete peacock and cow figures are affixed to the plane topping the blind arcade every two to four feet.

The top of each column is corbeled to the wide overhanging eaves, which are boxed with fiberglass sheeting and project approximately two feet from the outer wall of the palace (Photo 33). In place of this corbel, the central two columns of the projecting bay feature an elephant-shaped corbel, the trunk of which is designed

United States Department of the Interior
National Park Service

Palace of Gold
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County and State
N/A
Name of multiple listing (if applicable)

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3

to serve as a scupper and downspout for the flat roof (Photo 34). The elephant corbels/scuppers also appear on the inner corners of the south elevation. A metal fascia with molded, painted ornamentation runs beneath a drip edge on the outer edge of the eaves. Above this, a parapet with molded, painted ornamentation runs the perimeter of the building; the parapet is topped with a cast concrete balustrade. Newel posts topped with lamps follow the alignment of the square columns along the flat roof. A wide dome tops the southernmost projecting bay of the palace.

The dome located over the southern wing of the palace building is constructed of hand-poured cast concrete. During construction, concrete was poured over wooden molds to make this and the northernmost dome. It features a rectangular footprint and is topped by a cast concrete lotus decoration which is painted gold. Two gold-painted pinnacles top the lotus. The exterior of the dome is painted black and features decorative gold paintwork.

East and West Elevations

The east and west elevations of the palace are nearly identical. Each is a blind arcade divided into seven bays with stained glass-filled scalloped arches. Three rectangular stained-glass panels are situated beneath each arch. The blind arcade present along the south elevation runs the perimeter of the building, as does the decorative balustrade above the parapet. Two elephant-shaped scuppers, as seen on the south elevation, are situated at the tops of the third and sixth columns within the east and west elevations. The central dome of the palace building, visible from the east and west elevations, is anchored by a rectangular footprint and topped with three pinnacles atop a cast lotus decoration. Each elevation of this dome is accented with a fan light dormer window (see Photo 4). The rest of the poured concrete palace roof is flat and is covered with a protective layer of foam.⁴

North Elevation

The north elevation is divided into seven bays, each with a stained glass-filled scalloped arch (Photo 16) as seen in the east and west elevations. A single door with eight lights is centered within the central bay and has an elaborately molded door surround matching the entry doors within the south elevation (Photo 32). Four cast concrete steps with painted decorative banding lead to this door. Gold painted peacock figures are affixed to the center of the stained-glass windows on the bays flanking the central bay. Decorative detailing seen throughout the rest of the exterior, including a blind arcade, marble-paneled column piers, ornamented fascia, and decorative banding beneath the balustrade, are repeated along this elevation. The northernmost dome, which has a square footprint and is topped with a large onion-shaped finial, is visible from this elevation. The exterior surface of this dome features black and gold decorative paintwork. Like the southernmost dome, this concrete dome was poured by hand into a wooden mold.

Interior

Main Entrance

The main entrance of the palace is located on the south elevation and consists of a rectangular foyer space accessed by doors on the east and west walls. Above the foyer space, a concrete vaulted ceiling is painted with a Himalayan landscape which fades into a blue sky. The main entrance desk centrally anchors the

⁴ Renata Bruza, *Building Pathology Report* (BPR) 135, 4.

United States Department of the Interior
National Park Service

Palace of Gold
Name of Property
Marshall County, WV
County and State
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space; entry to the main arcade which encircles the temple is accessed via gates on either side of the desk. Floors throughout the interior of the palace are marble and onyx carved into delicate inlaid designs. Imported from Italy, France, Turkey, and Brazil, these materials were transported to the building site in large raw slabs and then cut by devotee builders on site.

Galleries

The layout of the palace consists of a series of four connected, arcaded galleries surrounding a central temple. The central portion of the building includes a temple hall, which is flanked by an office room, servant's quarters, study room, bedroom, bathroom, and kitchen and altar access room. The gallery, which is now enclosed with panels of stained glass, was originally intended to be left open in keeping with tenets of Moorish and Indo-Saracenic architecture; however, the variable climate of the region necessitated that the space be enclosed (see Figure 1). In order to enclose the arcade, pieces of stained glass, made on-site, were wedged between pieces of elaborately detailed molded polyurethane to mimic the effect of leaded stained glass. Two to three stained glass panels anchor each scalloped arch exterior window. Golden peacock figures, mimicking the figures seen on the palace exterior, are situated within four of the exterior windows (Photo 17). Chandeliers made on site light the gallery and are hung in front of each window (Photo 18). Large mirror panels with cast, gold-leafed frames are affixed to the ceiling of the gallery (Photo 19). The inner walls of the gallery are paneled with marble. A single wood paneled door with ten stained glass lights, identical in design to those used at the building entrance, is centered on the northern wall of the north gallery. This door is flanked by stained glass panels pressed between molded polyurethane panels set in scalloped quarter-round arches.

Office, Kitchen, and Servant's Quarters

The west gallery provides access to the office room, kitchen, and servant's quarters (via the kitchen). Three inswing casement windows with detailed surrounds open to the westernmost wall of the servant's quarters (Photo 20). The kitchen (Photo 21) is accessed via the northernmost door on the western gallery and includes a refrigerator, stovetop and oven, and hood, and is used to prepare vegetarian foods six times per day for placement on the altar (see Photo 27). A set of two narrow steps lead from the southeastern corner of the kitchen to the altar, located at the northern end of the temple room.

Study

A glass paneled door along the eastern end of the north gallery leads to the study, which is also accessed from a door along the east gallery. Situated on the northeast corner, the study room has walls inlaid with multiple varieties of marble, framed with ornate gold-painted baseboards and cornices (Photo 22). Silk brocades ornamented with authentic peacock feathers, tassels, and gold embroidery hang from the gold-painted cornices. The walls and floor of this room are hand-carved marble laid in geometric patterns. The ceiling, crown molding, chair rail, and baseboards, as well as a door which leads into the temple room, have been finished with gold leaf and/or gold paint. Gold leafed/painted lion heads accent the wainscoting. Within the study, a *murti* (replica) of Prabhupada sits at his desk, a low, teakwood table. A large teakwood altar carved with Deities of Radha Krishna sits at the southern end of the study room. Antique Chinese vases, said to be gifts from Alfred Ford (nephew of Henry Ford), are attached to this altar. The ceiling in this room,

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which was originally hand-painted with a floral motif, collapsed and was rebuilt in ca. 1980. Today, the ceiling is covered in gold leaf.

Apartment

The central room along the east gallery is the bedroom or apartment of Srila Prabhupada (Photo 23). The walls of the bedroom are inlaid with Italian Botticino marble and amber Persian onyx. The ceiling is painted with a gold-leafed floral pattern, and the floor is comprised of three Greek marble fields (brown *anagata*, green *creamo*, and red *levanto*). Silk embroidered brocades with decorative tassels hang beneath the gold-plated crown molding in the bedroom. A bathroom and dressing room adjoin the bedroom and feature a grey-orange marble sink and rose-quartz-handled sink and shower faucets. Inswing casement windows open to both the bedroom and bathroom; these both feature etched glass made in Wheeling, West Virginia with peacock and lotus motifs.

Temple

The temple room is accessed via a set of elaborately carved teakwood doors, ordered for the palace from Ranchor Mistri Bai of Mumbai, India (Photo 24). Within the temple room, a second vaulted ceiling beneath the palace's central dome is decorated with eighteen murals depicting Lord Krishna's pastimes (Photo 25).⁵ An antique French chandelier with large Marie Antoinette crystals is suspended from the center of the dome's interior. Eight square columns clad with inlaid marble and gold-leafed Corinthian capitals and carved bases support the outer edges of the dome above (Photo 26). Marble panels with gold leafed detailing cover the architrave between the columns.

Altar

The northern end of the temple room houses the altar to Srila Prabhupada, a likeness of whom sits on a throne composed of black and white onyx, jewel-studded enamel, and gold (Photo 27). The lotus and peacock motifs are repeated throughout the altar. The altar sits beneath the largest of the three domes that top the palace; the center of this dome features a lotus design made up of over 4,000 blue crystals, inspired by a similar feature at the Dilwara Jain Temples in Mount Abu, India, a favorite location of Prabhupada (Photo 28). The walls of the altar room are set with panels of individually-cut marble and onyx.

Rose Garden

1977-1980

1 Contributing site

To the east of the palace, the ground level consists of a semicircular garden with planting beds arranged in a sunburst pattern around a central fountain (Photos 9-11). Installed between 1977 and 1980, the garden was originally planted with a variety of flowers and called the Garden of Time.⁶ Today, this feature is planted with over 150 varieties of award-winning roses and is known as the Rose Garden. The Rose Garden is a contributing site within the larger nominated parcel.

West Wall

1977

1 Contributing structure

The western edge of the nominated parcel is defined by an 850-ft long cast concrete wall (Photo 5) which runs along the eastern edge of McCreary's Ridge Road. A series of detailed cast iron window frames punctuate the

⁵ New Vrindaban Community, *Prabhupada's Palace of Gold*, (Singapore: Singapore National Printers, 1986), 17.

⁶ New Vrindaban Community, 1986, 21.

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wall, which stands about 12 feet tall and features a concrete parapet and stone detailing.⁷ This wall is considered a contributing element to the overall site.

West Wall Gate Houses

1977

2 Contributing structures

Two small gate houses are built into the northern and southern ends of the wall which defines the western edge of the palace complex. The southernmost of these (Photo 29) serves as the main point of entrance to the complex for visitors. Each concrete building is sheathed with a decorative stone veneer and topped with a crenelated parapet. Wide eaves mimicking the design of the palace building project from beneath this parapet. Both structures are considered contributing to the overall significance of the site.

Terraced Garden

1977

1 Contributing structure

The palace building is situated atop a rectangular level terrace garden (Photo 13) that sits approximately eight (8) feet above a larger, secondary level terrace garden. Each terrace garden is constrained with a parged concrete block wall. A cast concrete balustrade with turned balusters encircles the upper terrace and features lamps atop square newel posts with intricately decorated panels. The exterior surfaces of the walls, balustrade and lamps of the upper terrace are painted black, with decorative details painted gold. Garden beds run the inner perimeter of this terrace. Two sets of steps, each finished with stone paneling, lead to the upper terrace from the north and south, and a handicap-accessible ramp leads from the northeast corner to the eastern side of the upper terrace. The outer walls of this terrace are divided into bays which mimic the design of the palace building with a blind arcade made up of scalloped arches. Each arch is filled with a cast concrete design of gold-painted strapwork based on the shape of the lotus flower. A drain spout and finial extend from the center of each flower. These drains were intended to divert excess water from the garden beds along the upper terrace; today, few are in working condition.

Two "waterfall terraces," consisting of an open trough punctuated with 45 four-tiered, lotus-shaped fountains spans the west, south, and east sides of the lower terrace; originally, water flowed through the troughs but is no longer feasible. A balustrade with built-in lights, similar to that along the upper terrace, encloses the northern end of the lower terrace. The exterior wall of the lower terrace is decorated with scalloped arches that mimic the arches present along the exterior of the palace building. These walls, along with the four chhatris, are painted black, while details are painted metallic gold. Originally, these walls were painted terra cotta red, and details were painted metallic copper (see Section 8, Figure 7).

Three rectangular masses project upward about 2 feet from the northern surface of the lower terrace. The central mass is solid concrete, while the tops of the two masses flanking it are each outfitted with twenty translucent pyramidal skylight panels. Beneath these masses, a gift shop, commercial kitchen, and restaurant were in operation from 1981 until 1999. Initially, the basement space housed a candle making workshop; it was destroyed by fire in 1980. After the fire, the kitchen, restaurant, and gift shop were installed, and the space re-opened in 1981.⁸ Today, the only portion of the basement level still in use are the public restrooms, accessed from a square projecting wing centered on the northern wall of the lower terrace.

⁷ Bruza, *BPR 135*, 3.

⁸ Kayafas Architects, *Palace of Gold*, 2.

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Chhatris 1980 4 Contributing structures
The corners of the lower (secondary) terrace are anchored by four octagonal chhatris, or gazebos, constructed in 1980 (Photo 12). Each chhatri features eight concrete posts topped with an ogee dome, lotus flower, and finial. A turned balustrade spans the columns on six sides of the chhatri.

Workshop ca. 1973 1 Non-contributing building
The ruins of a rectangular building which served as a workshop and kitchen during construction of the palace building are located at the northern terminus of the West Wall. The building's roof has failed, and the space is now used for storage. Due to its lack of integrity, this building is considered a non-contributing element to the nominated parcel.

North Garden Terrace ca. 1981 1 Non-contributing structure
A garden terrace constructed of concrete block and brick pavers extends to the north of the lower terraced garden (Photos 8, 30). This garden consists of two levels, the uppermost of which features a semicircular lookout flanked by two sets of poured concrete steps that lead to the lower terrace. A second set of steps are centered on the lower terrace and lead to the ground level and north walkway. Planter beds are located on the east and west sides of each terrace level. These elements were constructed after the initial development of the complex and are considered non-contributing to the overall site.

North Gazebo ca. 1985 1 Non-contributing structure
A small octagonal wood-framed gazebo (Photo 30) with an asphalt shingle roof is located on the upper, semicircular terrace of the north garden. As it was constructed after the defined period of significance of the site, the gazebo is considered a non-contributing structure.

North Walkway ca. 1985 1 Non-contributing structure
A walkway measuring approximately 480 feet long leads north from the lower stairs of the north garden to the northern edge of the palace complex (Photo 7). Constructed as a walkway to a planned (but not built) conservatory and "Gardens of Transcendental Knowledge" at the northern end of the palace complex, construction of this feature falls outside of the period of significance and is considered a non-contributing element.

South Wall ca. 1985 1 Non-contributing structure
The southern end of the complex is defined by a wall (Photo 31) made up of cast concrete turned balustrades. Lamps mirroring those atop the palace building top the newel posts of the balustrade. This feature was constructed after the period of significance and does not contribute to the overall significance of the property.

South Overlook ca. 1985 1 Non-contributing structure
An overlook (Photo 35) encircled with cast concrete turned balustrades on the southern end of this level provides a scenic view of the landscape to the south. The exterior of the lookout features scalloped arches similar to those on the palace building, and lamps top the newel posts of the balustrade. However, this structure, along with a wall that defines the southern boundary of the nominated parcel, were later additions to the site and are considered non-contributing elements to the overall significance of the property.

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Alterations

The Palace of Gold complex has experienced some physical deterioration throughout its facilities due to a number of factors, including the experimental nature of the construction, the lack of adequate building knowledge on the part of the untrained devotee workers, and the freeze/thaw cycles which characterize the climate of the northern panhandle of West Virginia. Since its completion, both the plumbing and electrical systems have required retrofitting. Between 1981 and 1985, the exterior walls of the palace began to crumble, and in 1987, ethylene propylene diene monomer (EPDM) rubber was applied in an attempt to repair the walls and protect them from future water damage.⁹ In the spring of 1980 or 1981, following a large snowstorm, the elephant-shaped roof scuppers were frozen solid, causing a large pool of water to form on the roof. Although devotees formed a bucket brigade to remove the water, ultimately, the roof failed, causing the decorative ceiling above the study room to collapse. Following the reconstruction of this portion of the roof, the study room ceiling, which had been painted with a floral motif, was finished with gold paint or gold leaf. Foam roofing is currently in place along the flat surfaces of the roof; surfaces of concrete domes have been repainted. Similarly, most exterior surfaces have been repainted and a new color scheme (from terra cotta red with copper accents to black with gold accents) has been introduced.

⁹ Regrettably, this attempt to remedy the problem seemed to only exacerbate it. The EPDM prevented built-up moisture from escaping the walls.

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Narrative Statement of Significance

Summary Paragraph

The Palace of Gold is eligible for listing in the National Register at the statewide level of significance under *Criterion C: Architecture* as an important communally-designed building. Constructed between 1973 and 1980 by untrained devotees, or followers, of the Hare Krishna movement in the rolling farmland of Marshall County, West Virginia, the palace stands as a testament to their devotion as well as a unique example – and perhaps ISKCON's Vernacular interpretation - of Indo-Saracenic Revival architecture. The period of significance for the Palace of Gold complex is defined as 1973-1980, which encompasses all site development and construction associated with the initial phase of the complex.

Although the Palace shares a clear association with the practices of the International Society for Krishna Consciousness (ISKCON) and the Hare Krishna movement, the Palace of Gold meets *Criteria Consideration A: Religious Properties* as it derives its primary significance from its architectural distinction.

The Palace of Gold also meets *Criteria Consideration G: Properties that have Achieved Significance Within the Last Fifty Years* as it is of exceptional architectural importance not yet repeated in Marshall County or in the state of West of Virginia. The Palace of Gold has overcome some significant institutional obstacles as well as challenges to the physical fortitude of the Palace complex and has become a firmly-rooted member of the Moundsville and greater Marshall County communities. Although not yet 50 years of age, the Palace of Gold has evolved into the physical extension of Swami Prabhupada and demonstrated that it meets *Criteria Consideration G* for its exceptional architectural significance.

Community History

The Palace of Gold is located in the unincorporated community of New Vrindaban approximately eight (8) miles northeast of Moundsville in Marshall County, West Virginia. Established from part of Ohio County in 1835, today, the county encompasses the southern half of the state's northern panhandle. Initially protected by Fort Henry, which was established in Wheeling in 1774, the economy of Marshall County was rooted in agriculture throughout the eighteenth and nineteenth centuries. As technologies evolved through the late nineteenth and early twentieth centuries, the industrial and chemical industries became more prominent contributors to the county's economy, particularly in communities along the Ohio River. Agriculture centered on small family farming operations, as well as the discovery of natural gas and coal, continued to drive the development of the central and eastern portions of the county through the twentieth century.

Moundsville, which serves as the seat of Marshall County, was initially settled as Elizabethtown by Joseph Tomlinson in 1798. Immediately south of Elizabethtown, Simon Purdy established the town of Moundsville in 1831, naming his settlement for the Adena burial mound, also called the Grave Creek Mound, located at its center. After the establishment of Marshall County, Elizabethtown was selected as the new county seat, and in February of 1866, the two adjacent towns merged under the name Moundsville. By the time of the merger, the area was already well-connected to regional transportation routes via the Baltimore and Ohio

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(B&O) Railroad, which arrived in 1853. Partially as a result of this access, the first state penitentiary was established in Moundsville in 1866, further driving the development of the town. As the center of commerce, manufacturing, and government in the region, Moundsville served as an important link to river and rail transport and provided access to the National Road via Wheeling. By the late nineteenth century, several coal companies were headquartered in Moundsville, and an abundance of natural gas attracted glassmaking factories to the area, including the Fostoria Glass Company, which relocated to Moundsville from Ohio in 1891. The rise of these and other manufacturing companies led to a steady increase in population through the 1930s; however, by the 1970s, foreign competition caused many companies to cease operations. As the population began to decline, the economy of the town began to focus on tourism, beginning with the creation of the Grave Creek Mound State Park in 1967 and the construction of the adjacent Delf Norona Museum in 1978.

Formation of ISKCON

ISKCON founder A. C. Bhaktivedanta Swami Prabhupada was born Abhay Charan De in Calcutta in 1896. A lifelong Vaishnava (a devotee of Vishnu¹⁰) and young member of Mahatma Gandhi's civil disobedience movement, De began studying under guru Srila Bhaktisiddhanta Sarasvati at the Gaudiya Matha Mission in 1922. The focus of the Gaudiya Mission was Krishna Consciousness, a revival movement based in intense devotion to the deity Krishna, in which devotees chant the Hare Krishna mantra in order to "revive transcendental consciousness."¹¹ Charged by his guru with spreading Krishna Consciousness through publishing, De established a journal of translated Vaishnava works in 1944 called *Back to Godhead*. As recognition of his work as publisher, writer, designer, and copy editor for the journal, in 1947, the Gaudiya Vaishnava Society bestowed De with the title *Bhaktivedanta*. He moved to Vrindavan, India in 1950 and began the work of translating the *Bhagavata Purana*, one of eighteen Hindu great Puranas ("great histories"), from Sanskrit to English. In 1959, Bhaktivedanta took a vow of renunciation, becoming a Vaishnava sanyassin, and added *Swami* to his name.¹²

Called to bring Krishna Consciousness to the West, in 1965, 69-year-old A. C. Bhaktivedanta Swami gathered his texts and limited possessions and obtained passage aboard a freighter ship, the *Jaladhuta*, from Calcutta to New York City. Upon landing, Bhaktivedanta, who had turned 70 during his transit, began teaching the Bhagavad-gita and leading traditional devotional chants in parks throughout New York's Lower East Side. His message attracted several young countercultural followers who helped him to rent a storefront for use as a temple in the area. In 1966, ISKCON was officially established.¹³ The movement encouraged followers to learn Sanskrit, chant mantras, and follow a vegetarian diet, all while devoting themselves to

¹⁰ According to Encyclopaedia Britannica, Vishnu is considered one of the principle Hindu deities. <https://www.britannica.com/topic/Vishnu>. Accessed 9 May 2018.

¹¹ A.C. Bhaktivedanta Swami Prabhupada, *Krsna Consciousness: The Topmost Yoga System* (Bhaktivedanta Book Trust, 1972).

¹² In Krishna Consciousness, sanyassins live ascetic and often nomadic lifestyles and are similar to monks (Radhanath Swami).

¹³ Srivatsa Goswami; Satsvarupa Dasa Goswami; Harvey Cox; Thomas J. Hopkins; J. Stillson Judah, "Review: Srila Prabhupada-Lilamrta," *Journal of Asian Studies* 42, no. 4 (1983): 986.

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Krishna.¹⁴ It quickly drew a large following of young devotees, many of whom were disillusioned by the political turmoil that surrounded the Vietnam War in the late 1960s and early 1970s. Followers, who dressed in traditional Indian clothing, became commonly referred to as the “Hare Krishna,” a reference to the Hare Krishna mantra. Male followers commonly shaved all or most of their heads as a sign of renunciation, further visually identifying themselves as ISKCON members.

The movement gained publicity through outreach missions, in which devotees used airports, public parks, college campuses, and street corners as platforms for proselytization and fundraising through flower sales. Pop culture provided additional coverage of the movement, including the song “Hare Krishna” featured in the 1967 musical “Hair,” and George Harrison’s 1970 release of “My Sweet Lord,” which repeated the Hare Krishna mantra in its chorus.¹⁵ Followers, who had previously referred to Bhaktivedanta simply as “Swamiji,” bestowed the name *Prabhupada* upon him in late 1967—meaning “he who has taken the shelter of the lotus feet of the Lord.”¹⁶ After the establishment of the New York temple, the second American ISKCON temple was established in a storefront in San Francisco’s Haight-Ashbury neighborhood.¹⁷ By early 1968, additional ISKCON temples were established in Los Angeles, Seattle, Montreal, Santa Fe, and Allston, Massachusetts, all in existing commercial buildings.¹⁸ Despite these successes within urban settings, Prabhupada felt strongly that it was the wish of Krishna to establish a rural ashram¹⁹ where devotees could lead a simple lifestyle and suggested in letters that the community should be called “New Vrindaban.”²⁰ Ultimately, the work of developing this rural ashram became the mission of disciples Keith Ham (Kirtanananda) and Howard Wheeler (Hayagriva).

Evolution of New Vrindaban and Construction of the Palace of Gold

Prabhupada was introduced to 29-year-old Keith Ham at the storefront ISKCON temple located in New York City in 1966. Ham and his partner Howard Wheeler, who had met at the University of North Carolina at Chapel Hill, had just returned from India, where they spent a year searching for a spiritual guru. In September of 1966, the two were initiated as followers of ISKCON and given the names Kirtanananda Dasa (Ham) and Hayagriva Dasa (Wheeler).²¹ Kirtanananda helped to establish the Montreal temple in March of 1967 and became the first disciple of Prabhupada to take the Vaishnava vow of renunciation, after which he was called Kirtanananda Swami. However, Kirtanananda was admonished by Prabhupada when, weeks after returning from his renunciation ceremony in India, he began attempting to incorporate elements of Western

¹⁴ Amanda Lucia, “How ISKCON took Hinduism to the US Heartland,” Scroll.in (January 17, 2015), accessed April 2, 2018, <https://scroll.in/article/700557/how-iskcon-took-hinduism-to-the-us-heartland>.

¹⁵ Julie Zauzmer, “After 50 Years, Hare Krishnas are No Longer White Hippies Who Proselytize in Airports,” The Washington Post (October 27, 2016), accessed April 2, 2018, <https://www.washingtonpost.com/news/acts-of-faith/wp/2016/10/27/after-50-years-hare-krishna-believers-are-no-longer-berobed-white-hippies-who-drum-up-donations-in-airports/>.

¹⁶ Aparna Chattopadhyay, *Pearls of Spiritual Wisdom* (India: Pustak Mahal, 2004).

¹⁷ Kim Knott, *My Sweet Lord: The Hare Krishna Movement* (Wellingborough, UK: Aquarian Press, 1986).

¹⁸ A. C. Bhaktivedanta Swami Prabhupada, letter to Hare Krishna Aggarwal (February 1, 1968), accessed April 2, 2018, https://vanisource.org/wiki/680201_-_Letter_to_HareKrishna_Aggarwal_written_from_Los_Angeles.

¹⁹ An ashram is a rural spiritual hermitage or monastery in Hinduism.

²⁰ Henry Doktorski, *New Vrindaban: The Earliest Days*, unpublished manuscript, April 25, 2008.

²¹ Satsvarupa dasa Goswami, *A Lifetime in Preparation*, Vol. 2 (Bhaktivedanta Book Trust, Los Angeles, CA: 1980).

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religion into the teachings of the New York ISKCON temple. After being banned from preaching in ISKCON temples, Kirtanananda moved to Wilkes-Barre, Pennsylvania with Hayagriva. In October 1967, Prabhupada encouraged Hayagriva to look into purchasing land for the creation of New Vrindaban near Wilkes-Barre, writing, "I think you can negotiate for this land immediately and the Society will be able to pay \$3,000. After purchasing the land, you can gradually develop it into an ashram by dint of your personal labour [...]." ²²

In December of 1967, Kirtanananda read a letter published in the *San Francisco Oracle* in which Richard Rose, a philosopher and West Virginia native, solicited the creation of an ashram on his farmland in Marshall County, West Virginia. Located in the remote, rolling hills south of Wheeling Creek, Rose imagined his farm one day developing into a "non-profit, non-interfering, non-denominational retreat or refuge, where philosophers might come to work communally together[...]." ²³ Upon seeing Rose's letter in the *Oracle*, Kirtanananda and Hayagriva wrote to Prabhupada about their intention to start a non-denominational ashram in West Virginia which would be in direct competition with ISKCON. Hayagriva wrote Prabhupada again several weeks later, this time independently, telling him that the men were planning to visit Rose's farm.

Prabhupada responded in March of 1968, writing, "I am so glad to learn that one gentleman is going to open an ashram in West Virginia. I wish that this big tract of land—320 acres—be turned into New Vrindaban. You have New York, New England, and so many 'new' duplicates of European countries in the U.S.A.—why not import New Vrindaban to your country? [...] If Kirtanananda endeavors to utilize the 320 acres [...], I may permanently stay there and try to serve you in constructing a New Vrindaban city in West Virginia." ²⁴ In March of 1968, Kirtanananda and Hayagriva met Rose in Limestone, West Virginia. According to Rose, the men told him that they were former Hare Krishnas who had left the movement because it was "too closed-minded, and that they were looking for some kind of non-dogmatic ashram [...] where people of different beliefs could come and meditate and exchange ideas." ²⁵

After meeting with Rose, Hayagriva returned to Wilkes-Barre to finish the year teaching English at a community college, while Kirtanananda remained, living alone in a dilapidated farmhouse on Rose's back farm (Figure 1). During these months, Kirtanananda realized that he would likely not be able to attract followers to his non-denominational ashram without the support and backing of ISKCON. Hayagriva returned to live with Kirtanananda after the completion of the spring semester, and in July of 1968, the men visited Prabhupada in Montreal to apologize and ask forgiveness. Prabhupada accepted Kirtanananda and Hayagriva back into ISKCON and once again encouraged the formation of New Vrindaban in West Virginia. Despite Hayagriva and Kirtanananda's extended stay on the property, Rose was initially hesitant to commit to a long-term lease of the land, particularly to any one spiritual group. However, following a shooting on his land in the summer of 1968 that ended in a lawsuit, ²⁶ he finally agreed to Hayagriva's proposed terms in

²² A. C. Bhaktivedanta Swami Prabhupada, letter to Hayagriva (October 19, 1967).

²³ Richard Rose, Letter published in the *San Francisco Oracle* (December 1967).

²⁴ A. C. Bhaktivedanta Swami Prabhupada, letter to Hayagriva (March 17, 1968).

²⁵ Richard Rose, quoted by David Gold, *After the Absolute: Real Life Adventures With a Backwoods Buddha* (Writer's Club Press: 2002), chapter 16.

²⁶ "Hold Rose In Shooting 'Hippie Farm' Snooping," *Moundsville Daily Echo* (July 18, 1968).

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August: a 99-year lease for a cost of \$4,000, with an option to purchase for ten dollars after the lease expired.²⁷

In September of 1968, the New York temple president, Brahmananda, visited New Vrindaban to ensure that Kirtanananda and Hayagriva were upholding the wishes of Prabhupada (Figure 2). Finding that they were, Brahmananda published a call for “stout and sturdy” devotees, particularly those with carpentry and building experience, to move to New Vrindaban in late 1968.²⁸ Prabhupada visited the community for the first time in 1969 and formalized goals for the community, which included the promotion of a sustainable agrarian lifestyle, the protection of cows, and the establishment of a gurukula boarding school where ISKCON children would be raised and educated alongside their guru. Prabhupada also instructed devotees to construct replicas of seven of Vrindavan’s main temples.²⁹



Figure 1. Site of New Vrindaban prior to development of Palace of Gold, c. 1968. Image courtesy Back to Godhead Magazine.

²⁷ Doktorski, *New Vrindaban: The Earliest Days*, 21.

²⁸ Brahmananda Das, “Memo to all devotees,” dated September 7, 1968, published in *Letters from Srila Prabhupada*, vol. 1, 507.

²⁹ A. C. Bhaktivedanta Swami Prabhupada, letter to Kirtanananda and Hayagriva (August 23, 1968).

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Figure 2. Sign for road to New Vrindaban prior to development of Palace of Gold, 1971. Image courtesy ISKCON.

The community acquired two new tracts of land near the Rose Farm in 1970 and 1971, which devotees named Madhuban and Bahulaban.³⁰ Devotees constructed a makeshift temple within an abandoned farmhouse on the land, and also repurposed old agricultural buildings for use by the growing New Vrindaban community. In 1972, following a second visit by Prabhupada, Kirtanananda and sculptor Bhagavatananda Dasa (Joseph Cappelletti) set out plans to construct a residence for their leader's use during his time in New Vrindaban. Plans for the residence began with the purchase of seven parcels of land north of Bahulaban from Frank and Dorothy Romanaek in 1973.³¹ That same year, devotees led by Kasyapa Dasa (Jack Mowen), began clearing the land, which was heavily-forested and had been used as a public dumping ground for several years. Kasyapa initially used Belgian work horses to haul logs and pull tree stumps from the ground, and later operated bulldozers over the site and managed blasting crews. In June of 1973, the first corner stone of Prabhupada's residence was laid.

As construction of the residence continued, the plans for the building became more elaborate (Figure 3). Kuladri Dasa (Arthur Villa) helped Kirtanananda Swami with the design of the palace and organization of devotee construction crews (Figure 4). Inspired by the temples of Prabhupada's hometown of Vrindavan, India, the final design of the building reflected the principles of Indo-Saracenic Revival architecture, popularized in the mid-19th century by architects working in India under the British Raj. While earlier ISKCON buildings throughout the United States had been retrofitted into existing churches and storefronts, the residence at New Vrindaban represented one of the first new construction efforts of the organization, allowing for the adoption of the style as desired by Prabhupada.

³⁰ Doktorski, *New Vrindaban: The Earliest Days*, 55.

³¹ Marshall County Deed Book 438:257.

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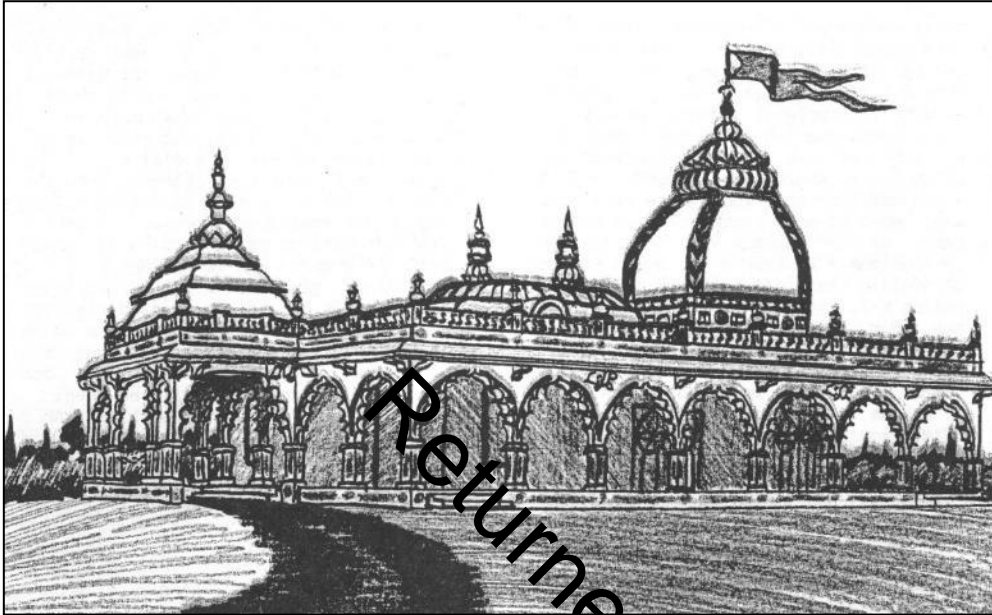


Figure 3. Conceptual artist rendering of Prabhupada's residence, c. 1974. Image courtesy New Vrindaban Brijabasi Spirit.

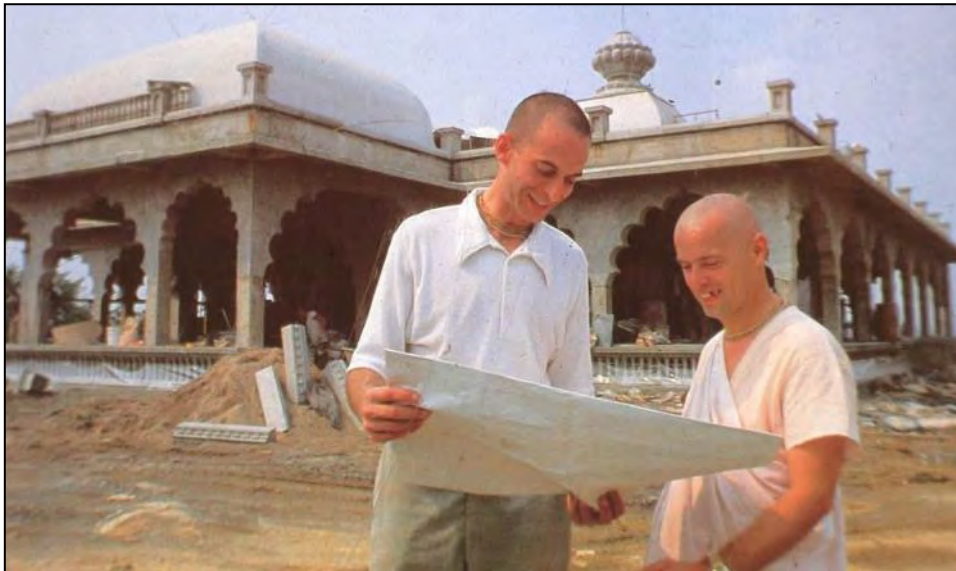


Figure 4. Hare Krishna devotees viewing plans for Prabhupada's residence, c. 1976. Image courtesy Prabhupada's Palace of Gold brochure, published 1986.

Prabhupada visited the construction site at New Vrindaban in 1974. By that time, the central walls and flat roof were up, and Prabhupada reportedly suggested the addition of some domed roofs to make the building more distinctive. The three domes were constructed of hand-poured concrete between 1975 and 1976, and by

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the time Prabhupada visited again, the domes were completed.³² Construction of the domes was supervised by the architect and sculptor for the project, Bhagavatananda Dasa, who also sculpted the peacocks, elephants, and ornamental pieces for walls and columns.³³ Between 1975 and 1977, the two-level terraced gardens were graded, and their associated retaining walls were constructed from reinforced concrete blocks.

In November of 1977, Prabhupada passed away at the age of 81 in Vrindavan, India. Following his death, the New Vrindaban community resolved to repurpose the unfinished residence as a temple and memorial shrine dedicated to their spiritual leader.³⁴ Late in 1977, the west wall that runs along McCreary's Ridge Road was constructed to the west of the palace, and the Rose Garden, originally called the Garden of Time, was excavated and planted to the east (Figure 5, Figure 6).



Figure 5. Hare Krishna devotees construct the west wall, c. 1978. Image courtesy ISKCON.

³² Kayafas Architects, *Palace of Gold*, 2.

³³ New Vrindaban Community, 1986, 26.

³⁴ Kayafas Architects, *Palace of Gold*, 2.

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Figure 6. The Rose Garden as it originally appeared as "The Garden of Time." Image courtesy Prahupada's Palace of Gold brochure, published 1986.

The Palace of Gold was officially dedicated and opened on Labor Day weekend in 1979 (Figure 7). For the next three years, the community commemorated the opening of the Palace with a Labor Day weekend celebration. The dedication marked a turn in the financial fortunes of the community, as the increased media attention led to an influx of visitors, pilgrims, and donations (Figure 8). New Vrindaban quickly became a point of pilgrimage for American-Indian Hindus, and the resident population grew to an all-time high of 600.³⁵

A promotional brochure published in 1986 detailed plans for the future expansion of the palace complex to the north. Plans for the Gardens of Transcendental Knowledge, designed to serve as a teaching medium for Krishna consciousness, featured a golden glass conservatory at the far northern end of a series of formal gardens, waterways, and sculptures (Figure 9). Although the long walkway designed to connect the Palace of Gold and the conservatory was partially constructed and is in use today, the larger plans for the complex were never realized.

³⁵ W. M. Hunter, *Determination of Effect Report Proposed Consolidated Coal Company If Bleeder Shaft, Union District, Marshall County, West Virginia* (Hurricane, WV: Cultural Resource Analysts, 2013).

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Figure 7. 1986 photograph of the south elevation of Palace of Gold as it originally appeared, prior to later painting efforts. Image courtesy Prahupada's Palace of Gold brochure, published 1986.



Figure 8. 1982 photograph of devotees at the Palace of Gold.

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Figure 9. Rendering of future plans for the Palace of Gold complex. Image courtesy Prahupada's Palace of Gold brochure, published 1986.

Criterion C: Architecture

The Indo-Saracenic architectural style was introduced to India during the late nineteenth century by British architects working during the Raj, a period of British rule lasting from 1858 to 1947. Before the introduction of this style, British architecture in India had remained closely associated with European rule and was largely Palladian Classical, Neoclassical, and Gothic Revival in nature.³⁶ In 1890, British engineer Colonel Swinton Jacob (1841-1917) created the "Jeypore Portfolio of Architectural Details," which contained hundreds of sketches of details drawn from Islamic and Indian architectural history.³⁷ The subsequent application of traditional Indian motifs onto buildings which otherwise followed Classical design language became known as the Indo-Saracenic³⁸ style. The style represented shared influences from both the Mughal tradition³⁹ and the popularity of the Gothic Revival style and was popularized by British architect Major Charles Mant (1840-1881), who attempted to define a new "style which should unite the usefulness of the scientific

³⁶ Randip Baskhi, "The Birth of Indic Architecture," *Journal of Empire Studies* (March 2011), accessed January 29, 2018, <http://empirestudies.com/2011/03/20/the-birth-of-indic-architecture/>.

³⁷ Mark Jarzombek, Vikramaditya Prakash, and Francis D. K. Ching, *A Global History of Architecture*, Second Edition (Hoboken, New Jersey: John Wiley & Sons, 2011), 677.

³⁸ The term "Saracenic" was historically used by the British to refer to Arabic groups.

³⁹ The Mughal Empire ruled India for most of the sixteenth and seventeenth centuries.

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European designs together with the beauty, taste, grandeur and sublimity of the native style” of India. Mant originally termed this style “Hindu-Saracenic.”⁴⁰

The 1871 Chepauk Palace in Madras, designed by British architect Robert Fellowes Chisholm (1840-1915), is considered the first representation of the Indo-Saracenic style. Later prominent examples of the style in India include Mant’s New Palace of Kolhapur (1884), along with the Mysore Palace by Lord Henry Irwin (1912), both of which exhibit character-defining features such as onion domes, chhajja (overhanging eaves), pointed arches, open arcades, mashrabiya (oriel windows), intricate grillwork, and towers or minarets. The relocation of the imperial capital from Calcutta to New Delhi and the associated construction of government buildings, schools, courthouses, and railway stations in the new capital, spearheaded by Sir Edwin Lutyens and Sir Herbert Baker between 1911 and 1931, is thought to represent the final phase in the development of the style.⁴¹

The movement was later introduced to the United States only as a revival style but was used relatively little in comparison to Moorish Revival architecture (ca. 1875 - ca. 1890), which was favored for use in theaters, concert halls, synagogues, and Shriners' Temples. Although the two revival styles share some common features, such as domes and ornate decorative patterns, Indo-Saracenic Revival architecture is distinct in that it does not feature decorative or mosaic tilework, horseshoe arches, or designs based upon Arabic calligraphy. Today, while there are several extant examples of Moorish Revival architecture in the United States, such as the Farmers and Exchange Bank in Charleston, South Carolina, and the Fox Theatre in Atlanta, Georgia, examples of the Indo-Saracenic Revival movement remain uncommon.⁴²

Originally intended to replicate the design of Hindu temples located in Vrindavan, India, the development of the Palace of Gold was ultimately hampered by an unskilled work force, limited access to materials, and a limited understanding of traditional Indian architecture. Despite these challenges, the resulting design still manages to exemplify the Indo-Saracenic Revival architectural style in its use of Classical elements, including a rectangular footprint and bays divided by pillars, augmented by the ornamental application of traditional Indian motifs. The Palace of Gold, surrounding gardens, and other contributing elements reflect this style in their use of scalloped arches, domes, and chhatris, as well as the use of traditional Hindu motifs, including elephants, cows, peacocks, and lotus flowers. Although the exterior of the palace building is largely comprised of unorthodox building materials like concrete and fiberglass, the palace’s heavily-ornamented interior features hand-cut marble, stained glass, crystal, silk, and carved teakwood. Despite continued attempts to repair and protect these finishes, in general, the Palace of Gold retains all seven aspects of integrity, including location, setting, design, materials, workmanship, feeling, and association. The Palace of Gold is eligible for listing at the statewide level of significance under Criterion C: Architecture.

⁴⁰ Thomas R. Metcalf, *An Imperial Vision: Indian Architecture and Britain’s Raj* (Los Angeles: University of California Press, 1989), 78.

⁴¹ William Dalrymple, “The Rubble of the Raj,” *The Guardian* (November 12, 2004), accessed January 29, 2018, <https://www.theguardian.com/artanddesign/2004/nov/13/architecture.india>.

⁴² Phil Pasquini, *Domes Arches, and Minarets: A History of Islamic-Inspired Buildings in America* (Flypaper Press, 2012), 21.

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Criteria Consideration A

While the Palace of Gold shares a connection to the practices of ISKCON and the Hare Krishna movement due to their shared association with spiritual leader Prabhupada, its historical significance lies in its architectural distinction. Today, the Palace of Gold remains the only ISKCON temple in West Virginia, and also represents the first ISKCON temple in the United States to use entirely new construction, allowing for the elaborate expression of the Indo-Saracenic Revival style as dictated by Prabhupada. The Palace of Gold maintains its status as one of the earliest and only examples of Indo-Saracenic Revival architecture in the United States. Other notable Hindu temples in the United States include the Vraj Hindu Temple (1988) in Eastern Pennsylvania, the Sri Sri Radha Krishna Temple (1998) in Spanish Fork, Utah, and the BAPS Shri Swaminarayan Mandir (2004) in Houston, Texas; however, these all feature traditional Indian architecture rather than the Indo-Saracenic style exemplified by the Palace of Gold.⁴³

Criteria Consideration G

Although it is not yet 50 years of age, the Palace of Gold is of exceptional importance as a unique example of a communally-designed building constructed in the Indo-Saracenic Revival architectural style. The context for evaluation of the palace complex's architectural significance is the formation of the Indo-Saracenic style and its revival in the United States. Both today and at the time of its construction, very few examples of Indo-Saracenic Revival architecture are extant throughout the country. Although the United States has several prominent examples of Moorish Revival architecture, as well as many Hindu temples which more closely follow the tenets of traditional Indian architecture, the unique construction history of the Palace of Gold ultimately resulted in its expression of the Indo-Saracenic Revival style. In 2012, the Society of Architectural Historians recognized the Palace of Gold as one of the most architecturally-significant structures in the state of West Virginia.⁴⁴ The Palace of Gold's unusual method of construction, as well as the materials and level of detailed craftsmanship used throughout, also contribute to the property's architectural distinction and significance.

⁴³ Annie Barrett, "Hindu Temples in the United States," American Association for State and Local History Blog (December 20, 2013), accessed January 28, 2019, <http://blogs.aaslh.org/hindu-temples-in-the-united-states/>.

⁴⁴ Gabrielle Esperdy and Karen Kingsley, eds. "Palace of Gold," SAH Archipedia (2012), accessed September 28, 2017, <http://sah-archipedia.org/buildings/WV-01-MH6>.

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VERBAL BOUNDARY DESCRIPTION

See accompanying base map entitled "Palace of Gold Topo Map."

BOUNDARY JUSTIFICATION

The National Register boundary for the Palace of Gold includes the entire property historically associated with the nominated resource.

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PHOTO LOG

Name of Property: Palace of Gold
Address: 3759 McCreary's Ridge Road
City or Vicinity: New Vrindaban
County: Marshall
State: WV
Photographer: William Hunter (CRA, Inc.), Mills Group, and/or Jeff Smith (WV SHPO) as noted
Date Photographed: See descriptions.

Photographs 1-11 (Photographer: William Hunter, Cultural Resource Analysts, Inc.)

Date Photographed: January 2016

- Photo 1 Aerial overview, facing south
Photo 2 Aerial overview
Photo 3 Aerial overview, facing southwest
Photo 4 Aerial overview, facing west
Photo 5 Main entrance and walkway, facing northeast
Photo 6 North elevation from lotus pond, facing south
Photo 7 North elevation of palace, facing south
Photo 8 East elevation of palace and rose garden, facing west
Photo 9 Palace grounds and lotus pond from lower terrace, facing northwest
Photo 10 Rose garden with fountain, facing southeast
Photo 11 Rose garden and eastern lower terrace wall, facing north

Photographs 12-13 (Photographers: Ryan Baker and Paula Scott, Mills Group, LLC)

Date Photographed: September 2017

- Photo 12 Chhatri detail, southwest corner, facing northwest
Photo 13 Entrance to basement level, facing south

Photograph 14 (Photographer: Jeff Smith, West Virginia State Historic Preservation Office)

Date Photographed: November 2016

- Photo 14 South elevation, facing north

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Photographs 15-16 (Photographers: Ryan Baker and Paula Scott, Mills Group, LLC)

Date Photographed: September 2017

- Photo 15 Entry door on west side of entry hall, facing northeast
Photo 16 Detail of south elevation, facing southeast

Photographs 17-19 (Photographer: William Hunter, Cultural Resource Analysts, Inc.)

Date Photographed: January 2016

- Photo 17 Detail of peacock window, facing north
Photo 18 West gallery, facing north
Photo 19 West and south galleries, facing northeast

Photographs 20-21 (Photographers: Ryan Baker and Paula Scott, Mills Group, LLC)

Date Photographed: September 2017

- Photo 20 Interior window detail, facing east
Photo 21 Kitchen overview, facing northeast

Photographs 22-28 (Photographer: William Hunter, Cultural Resource Analysts, Inc.)

Date Photographed: January 2016

- Photo 22 Study overview, facing southwest
Photo 23 Bedroom overview, facing northeast
Photo 24 Altar room doors, facing north
Photo 25 Temple hall dome ceiling, detail
Photo 26 Interior of main temple hall, facing north
Photo 27 Altar detail, facing north
Photo 28 Altar dome ceiling detail

Photographs 29-34 (Photographer: Jeff Smith, West Virginia State Historic Preservation Office)

Date Photographed: November 2016

- Photo 29 West elevation, southern guardhouse, facing west
Photo 30 Overview of north garden and gazebo, facing northwest
Photo 31 Overview of south wall, facing northeast

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- Photo 32 Detail of exterior door on north elevation
- Photo 33 Detail view of columns, brackets, and eaves
- Photo 34 Detail view of elephant-shaped scuppers

Photograph 35 (Photographer: New Vrindaban Community)

Date Photographed: March 2018

Photo 35 Overview of south overlook, facing southeast

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Photo 1. Aerial overview, facing south

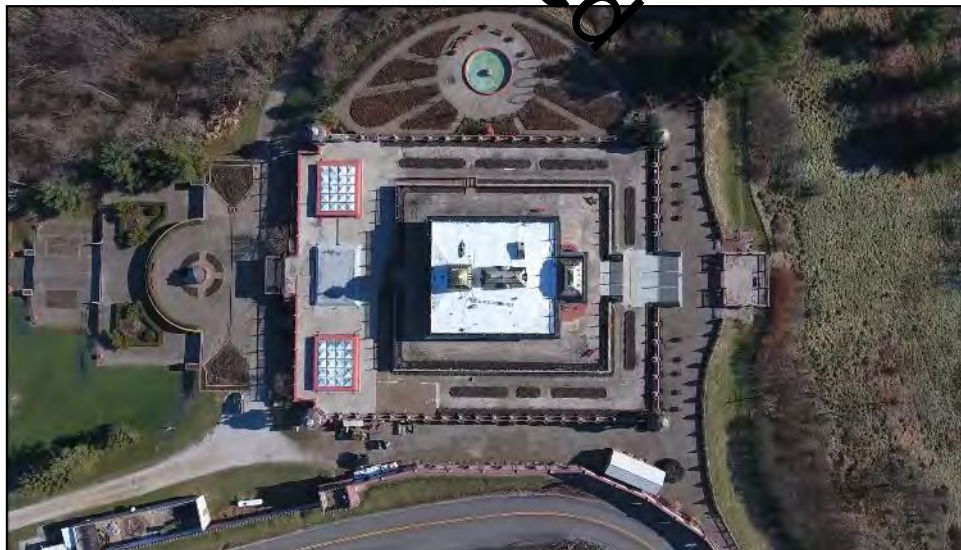


Photo 2. Aerial overview

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Photo 3. Aerial overview, facing southwest



Photo 4. Aerial overview, facing west

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Photo 5. Main entrance and walkway, facing northeast

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Photo 6. North elevation from lotus pond, facing south



Photo 7. North elevation of palace, facing south

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Photo 8. East elevation of palace and rose garden, facing west



Photo 9. Palace grounds and lotus pond from lower terrace, facing northwest

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Photo 10. Rose garden with fountain facing southeast



Photo 11. Rose garden and eastern lower terrace wall, facing north

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Photo 12. Chhatri detail, southwest corner, facing northwest

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Photo 13. Entrance to basement level, facing south



Photo 14. South elevation, facing north

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Photo 15. Entry door on west side of entry hall, facing northeast



Photo 16. Detail of south elevation, facing southeast

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Photo 17. Detail of peacock window, facing north

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Photo 18. West gallery, facing north



Photo 19. West and south galleries, facing northeast

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Photo 20. Interior window detail, facing east

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Photo 21. Kitchen overview, facing northeast



Photo 22. Study overview, facing southwest

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Photo 23. Bedroom overview, facing northeast



Photo 24. Altar room doors, facing north

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Photo 25. Temple hall dome ceiling, detail

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Photo 26. Interior of main temple hall, facing north

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Photo 27. Altar detail, facing north

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Photo 28. Altar dome ceiling detail

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Photo 29. West elevation, southern guardhouse, facing west



Photo 30. Overview of north garden and gazebo, facing northwest

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Palace of Gold
Name of Property
Marshall County, WV
County and State
N/A
Name of multiple listing (if applicable)

Section number Photos Page 47



Photo 31. Overview of south wall, facing northeast

Returned

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Palace of Gold
Name of Property
Marshall County, WV
County and State
N/A
Name of multiple listing (if applicable)

Section number Photos Page 48



Photo 32. Detail of exterior door on north elevation

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Palace of Gold
Name of Property
Marshall County, WV
County and State
N/A
Name of multiple listing (if applicable)

Section number Photos Page 49

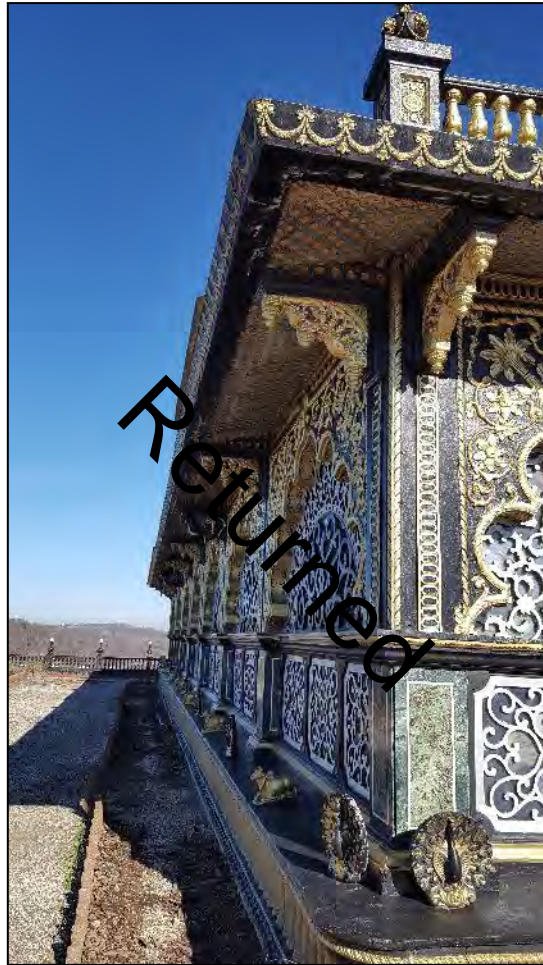


Photo 33. Detail view of columns, brackets, and eaves

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Palace of Gold
Name of Property
Marshall County, WV
County and State
N/A
Name of multiple listing (if applicable)

Section number Photos Page 50



Photo 34. Detail view of elephant-shaped scuppers

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Palace of Gold
Name of Property
Marshall County, WV
County and State
N/A
Name of multiple listing (if applicable)

Section number Photos Page 51



Photo 35. Overview of south overlook, facing southeast

Palace of Gold Topo Map

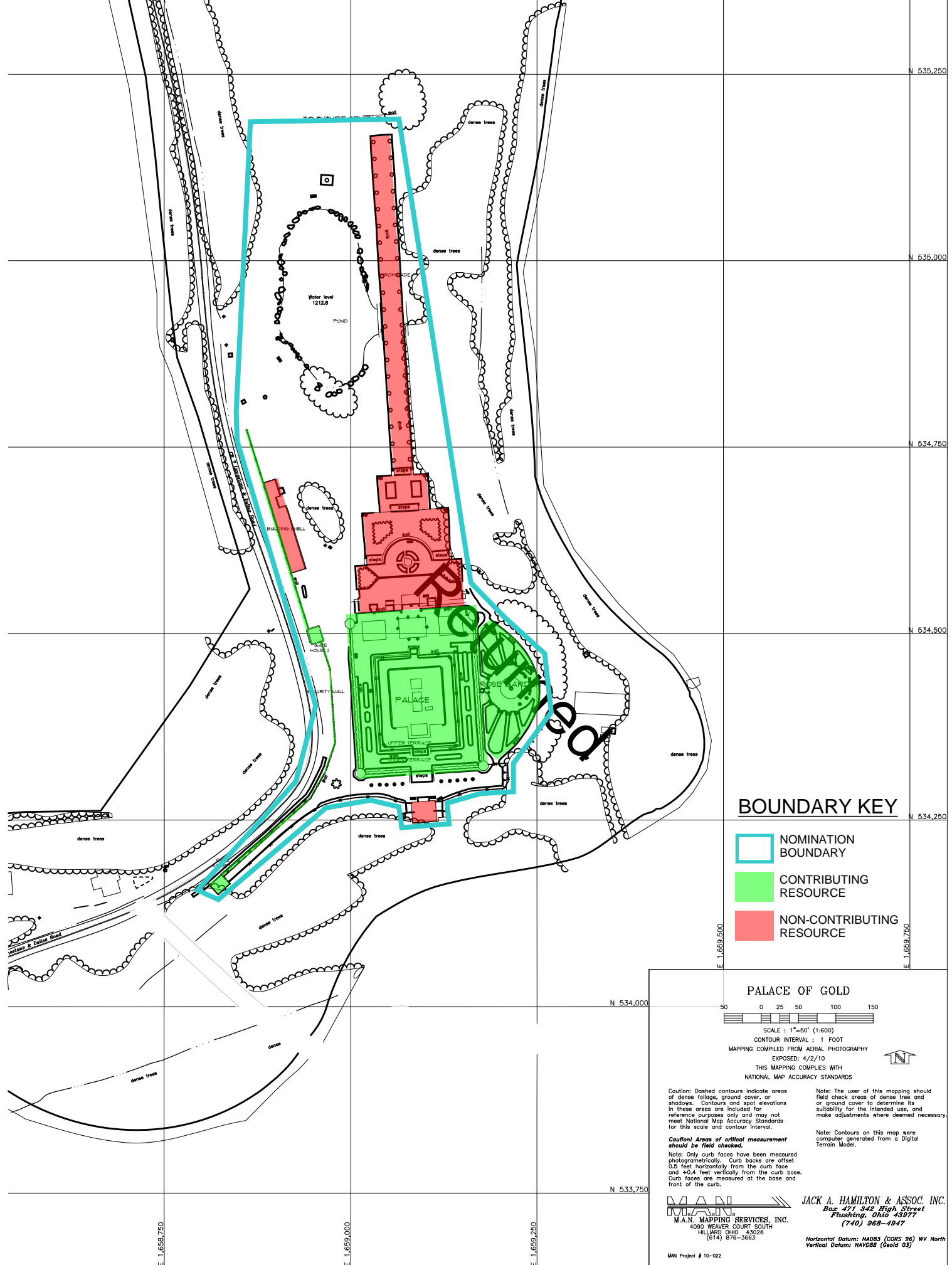


May 10, 2018

1:18,056 0 0.15 0.3 0.6 mi

Notes:

3759 McCreary's Ridge Road
New Vrindaban, WV
Marshall County
UTM Coordinates: Zone 17, 533831E/4423613N



BOUNDARY KEY

- NOMINATION BOUNDARY
- CONTRIBUTING RESOURCE
- NON-CONTRIBUTING RESOURCE

PALACE OF GOLD



SCALE : 1"=50' (1:600)
 CONTOUR INTERVAL : 1 FOOT
 MAPPING COMPILED FROM AERIAL PHOTOGRAPHY
 EXPOSED: 4/2/10
 THIS MAPPING COMPLIES WITH
 NATIONAL MAP ACCURACY STANDARDS

Caution: Dashed contours indicate areas of dense foliage, ground cover, or shadows. Contours and spot elevations in these areas are included for reference purposes only and may not meet National Map Accuracy Standards for this scale and contour interval.

Note: The user of this mapping should field check areas of dense tree and or ground cover to determine its suitability for the intended use, and make adjustments where deemed necessary.

Caution! Areas of critical measurement should be field checked.
 Note: Only curb faces have been measured photogrammetrically. Curb backs are offset 0.5 feet horizontally from the curb face and +0.4 feet vertically from the curb base. Curb faces are measured at the base and front of the curb.

Note: Contours on this map were computer generated from a Digital Terrain Model.

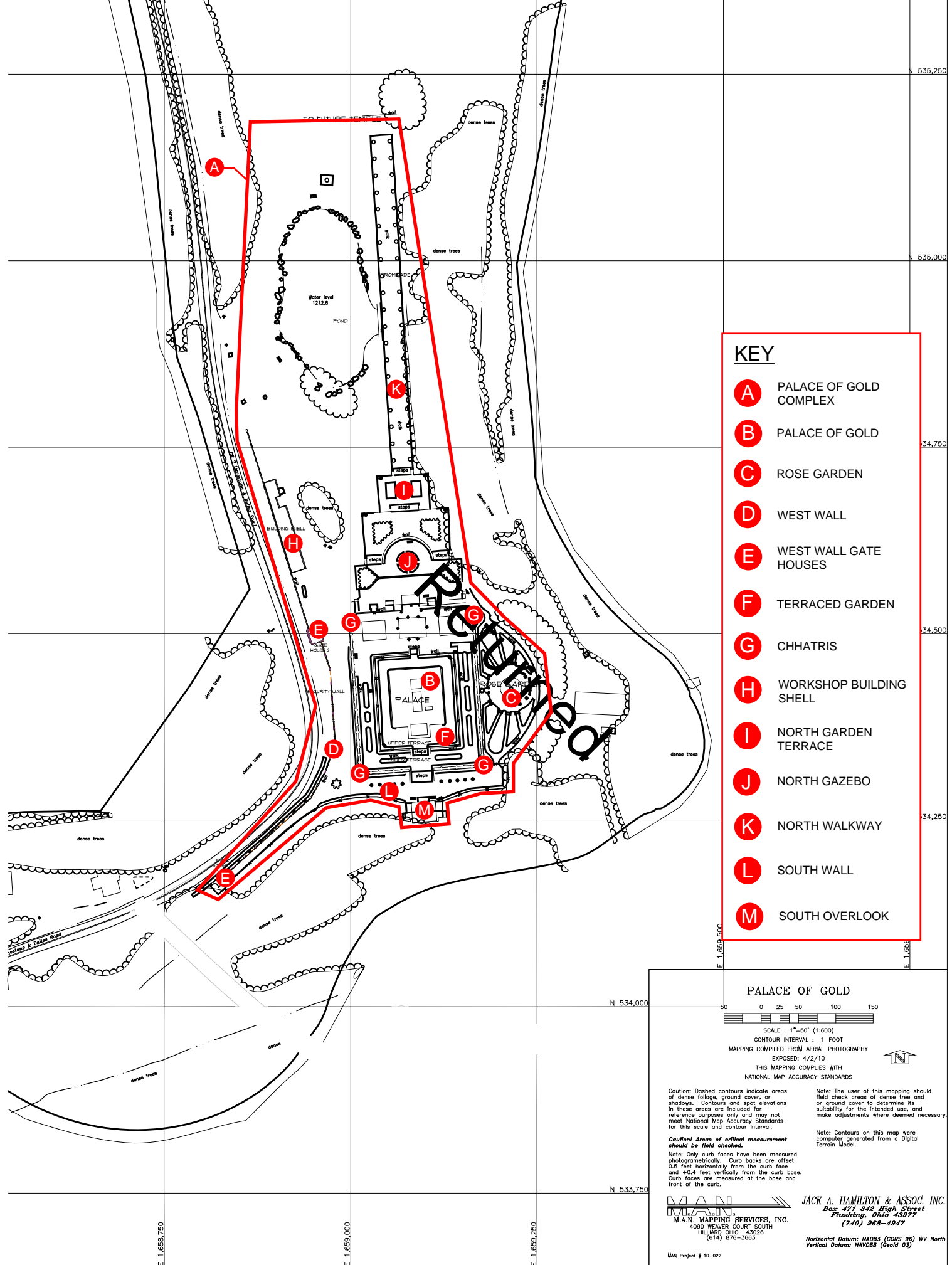
M.A.N. MAPPING SERVICES, INC.
 4090 WEAVER COURT SOUTH
 HILLSDALE, OHIO 43026
 (614) 876-3663

JACK A. HAMILTON & ASSOC. INC.
 Box 471 342 High Street
 Rushing, Ohio 43077
 (740) 968-4947

Horizontal Datum: NAD83 (GORS 96) WV North
 Vertical Datum: NAVD83 (Goida 03)

MNI Project # 10-022

Palace of Gold, 3759 McCreary's Ridge Road, Moundsville (vic.)
 Marshall County, West Virginia, 26041



- KEY**
- A** PALACE OF GOLD COMPLEX
 - B** PALACE OF GOLD
 - C** ROSE GARDEN
 - D** WEST WALL
 - E** WEST WALL GATE HOUSES
 - F** TERRACED GARDEN
 - G** CHHATRIS
 - H** WORKSHOP BUILDING SHELL
 - I** NORTH GARDEN TERRACE
 - J** NORTH GAZEBO
 - K** NORTH WALKWAY
 - L** SOUTH WALL
 - M** SOUTH OVERLOOK

PALACE OF GOLD

50 0 25 50 100 150

SCALE : 1"=50' (1:600)
 CONTOUR INTERVAL : 1 FOOT
 MAPPING COMPILED FROM AERIAL PHOTOGRAPHY
 EXPOSED: 4/2/10
 THIS MAPPING COMPLIES WITH
 NATIONAL MAP ACCURACY STANDARDS

Caution: Dashed contours indicate areas of dense foliage, ground cover, or shadows. Contours and spot elevations in these areas are included for reference purposes only and may not meet National Map Accuracy Standards for this scale and contour interval.

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Note: Contours on this map were computer generated from a Digital Terrain Model.

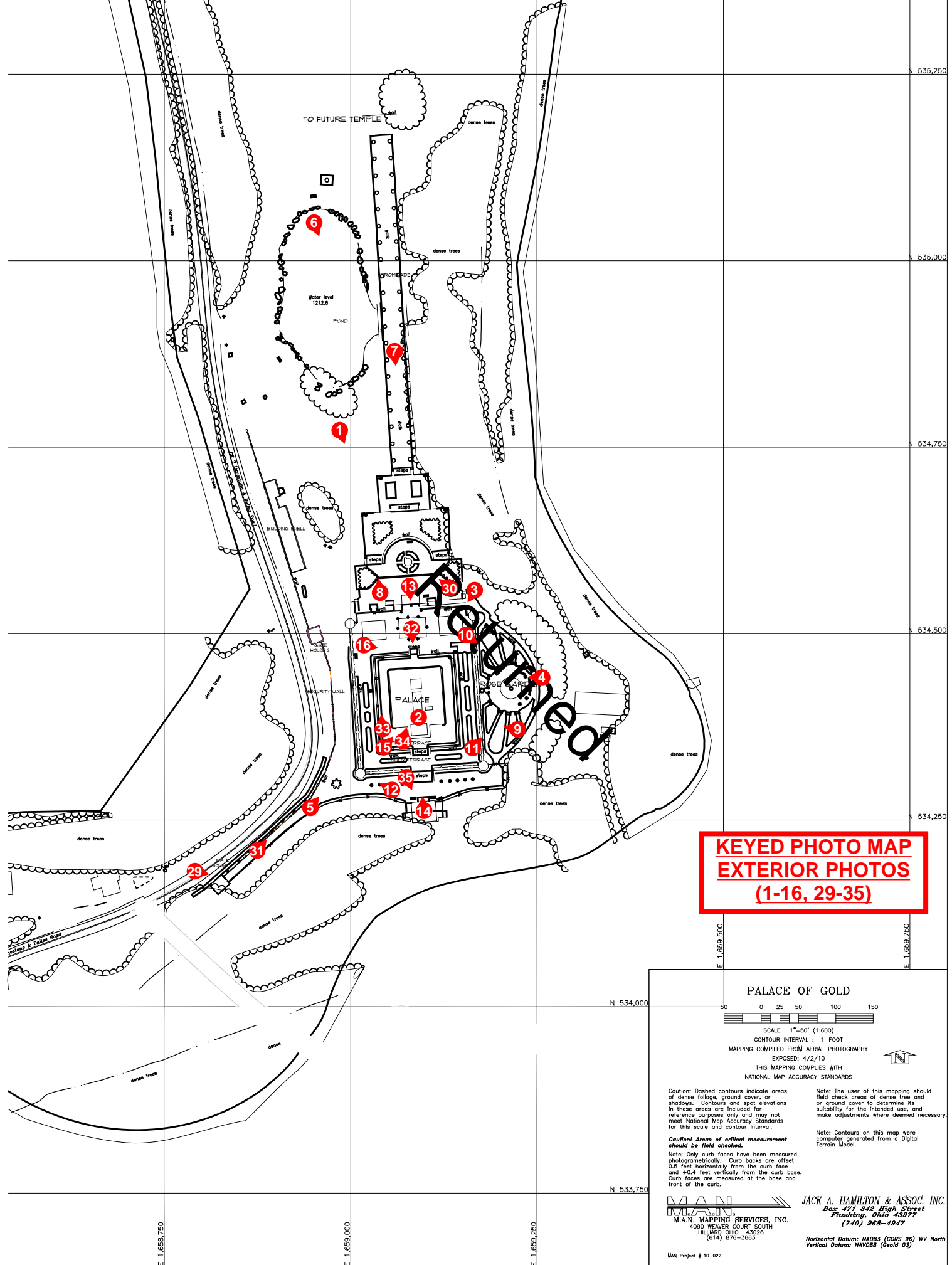
M.A.N. MAPPING SERVICES, INC.
 4090 WEAVER COURT SOUTH
 HULLSDO, OHIO 43028
 (614) 876-3663

JACK A. HAMILTON & ASSOC. INC.
 Box 471 342 High Street
 Flushing, Ohio 43077
 (740) 968-4947

Horizontal Datum: NAD83 (CORS 96) WV North
 Vertical Datum: NAVD83 (Goida 03)

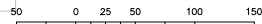
MNI Project # 10--022

Palace of Gold, 3759 McCreary's Ridge Road, Moundsville (vic.)
 Marshall County, West Virginia, 26041



**KEYED PHOTO MAP
EXTERIOR PHOTOS
(1-16, 29-35)**

PALACE OF GOLD



SCALE : 1"=50' (1:600)

CONTOUR INTERVAL : 1 FOOT

MAPPING COMPILED FROM AERIAL PHOTOGRAPHY

EXPOSED: 4/2/10

THIS MAPPING COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

Caution: Dashed contours indicate areas of dense foliage, ground cover, or shadows. Contours and spot elevations in these areas are included for reference purposes only and may not meet National Map Accuracy Standards for this scale and contour interval.

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Note: Only curb faces have been measured photogrammetrically. Curb backs are offset 0.5 feet horizontally from the curb face and +0.4 feet vertically from the curb base. Curb faces are measured at the base and front of the curb.

Note: The user of this mapping should field check areas of dense tree and or ground cover to determine its suitability for the intended use, and make adjustments where deemed necessary.

Note: Contours on this map were computer generated from a Digital Terrain Model.

M.A.N.
M.A.N. MAPPING SERVICES, INC.
4090 WEAVER COURT SOUTH
HILLSDALE, OHIO 43026
(614) 876-3663

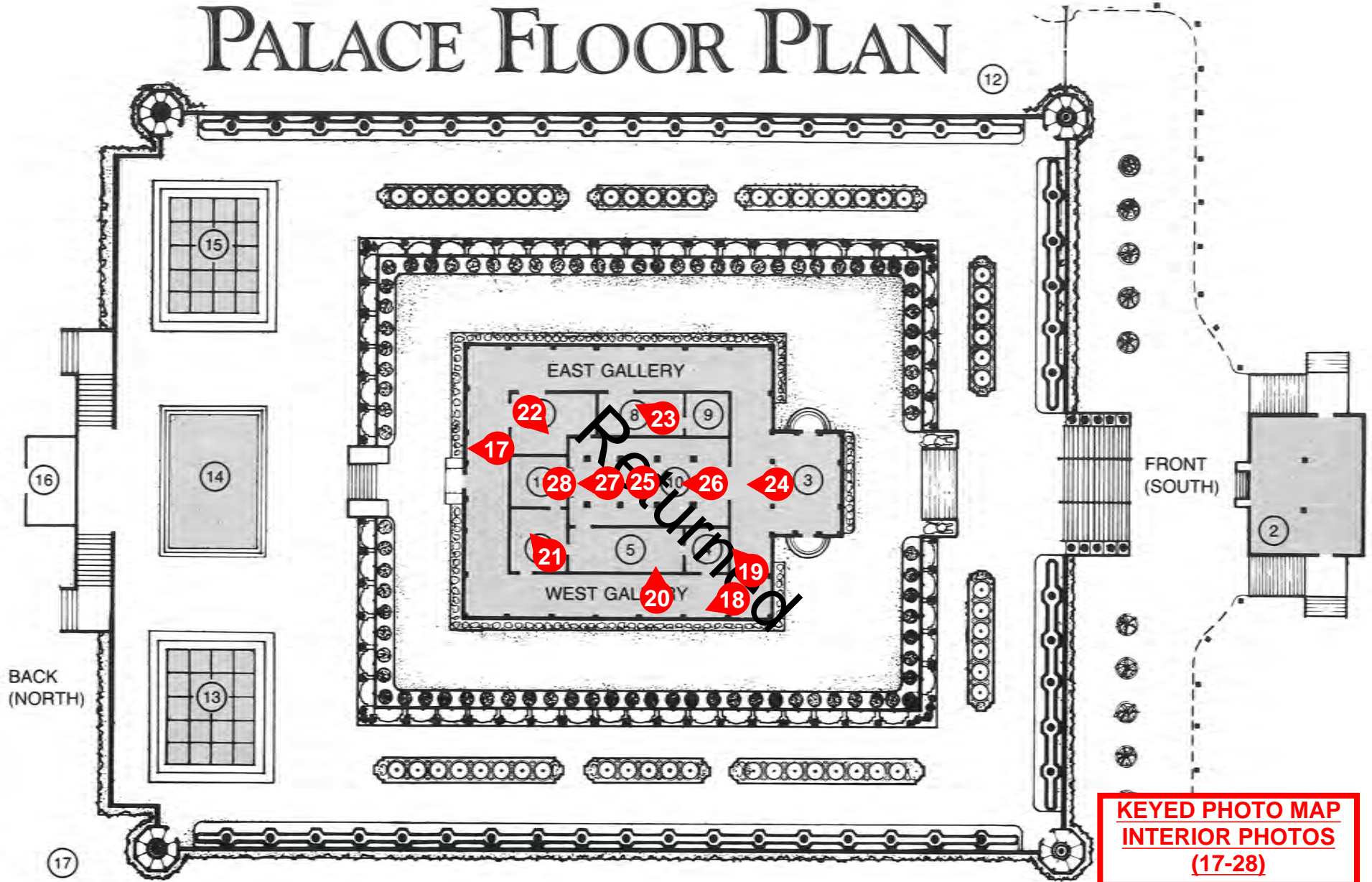
JACK A. HAMILTON & ASSOC. INC.
Box 471 342 High Street
Flushing, Ohio 43077
(740) 368-4047

Horizontal Datum: NAD83 (GRS 96) WV North
Vertical Datum: NAVD83 (Geoid 03)

MN Project # 10--022

Palace of Gold, 3759 McCreary's Ridge Road, Moundsville (vic.)
Marshall County, West Virginia, 26041

PALACE FLOOR PLAN



**KEYED PHOTO MAP
INTERIOR PHOTOS
(17-28)**

- | | | | |
|-----------------|----------------------|--------------------|------------------------|
| ① MAIN ENTRANCE | ⑤ SERVANT'S QUARTERS | ⑨ BATHROOM | ⑬ NATHAJI'S RESTAURANT |
| ② OFFICES | ⑥ KITCHEN | ⑩ MAIN TEMPLE HALL | ⑭ LOUNGE |
| ③ FOYER | ⑦ STUDY | ⑪ ALTAR | ⑮ GIFT SHOP |
| ④ OFFICE ROOM | ⑧ BEDROOM | ⑫ EAST GARDENS | ⑯ RESTROOMS |
| | | | ⑰ EXIT |



Returned



Returned



Returned



Returned



Returned



Returned



Returned



Returned





Returned



Returned



GIFT SHOP

Returned



Returned



Returned









Returned



Returned



Returned

Returned





Returned



Returned





Returned



Returned



Returned

His Divine Grace
A. C. Bhaktivedanta Swami Prabhupada
Founder Acarya
International Society for Krishna Consciousness





Returned

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 7/19/2018 Date of Pending List: 8/13/2018 Date of 16th Day: 8/28/2018 Date of 45th Day: 9/4/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|--|--|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input checked="" type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 9/4/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Barbara Wyatt Discipline Historian

Telephone (202)354-2252 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

**United States Department of the Interior
National Park Service
National Register of Historic Places**

**Comments
Evaluation/Return Sheet**

Property Name: Palace of Gold
Property Location: Marshall County, WV
Reference Number: 100002852
Date of Return: 9-6-18

Reason for Return

This nomination is well written and thorough, but it is being returned because of boundary and landscape evaluation issues. Explanations follow.

Contributing Landscape

The boundary has been drawn tightly around the designed landscape that extends to the north of the temple. All of this northward extending landscape, most of it considered noncontributing and much of it unevaluated, was in place by 1985, a few short years after the 1980 end date for the period of significance. The omission of this important landscape is unacceptable. The nomination states that the landscaped area to the north was intended to culminate in a glass conservatory "at the far northern end of a series of formal gardens, waterways, and sculptures." Although the conservatory was not built, the walkway intended to reach it was completed in about 1985, according to the Section 7 inventory entry for this component (p. 7-7). Incorporating architectural references to the building, via walls and gazebos, the "Gardens of Transcendental Knowledge" to the north should be considered a contributing design component of this highly designed complex. The south overlook, also completed in 1985, should also be considered contributing as a southern terminus to the designed space, together with the contributing west wall and west wall gate houses. The remainder of the land included in the nomination that was not evaluated for the submission should be considered a contributing site. It provides an essential setting for the designed components of the property.

Boundary

The boundary justification states the boundary "includes the entire property historically associated with the nominated resource." On page 8-12, the nomination explains how the property achieved its original size of 320 acres. This acreage was later expanded, but the 320 acres described in this section constitute the "entire property historically associated with the nominated resource."

This acreage is quite defensible and appropriate, given the remote, rural location desired by those developing the retreat. Its integrity seems intact. If this is not acceptable, certainly a much smaller boundary that encompasses the building and related designed elements can be an alternative; however, the boundary submitted has been delineated in a pattern that would be difficult to replicate in the field,

**United States Department of the Interior
National Park Service
National Register of Historic Places**

2

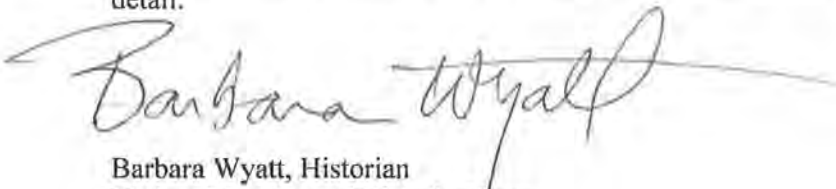
Comments

Property Name: Palace of Gold
Property Location: Marshall County, WV
Reference Number: 100002852
Date of Return: 9-6-18

because it follows few human-made divisions (property lines, roads) or natural fluctuations in the terrain (topographic features). Plus, it negates the significance of the designed landscape and surrounding setting. Giving the property a more generous boundary (but far short of 320 acres) would not violate the National Register's admonition not to include "buffer zones" but would give the architecture and designed landscape an appropriate setting.

This is simply a suggestion, based on no field knowledge of the site, but the entire western boundary could follow Hwy 7; the east boundary could follow Stulls Run Hill Road; the north and south boundaries could encompass the lawns, with a line connecting the two roads at the north and south following contours or simply straight across. Please see the attached very rough aerial with red lines (my first attempt at "snipping").

In summary, the boundary needs to be reconsidered and the landscape needs to be encompassed and evaluated. Please contact me if you have any questions or if you want to discuss this nomination in more detail.



Barbara Wyatt, Historian
National Register of Historic Places
barbara_wyatt@nps.gov

**United States Department of the Interior
National Park Service
National Register of Historic Places**

Comments

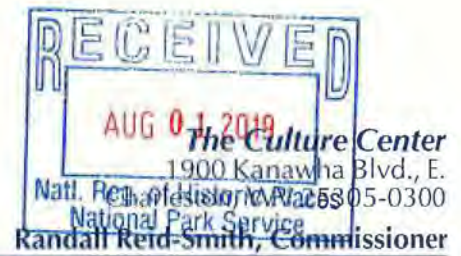
Property Name: Palace of Gold
Property Location: Marshall County, WV
Reference Number: 100002852
Date of Return: 9-6-18

Potential Boundary





July 29, 2019



Phone 304.558.0220 • www.wvculture.org
Fax 304.558.2779 • TDD 304.558.3562
EEO/AA Employer

Ms. Joy Beasley, Keeper of the National Register of Historic Places
National Park Service
National Register Program
1849 C Street NW
Mail Stop 7228
Washington, DC 20240

Dear Ms. Beasley:

For your review, we are resubmitting the National Register of Historic Places registration form for the following property:

Prabhupada's Palace of Gold, Marshall County, WV (NR Ref. No. 100002852)

As you may know, this nomination was originally presented to and approved by the West Virginia Archives and History Commission on June 1, 2018. Our office mailed the original nomination package to your office for review on July 12, 2018.

Barbara Wyatt, West Virginia's National Register reviewer, reviewed the originally submitted nomination. Ms. Wyatt returned the original submission on September 6, 2018 and provided the reasons for the return on an Evaluation/Return Sheet. In response to Ms. Wyatt's comments, articulated on an Evaluation/Return Sheets dated September 6, 2018, we offer the following comments:

Contributing Landscape: The boundary has been redrawn to mirror the "potential boundary" illustrated on page 3 of the Return comments. The boundary now follows roads and property lines and encompasses an area of the Palace of Gold complex that extends beyond the original tightly drawn boundary as found in the original submission. In addition, the landscape has been documented and evaluated in Section 7.

Boundary: As mentioned above, the boundary has been reconsidered based on Ms. Wyatt's September 6, 2018 comments. The submitted nomination and mapping reflect the revised boundary. The matter of the 320-acres has been explained in the Section 8 narrative.

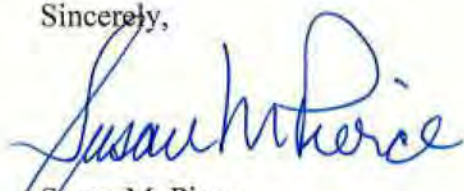
The nomination and accompanying photo disc have been prepared in accordance with the current National Park Service nomination submission guidance.

Mr. J. Beasley
July 29, 2019
Page 2

We recommend that the nomination be accepted as revised.

Should you have any questions regarding this submission, please contact Jeffrey S. Smith, National Register Coordinator, at 304.558.0240.

Sincerely,



Susan M. Pierce
Deputy State Historic Preservation Officer

SMP/JSS

Enclosures