NPS Form 10-900 OMB No. 1024-0018

United States Department the Interior
National Park Service

National Register of Historic Places Registration Form

1162

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.

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: Temple Beth Israel
Other names/site number:
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 39 Killingly Drive
City or town: Danielson, Town of Killingly State: CT County: Windham
Not For Publication: ☐ Vicinity: ☐

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**

Applicable National Register Criteria:

✓**A** ___**B** ✓**C** ___**D**

Stacey Vairo Deputy State Historic Preservation Officer 2.14.13
Signature of certifying official/Title: **Date**

CT SHPO / DECD
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:) _____

for Edson H. Beall 4.16.13

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Number of contributing resources previously listed in the National Register _____

6. Function or Use
Historic Functions
(Enter categories from instructions.)
RELIGION/religious facility

Current Functions
(Enter categories from instructions.)
RELIGION/religious facility

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Fieldstone, glass, wood

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Temple Beth Israel, a Modernist style synagogue, is located at 39 Killingly Drive in Danielson, Town of Killingly, Windham County, Connecticut. The rectangular, two-story, fieldstone- and wood-faced building measures 40 feet wide and 75 feet long, and is set back from the adjacent streets, with the main entrance facing west. The building is surrounded by open space, including a parking lot, and retains its historic integrity. The surrounding neighborhood is primarily residential, and most of the single family homes on the surrounding streets were built in the 1950s and later. Danielson's downtown center is approximately four to five blocks west of the site.

Narrative Description

Exterior

Temple Beth Israel is a rectangular shaped, two-story building with a gabled roof (Photograph 1). The Temple has a concrete foundation and concrete walls, which are faced with local fieldstone on the exterior. Large banks of windows are located on the north and south elevations of the temple, with wood panels separating the windows at the juncture of the two floors (Photographs 2 and 3). The larger windows are fixed but the smaller windows can be opened. Much of the façade on the western elevation consists of large windows as well, with an oversized and prominent Star of David incorporated into the glass design at the peak of the gable (Photograph 4). A marble panel of the Ten Commandments is located on the outside wall of the patio on the facade, facing the parking lot (Photograph 5). The exterior of the east elevation of the building alternates between stone and vertical wood siding, and has two tall, narrow windows flanking the woodwork (Photograph 6). The gabled roof has wide overhanging eaves with exposed rafters and is covered with asphalt shingles. A large fieldstone-faced entry on the west side of the building includes steps leading up from the street level as well as the lower basement-level patio, and a patio deck outside the main entry doors (Photograph 1). The lower level patio, accessed via the double basement doors, includes a retaining wall (Photograph 7). Alterations to the exterior are visible on the south side of the building, where two larger picture windows were replaced along with the basement entry doors, and the stonework was redone. There is a slight variation in color and treatment between the two episodes of stonework (Photograph 8).

Interior

There are two floors within the Temple. The basement level was the first to be built, in 1951, and until 1961 when the main or upper floor was completed, served as space for all functions of the Temple. The basement contains a vestry on the west end with a stone fireplace and sitting area (Photograph 9). The southern side of the vestry includes the stairwell connecting the basement to the main floor, with storage beneath the stairway, and men's and women's bathrooms (Photograph 10). The northern side of the vestry contains the original boiler room and the kitchen. A larger storage room was built as an addition to the west side of the basement; its ceiling is under the raised stone patio that leads to the main floor entry, above, and there is a service door allowing entry to the storage area under the exterior steps. The majority of the basement level consists of a large social room, which currently is set up with long tables and chairs (Photographs 11 and 12). An accordion style divider can be extended from the walls to divide the vestry from the social room. There is a curtained performance stage at the eastern end of the social room that includes a piano (Photograph 13). The walls of the basement level are covered with dark brown wood paneling. Several large built-in cabinets are located on either side of the stone fireplace and within the social room (Photograph 14). The floor is laid with linoleum tile. There are banks of windows at the top of the basement walls, and double wooden doors leading out to the patio on the south side of the building. Small, rectangular fluorescent

light fixtures are spaced at intervals throughout the social room and longer fluorescent fixtures hang from the ceiling in the vestry and sitting area.

The main, or upper, floor contains the sanctuary. Although the shell of the upper floor was completed by 1955, the sanctuary was not finished until 1961. The main entrance to the Temple is at the western side of the hall, accessed by a set of stone steps from the parking area.

The western end of the sanctuary includes the memorial foyer (Photograph 15). On the stone-faced walls are several memorial plaques, including one dated 1966 that is filled with names of deceased congregants and family members, and another similar plaque partially filled and with space for additional names to be added (Photograph 16). A small plaque commemorates the 6,000,000 Jews killed during the Holocaust. Near the stairway on the southern side of the foyer are two additional plaques (Photograph 17). One dates to 1960 and is titled "Bimha Donated in Memory of Our Loved Ones" and lists sixteen lines of individual and paired donors. The second dates to 1975 and commemorates the 25th Anniversary of the Temple, listing eighteen lines of donors. Several of the same donors are listed on both plaques, attesting to the longevity of the congregation. A large wooden coat and *tallis* (or prayer shawl) rack and attached cabinet has been built around the base of the chimney that continues from the basement to the roof (Photograph 18). The remainder of the internal chimney stack is faced with wood paneling.

The main sanctuary comprises the majority of the upper floor. It is an open space with individual, moveable chairs aligned in rows on either side of a main aisle (Photographs 19 and 20). The *bimah* (or raised platform, variously spelled *bimha*, *bima* or *bema*) is at the eastern end of the sanctuary (Photograph 21). It is accessed by three short steps on the left and right sides and two taller steps in the center. There is a Holy Ark, containing Torah scrolls, at the rear center of the *bimah*, which is covered with a dark blue curtain and is traditionally placed at the east of the building to face Jerusalem. The Hebrew lettering on the top of the curtain translates roughly to "Open up the Gates of Righteousness." A large table for reading the Torah is situated directly in front of the Ark, and a smaller lectern is located to the left of the Ark when facing the *bimah*. Walls surrounding the *bimah* create enclosed space behind it on either side, and are accessed by narrow doorways that blend into the walls (Photograph 22). Four parallel vertical strips of multi-colored stained glass are located at the junction of the walls on both sides of the *bimah* (Photograph 23). Additional decorative elements on these walls include two slate tablets with gold Hebrew lettering of the Ten Commandments near the lectern, a seven-branched electric candelabrum on the facing wall, and two recessed images depicting the Tree of Life on either side of the Ark. An eternal light hangs from the ceiling in front of the Ark, and is crafted of multi-colored stained glass, lead and bronze, in a Modernist style (Photograph 24). Additional cylindrical lights (wide and flat within the main sanctuary and long and narrow nearer the foyer) with alternating candelabra and Stars of David hang from the rafters, also designed in a Modernist style (Photographs 25 and 26). The phrase "Know Before Whom You Stand" in large Hebrew letters adorns the eastern wall of the sanctuary. Presently, there are four contemporary-styled wooden armchairs and the flags of the United States and Israel at the back of the *bimah*.

The upper floor of the Temple contains a combination of glass, wood, and stone interior treatments. The eastern and western ends and corners of the room have stone-faced walls, the main area is enclosed almost completely by large floor to ceiling windows, and the floors and open raftered ceiling with exposed beams are constructed of wood. All of the wood, regardless of its type, has been stained a matching warm, medium-brown walnut color. Wall to wall carpeting covers the floor of the foyer, the aisle down the center of the sanctuary, and the *bimah*.

The Temple has had various upgrades, including the installation of new heating systems and a chair lift for the interior stairs. In the late 1950s, prior to completing the sanctuary, structural reinforcements were installed in both the basement and upper levels, as evidenced by the steel columns near the walls that are bolted to the rafters. The southern basement façade also was altered to eliminate two large picture windows to the east of the doorway. The double wood paneled doors leading from the patio to the basement were replaced in 2009.

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.)

- [X] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [X] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

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

- [X] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE
ETHNIC HERITAGE/EUROPEAN
RELIGION

Period of Significance
1951-1963

Significant Dates
1951 (groundbreaking and completion of basement level; use of building begins by congregation)
1955 (shell of building completed)
1961 (main floor sanctuary completed and dedicated)

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation
Jewish-American

Architect/Builder
Riseman, William, Architect (original building)
Finegold, Maurice, Architect (alterations and main floor interiors)
Ventura Construction Company, Builder

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Temple Beth Israel is significant for both its historical and architectural value, under Criteria A and C, respectively, at the State level of significance. Properties owned by religious institutions or used for religious purposes are usually not considered eligible for listing on the National Register of Historic Places. However, Temple Beth Israel is a remarkably well-preserved example of a Modern Movement religious building. It was designed by two Jewish architects who were active in the Boston, Massachusetts area, which was an important center of Modern design in the 1950s. Temple Beth Israel was among the first synagogues in Connecticut designed in a wholly Modernist style, by graduates of two of the most prestigious art and design programs in the nation and who were studying, working alongside, and influenced by some of the most famous names in architecture of their generation. This building derives much of its significance from this architectural or artistic distinction. It is also significant because it was built largely by survivors of the Holocaust, who, while retaining their ethnic identity, decided on a distinctly American building for their place of worship. The first year of the period of significance is 1951, when the building was designed, ground was broken for the construction, and the basement level was completed, giving the congregants space to worship until 1961 when the main floor and sanctuary were completed. The last year of the period of significance is 1963, in keeping with the 50-year threshold for National Register of Historic Places properties.

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

Temple Beth Israel owes its significance to several important factors. It is a religious building, used for decades by a mixed Orthodox and Conservative Jewish congregation. Both its design and heritage reflect the experiences of its members, most specifically the Holocaust of World War II. And yet, despite the fact that many of its members had recently emigrated from the "Old World" of Eastern Europe, the Temple came to be designed by two American Jews working at the height of the country's Modernist movement. They created a building for the congregation that represented the newest trend in quintessentially American architecture.

Religion and Ethnic Heritage[1]

Despite their different backgrounds, the common bond between the congregants of Temple Beth Israel was religion. The Danielson area traditionally was Yankee territory, originally home to hard-working Christian settlers, first Puritans and later Congregationalists, who had come to this "quiet" corner of Connecticut to farm and pursue industry, and who had as their core a strong sense of hard work, thrift, community and civic duty. The first Jewish families did not move to the area until the 1920s. They came from other parts of New England, but were lured to Danielson by the promise of land and the ability to start anew. Some became poultry farmers, a popular livelihood in the region; others worked in or owned commercial businesses. All told, there were only nine Jewish families in the Danielson area by ca. 1945, but they had formed a strong community, both among themselves and among the local residents. Some, including Nathan Blumenthal and Sol Baker, became local leaders, serving as board members for civic groups and earning the respect of their non-Jewish neighbors. The Temple Beth Israel history notes:

> They formed the Danielson Jewish Community Club. This group held meetings, services and rituals in the Blumenthal home and the home of Sol Baker, a local business executive. Bar Mitzvahs were held at members' homes. For high holidays the Community Club would rent different buildings in town including the Elks and the American Legion hall. By virtue of its small size, the Jewish community naturally avoided the sectarian differences that sometimes confounded their metropolitan

[1] Information for this section, unless otherwise noted, comes from the Temple Beth Israel Preservation Society website's "History" page (http://templebethisraelct.info/history/), and clipped (but mostly without specific dates or sources) 1950s newspaper articles in the Temple Beth Israel Preservation Society archives. The author owes particular gratitude to a number of individuals who provided firsthand information for this and subsequent sections, including architect William Riseman's widow Marilyn Riseman; his granddaughters Julia Riseman and Tanya Riseman; his daughter-in-law Jean Riseman; architect Maurice N. Finegold; and founding Temple Beth Israel family members Elsie Fetterman, Morton Blumenthal, and Herman Sheppard. Thanks also are due to Temple Beth Israel Preservation Society board member Norman Berman and 2012 interns Robyn Engel and Connor Rosenberg. Rabbi Linda Shriner-Cahn of Congregation Tehillah in Riverdale, New York provided the Hebrew translations in the previous section.

counterparts. The handful of Danielson Jews could not afford the luxury of disagreements about how to live as Jews.

After World War II and the Holocaust, the Danielson area received a sizeable influx of new Jewish families, most of them European refugees and many of them fresh from displaced persons camps established after the war. The impetus to resettle Holocaust survivors in Eastern Connecticut came in no small part from the Jewish Agricultural Society, a philanthropic organization that had been founded as the Baron de Hirsch Fund. It was incorporated to assist recently arrived Jewish immigrants from Eastern Europe through financial aid and held as one of its main goals the resettlement of Jews on farmland, known as the "Back to the Land" movement. Benjamin Miller, the regional agent for the Jewish Agricultural Society, helped more than forty Jewish families relocate to the Danielson area between 1948-1952, providing financial assistance as well as access to inexpensive farmland, where they were encouraged to begin new chapters of their lives as rural farmers.

The Holocaust survivors were a varied group of Jews. Coming from disparate parts of Europe and from widely divergent backgrounds, they ran the gamut in terms of their levels of wealth, education, trades, political leanings, and degrees of religious observance. They spoke Yiddish and often little English. These "Old World" Jews likely were as much of a shock to the Americanized Jews as the other way around. However, these differences notwithstanding, the new arrivals were welcomed and helped in their adjustment to American life by the now established Jewish community. There were loans, gifts, advice, and a general embracing of these impoverished immigrants. Blumenthal's hardware store offered goods to newcomers on the barter system, the currency of choice being eggs and chickens.

With the Jewish population in the Danielson area now reaching nearly fifty families, too many people to fit into living rooms and rented spaces of the past, it was time to begin considering building a permanent synagogue. Although the Danielson Jews worshipped under different traditions, with some Conservative and others Orthodox, there was no chance that the community could afford more than one new facility, and so out of necessity the group pulled together and forged ahead with plans to create a single synagogue that would serve the entire local Jewish population. Despite the knowledge that cost would be a significant obstacle, the Danielson Jewish community set to the task of planning for a new synagogue. Committees were formed to explore fundraising options, potential building sites, and the possible acquisition of older structures that could be renovated. Ultimately, the group decided to purchase land at the intersection of Killingly Drive and Corrine Street, which at that time was on the outskirts of town and not yet developed, to build a new synagogue. Congregation member Mary Riseman's son William Riseman designed the building (Photograph 27) and the Riseman family donated the fieldstone for the building from a quarry on their farm.

Although the Danielson Jewish community hailed from a wide range of backgrounds and homelands, what united them, beyond their religion, was their ethnic heritage. Nearly everyone in the group spoke Yiddish, the native language of their ancestors for generations. Despite their different geographical backgrounds, most were accustomed to living and working in tightly knit

enclaves of Jewish families, who relied on each other for much of their daily needs and spiritual support. Judaism also has at its core a strong tradition of helping those in need, particularly other Jews, but in Danielson, there also was a history of Jews helping non-Jews as well. The local Jewish families had already won the respect of their Yankee neighbors, enmeshing themselves in the local community and participating in and raising funds for needed local organizations. So when it was time to fund their own project, the Temple Beth Israel building, the Jewish community was well placed to both organize themselves into a viable congregation who could come together to raise money, but also to tap into their non-Jewish neighborhood contacts to assist with the project.

As expected, raising the money needed for the project was a significant challenge. The finance committee was headed by Sol Baker, with assistance from Saul Silverstein, who was the president of the Rogers Corporation, and Nathan Blumenthal, who ran the local hardware store. Their first fundraising drive was among the congregation's membership, and about $3000 was raised this way. That was enough to purchase the land, for $1500, and begin the construction. The groundbreaking ceremony took place on July 22, 1951 and included an outdoor ceremony with speakers addressing the assembled crowd from a makeshift dais on a truck bed decorated with blue and white banners and featuring the flags of both the United States and Israel (Photographs 28 and 29). Among themselves, the congregation collected an additional $3000 that summer to fund the cost of the foundation, but they still were significantly short of their total goal. Their only choice was to approach their Danielson and Killingly neighbors for help.

The finance committee got to work, enlisting the help of their friends and coworkers in the larger area. The *Windham County Transcript*, the Danielson weekly newspaper, published a plea from its owner and editor, Bill Herklots, entitled "Let's Return the Compliment!" asking the local residents to help with the fundraising drive. He wrote:

> As we have remarked in the past, it has been our experience that the Jewish people have never been found lacking when asked to contribute to drives for religious and fraternal organizations not their own. Those not of their faith should now in return give them needed support…in their endeavor to have a place where they can bring up their children in…the religion of their forefathers.[2]

The responses of the local community toward the Temple Beth Israel fundraising requests were very positive. Ministers and priests took up the cause, urging their members to contribute, which they did. Some more affluent residents gave more money: one local businessman wrote a check for $1000 and another local farmer and first selectman of the neighboring Town of Brooklyn donated a calf to be auctioned and the proceeds donated to the Temple. Letters then were sent to local businesses and industrial firms, who also contributed money.

Despite the larger donations, which understandably made more of an impression in the news, what was truly remarkable was the fact that the majority of the fundraising occurred by very

[2] *Hartford Courant*, The Trials of Temple-Builders: Danielson's 'New Americans' tussle with a building problem. Rose, Edward A., January 16, 1955.

small increments of money. The *Windham County Transcript* listed the individuals who contributed to the fund, many giving as little as $1, $2, $5 or $10, but all who donated funds were included in the published tally. Elsie Fetterman, the first Temple Beth Israel Sisterhood president, recalls that every woman in the group was assigned a particular fundraising activity to chair. Proceeds from activities as varied as bake sales, barbeques, rummage sales, card table advertisements, cookbook sales, and the like were carefully recorded in the financial ledger books and used toward the overall building fund.[3]

After the ground breaking for the synagogue in the summer of 1951, construction of the foundation and lower floor progressed rapidly. The contractor hired was the Ventura Construction Company, operated by local resident Joe Ventura of Danielson, with congregation members contributing materials and expertise as necessary. Blumenthal's hardware supplied the building and plumbing hardware at cost, and congregant Ben Goldstein donated his services as a plumber.[4] Sol Baker arranged to have labor donated to quarry rock from the Riseman's farm.[5] Photographs (30-34) show that the concrete floor and concrete walls went up quickly, and the roof of the basement was completed in the fall, in time for the first High Holy Days to be celebrated in the building in early October.

During the first years that the congregation used the unfinished synagogue, while continually striving for additional funds to complete the building, the Temple Beth Israel community began to coalesce. The pre-war residents became some of the first leaders, with local businessman Sol Baker elected as the first president and Elsie Fetterman, who with her husband Irving had purchased the first plot of land for the synagogue, was elected by the women to lead a new Sisterhood. The group started a Hebrew school and a youth group. All of the activities of the Temple continued to be held in the basement while the building remained incomplete.

By 1955, the second floor of the Temple and the majority of the exterior finally had been completed (Photograph 35), and a small group of congregants had signed a $15,000 mortgage in order to raise the remaining funds to finish the building.[6] However, the interior sanctuary had yet to be designed or constructed; thus moving the congregation into its final stage of fundraising. Many members contributed money to design and create the fittings for the sanctuary, including the *bimah*, the Holy Ark, and other crucial elements needed. As will be detailed below, the sanctuary was designed by Maurice N. Finegold, who had been contracted by the congregation in 1958. Over the course of several years the interior design and construction continued.[7] The formal dedication of the completed Temple Beth Israel took place on June 5, 1961, with 250 people in attendance.

[3] Elsie Fetterman, personal communication, 2012.
[4] Morton Blumenthal, personal communication, 2012.
[5] Herman Sheppard, personal communication, 2012.
[6] *Hartford Courant,* The Trials of Temple-Builders.
[7] Interior sanctuary plans on file in the Temple Beth Israel archives show that there were several iterations of the design before the final version was completed.

Despite the significant challenges in building Temple Beth Israel, including periods of acrimony among the congregation as the costs rose and the construction stalled, the Jewish community of Danielson ultimately banded together, drawing on its shared religion, interdependence between residents and families, and ethnic heritage, to overcome the obstacles in completing the Temple. The Temple was active for several decades, although membership dwindled in the 1980s through the end of the twentieth century. In 2009, after six years of merging with the Sons of Zion Synagogue in Putnam, Connecticut (the group was known collectively as Congregation B'nai Shalom), the Temple Beth Israel Preservation Society was incorporated by a group of descendants of the original founders, with its mission to own and maintain the Temple Beth Israel building and to establish a community center in Danielson.

Architecture

The impetus to build a synagogue for the Danielson area Jewish community stemmed from the congregation itself, who had decided their numbers had increased enough to warrant a facility of their own. When it came time to design the new building, in ca. 1950, they were fortunate that one of their members, Mary Riseman, had a son who could do the job. William Riseman (1911-1982) was a 1933 graduate of Yale's School of Art, specializing in painting.[8] By age 25 he held seven first prize medals awarded by the Beaux Arts Institute of Design of New York for excellence in murals.[9] After graduation, he worked as a painter for the Treasury Department's Section of Painting and Sculpture (later known as The Section of Fine Arts), which was established in 1934 and operated until 1942. Two murals he painted for the U.S. Post Office in Lynn, Massachusetts and completed in 1936 (entitled "Colonial and Contemporary Civic Culture" and "Early and Modern Industries of Lynn") have been designated a National Historic Monument.[10] During the mid-1930s the Riseman family, who were poultry dealers, had moved from Winthrop, Massachusetts to Brooklyn, Connecticut, located just west of Danielson, and established a chicken farm there. William Riseman lived with or near his family in Brooklyn during the 1930s and through the mid-1940s, after which he moved to Wrentham, Massachusetts.[11]

By the mid-1930s, Riseman had established an interior decorating business in Boston with Alexander Lercari (known as Riseman & Lercari), and appears to have been commuting from Brooklyn.[12] His earliest commissions were to paint interiors of existing buildings or those undergoing remodeling, particularly theaters, restaurants, lounges, and other public venues. In 1936 Riseman created the eponymously named William Riseman Associates, who billed themselves over time as interior decorators, theater decorators, and theater architects. The company garnered a number of contracts to completely renovate and redecorate the interiors of

[8] *Boston Globe,* Class Day Program Conducted at Yale: Degrees Will Be Bestowed This Morning, June 20, 1933; *New York Times,* Yale Graduation is Full of Color, June 21, 1933.
[9] *Boston Daily Advertiser*, Huge Murals for New Lynn Post Office, June 7, 1936.
[10] *Boston Globe,* William Riseman, 71, Architect Who Designed Numerous Theaters, June 21, 1982.
[11] United States Federal Census. Winthrop, Massachusetts, 1930; United States Federal Census. Brooklyn, Connecticut, 1940; Polk's *Boston, Massachusetts City Directory.* R.L. Polk and Company, Boston, 1942, 1943, 1944, 1947.
[12] *Ibid.*

older theaters in order to convert them into modern movie houses. By the late 1940s, multi-page articles in national architectural magazines described that the firm had completed major theater renovation projects in Wareham, Fall River, several locations in Boston, Massachusetts, and Hartford and Thompsonville, Connecticut.[13] The firm continued to work locally in the Northeast on various other painting and theater remodeling projects during the 1940s as well.[14]

As the 1940s drew to a close, the Danielson Jewish community was deciding to move forward with constructing a new synagogue. Although not a particularly religious man, William Riseman was moved by the plight of the congregation's Holocaust survivors and wanted to make a contribution on their behalf.[15] He took an interest in the project and agreed to donate his services to design the building, and his mother Mary offered free fieldstone from the quarry on the family farm in Brooklyn to be used in the construction. After Mary Riseman died in December 1950, William Riseman agreed to finish the design free of charge in her memory.[16] Although William Riseman was by now an accomplished artist, interior designer, and building renovator, it appears that he had not yet designed any new buildings, and although he had completed some Jewish-themed artwork, he had certainly never designed an entire synagogue from the ground up. With little first-hand experience in such matters, but with a vacant parcel of land and no particular design restrictions, Riseman had a clean slate to create a building that reflected both the current trends but paid homage to this special community.

As part of his preparations, Riseman no doubt studied historic and contemporary synagogue examples for reference, but rather than replicate the style of other synagogues in Connecticut and the Northeast, which during the early decades of the twentieth century tended to mimic traditional designs and/or hew to architectural styles of past eras,[17] he embraced the Modernist architectural movement that was becoming increasingly popular in Boston at the time. Harvard University's architecture and design school arguably had become one of the most preeminent programs in the country during the late 1930s and 1940s with the arrival of Walter Gropius in 1937, known as the founder of the Bauhaus school in Germany. Other Modernist architects teaching at Harvard during this period included Marcel Breuer and I.M. Pei, and many students in the program during the 1930s and 1940s went on to notable and award-winning careers themselves. Riseman was a Yale graduate, but working in Boston during this period would have given him ample opportunity to be exposed to this up and coming Modernist community of architects and designers, particularly since his firm's chief designer from 1947-1950 was Casper

[13] *Architectural Record.* Architectural Record's Building Types Study 143. Vol. 104, November 1948; *Progressive Architecture,* P/A Fields of Practice: Theater Remodeling, Vol. 2, February 1950.
[14] *Hartford Courant* Display Ad 32 -- No Title. November 12, 1941; *Boston Globe,* Display Ad 19 -- No Title, May 2, 1946; "Hamlet" Moves to Newly Renovated Beacon Hill Theatre Next Wednesday, November 7, 1948.
[15] Marilyn Riseman, personal communication, 2012.
[16] *Hartford Courant,* The Trials of Temple-Builders.
[17] David F. Ransom, 1843-1943, One Hundred Years of Jewish Congregations in Connecticut: an Architectural Survey. *Connecticut Jewish History*, Vol. 2, No. 1. Jewish Historical Society of Greater Hartford, West Hartford, CT, 1991; Historic Synagogues of Connecticut Multiple Property Listing, National Register of Historic Places nomination, 1995.

S. Neer, who had just completed a Masters in Architecture at Harvard in 1947 during the time many of these now famous faculty were there.[18]

Riseman's initial design for Temple Beth Israel made liberal use of the new Modernist vernacular. The gabled roof with the exposed rafters, the mixture of stone and wood exterior treatments, and most particularly, the "walls of glass" or "view walls" that comprise the north and south sides of the upper floor, are all hallmarks of Modernist design during this period, especially in the United States. Interestingly, the original elevation drawing for the Temple from ca. 1951 (Photograph 27) shows a band of wooden siding separating two banks of smaller windows that would have corresponded to the basement and main floors, but as the construction progressed this wooden band was reduced in size and shifted to the juncture of the two floors in favor of a nearly entire floor to ceiling wall of windows on the second floor. Riseman may have been further influenced in the early 1950s by other Modernist architects whose projects were being widely praised as they were announced in national publications. In particular, the work of Charles Goodman, who designed an award-winning and groundbreaking housing development in Northern Virginia in ca. 1949 called "Hollin Hills" that showcased the walls of glass and the massive stone or brick facades against wood trim may have affected Riseman's evolving design sensibilities.[19] In fact, after leaving Boston in ca. 1950, Riseman's former chief designer Casper S. Neer became especially enamored of Hollin Hills, as both a resident of the development and an architect for additions to those houses during the ensuing decades.[20]

Riseman remained involved in the Temple Beth Israel construction through the mid-1950s. A 1955 article chronicling the difficult progress of completing the synagogue featured his story and photograph prominently.[21] However, as funding to complete the building stalled and time wore on, Riseman bowed out of the project and focused instead on other facets of his now rapidly burgeoning career. In 1958, with the shell of the building finally completed but the main floor still empty, it finally was time to complete the interior sanctuary. As a mostly non-observant Jew, Riseman had never designed a Jewish sanctuary before. He felt both unqualified and likely was too busy with other more lucrative projects to make the time to educate himself on how to do so.[22] Instead, Riseman recommended noted Boston synagogue architect Isidor Richmond to complete the sanctuary. With his partner Carney Goldberg, in 1949 Richmond had won the Boston Society of Architects' Harleston Parker Medal for the design of Temple Emeth in Brookline.[23] The firm was well known in Boston and to the Riseman family, who, like Richmond, had roots in Revere, Massachusetts (both Riseman and Richmond graduated from Revere High School, albeit a generation apart). Richmond was unable to help the Danielson congregation, mostly due to his busy schedule but probably also in part due to the slim budget

[18] American Institute of Architects. "Neer, Casper Samuel." *American Architects Directory*, Third edition. R.R. Bowker Company, New York, 1970.
[19] *Architectural Forum.* Builder's project: Hollin Hills, near Alexandria, Va., a pace-setting subdivision in the $10,000-25,000 Price Field. Vol. 91, December 1949; *Life,* Modern Living: Best Houses Under $15,000, Hollin Hills, September 10, 1951.
[20] Groveton High School. Cas Neer, Architect. *Snake Hill to Spring Bank: An Oral History.* Volume 2, 1975.
[21] *Hartford Courant,* The Trials of Temple-Builders.
[22] Julia Riseman, personal communication, 2012; Blumenthal, personal communication.
[23] *Boston Globe,* Isidor Richmond, A Noted Architect, at 94, November 5, 1988.

being offered for the job. Instead, Richmond recommended they hire his then son-in-law, Maurice N. Finegold (b.1932), who in 1958 was just finishing his Master's degree in Architecture from Harvard and was looking for work. Finegold, too, had studied with some of Harvard's most distinguished Modernists, including Josep Lluis Sert, who taught the masters studio and was a very strong influence, Serge Chermayeff, Joseph Zalewski, and Huson Jackson.[24]

Finegold recalls that he drove from Boston down to Danielson in 1958 with Richmond and a structural engineer to meet with Sol Baker of Temple Beth Israel and to see the synagogue. The building had problems with some of the columns, which had not been centered properly on the underlying piers. The engineer was needed to fix the structural problems, and with Richmond's recommendation, Finegold was hired to complete the interior of the main floor sanctuary and to blend the structural repairs and other necessary upgrades into the existing design.

Like Riseman, Finegold was a Jew who had never designed a religious space when he was hired, but delved into the task eagerly, studying the history of liturgical art and imagery and creating a space that attempted to fulfill the needs and desires of the congregation while adhering to the Modernist style that had been established as the design template for the building. Finegold recalls that despite the mixed Jewish background of the congregation, with some practicing Orthodox Judaism and others Conservative Judaism, there was little direction from the group as to how the space should be divided. Rather, he was instructed to create an all-purpose sanctuary that would be acceptable to all of the different factions. The result was in keeping with more modern norms, with the *bimah* placed at the end of the room rather than in the middle, and no separation of space for men versus women. In that regard, Finegold notes that the result was a processional type space, similar to the layout of many churches as well as synagogues. Finegold's goal was to design a modern yet traditional sanctuary, which would suit a variety of needs without arousing the ire of any one faction of the congregation.[25]

The one aspect of the main floor design that was not routine and somewhat contentious, however, was the request of the congregation for some sort of memorial to the Holocaust within the synagogue, where they could remember the events. So many of the newer members had endured such hardship and tragedy during that period, with many losing family, it was understood implicitly that some sort of commemorative space had to be created as part of the design. Finegold remembers that despite this mandate, the congregation could not decide or articulate what they wanted. A number of somewhat vague or impractical options were floated, but it was difficult for the group to agree, and with money for the memorial design limited, a number of them were ruled out. Finegold recalls that emotions about the Holocaust among the congregation were still very raw, and as a young designer this was his first experience dealing with Holocaust survivors. Ultimately, Finegold's memorial foyer was created by separating the space between the entry doors and the main sanctuary, and several plaques were installed there. Finegold worked on various aspects of the sanctuary design from 1958-1961, collaborating

[24] Maurice N. Finegold, personal communication, 2012.
[25] *Ibid.*

closely with artists and craftsmen to create additional elements such as the eternal light, an intricately designed stained glass piece.[26]

Both William Riseman and Maurice N. Finegold went on to successful careers after completing the Temple Beth Israel project, and for both men the experience no doubt shaped their future work.

Riseman's early work remodeling theaters by the 1950s had led to contracts to design new movie theater buildings and drive-in movie theaters, as well as roadside restaurants, snack shops, car wash buildings, bowling alleys, and other recreational facilities.[27] In 1957 William Riseman & Associates won a national award for their design of the iconic chain of "Peter Pan Snack Shops," which featured an octagonal structure capped by a tent shaped roof.[28] Many of Riseman's designs during this period made liberal use of "walls of glass" for facades and contrasting construction materials, building on the Modernist language he honed in Danielson to design recreational structures for the wider general public. In the 1960s Riseman was among the first architects to popularize the "Twin Cinema" design of movie theaters, which went on to become the industry standard and eventually spawned today's multiplexes.[29] Riseman's obituary in 1982 made claim that "He was thought to have designed more film theaters in the United States than any other individual or firm," frequently working as the house architect for such large companies as General Cinema, National Amusements, Loews Corporation, and Redstone Cinemas.[30] Although Riseman never designed another synagogue, his experience in Danielson helped shape his design sensibilities for the remainder of his long career.

By contrast, Maurice N. Finegold spent the decades following his contribution at Temple Beth Israel working at Anderson Notter Finegold, Inc., a firm that became nationally known for rehabilitating historic structures through adaptive reuse and historic preservation planning. After several personnel and name changes, the firm now does business as Finegold Alexander + Associates, Inc. The award-winning company, based in Boston, worked throughout the Northeast during the 1960s and 1970s rehabilitating old buildings for new purposes, and in the 1980s was part of a joint venture to restore the National Park Service's Main Building at Ellis Island to the Immigration Museum. At about the same time, beginning in ca. 1979, the firm began work on what would eventually become the United States Holocaust Museum in Washington, D.C. The initial idea was to rehabilitate an existing federal building on the site, but by the mid-1980s the plan had changed and the older structure was razed in favor of a new building. Ultimately, James I. Freed of I.M. Pei's firm was given the lead designer role on the project, but Finegold and his company were retained as associate architects. Finegold's work for

[26] *Ibid.*
[27] *Architectural Record.* Highway Hotels and Restaurants. Vol. 114, July 1953; *Boston Globe,* Display Ad 2 -- No Title, October 4, 1955; Display Ad 20 -- No Title, May 1, 1957; National Honors To Hub Architect, December 8, 1957.
[28] *Boston Globe,* National Honors To Hub Architect.
[29] Christofer Meissner, A Revolutionary Concept in Screen Entertainment: The Emergence of the Twin Movie Theatre, 1962-1964, *Post Script - Essays in Film and the Humanities,* Summer 2011.
[30] *New York Times,* William Riseman, Architect Of Numerous Movie Theaters, June 21, 1982; *Boston Globe,* William Riseman, 71.

the Holocaust Museum, which stretched out over a decade, rekindled his interest in designing religious spaces and in dealing with issues of heritage and memory. Based on his experience with the Holocaust Museum, Finegold and his firm began to be approached by congregations from across the country looking to build new synagogues. Beginning in the 1980s, the group started to design both synagogues and churches as part of their portfolio, and since that time has created more than twenty new synagogues. Today, the firm is hard at work on a tri-faith campus in Omaha, Nebraska that will include individual yet linked buildings housing the Jewish congregation of Temple Israel, the American Institute of Islamic Studies and Culture's new mosque and study center, and a church for the Episcopal Diocese of Nebraska.[31] Temple Beth Israel was Finegold's introduction to creating a place of worship, and first caused him to think about how to create a sense of spirituality of place, which he has continued through his career. His role at Temple Beth Israel ignited the challenge of doing more sites of worship for Finegold, and he traces his career interest directly to his role in that project.[32]

Temple Beth Israel is a Modernist example of a rural or suburban synagogue. Although elements of its design were replicated in numerous other buildings during the 1950s and 1960s – in religious facilities, commercial structures, and dwellings across the country – the timing of its design and construction provides an early example of what later became a very popular style. It also represents a clear break with traditional synagogue designs from the pre-war era, particularly in Connecticut and New England.

There has been considerable attention paid during the last few decades to the study of synagogues in Connecticut. In 1990, the Connecticut State Historic Preservation Office approved a grant to survey historic synagogues in Connecticut from 1843-1943 (1843 was the first year synagogues were permitted in the state).[33] Of the 46 synagogues included in the survey, 15 were listed on the National Register of Historic Places in 1995.[34] More recently, a number of rural synagogues in Eastern Connecticut were described in detail in a study about Jewish farming communities prior to World War II.[35]

Ransom notes that prior to World War II, synagogues in Connecticut could be divided into three categories: 1) simple country synagogues built for small groups of primarily Orthodox Jews, whose prohibition of travel on the Sabbath meant only residents from a limited distance could participate; 2) mixed-use buildings that began as churches and then were converted to synagogues (which in the twentieth century reversed course as many communities with dwindling Jewish populations sold their synagogues to newer, predominantly African-American congregations; and 3) large urban buildings constructed solely as synagogues in areas with large Jewish populations.[36]

[31] Erin Golden. Three faiths, but one vision. *Omaha World Herald,* December 25, 2011.
[32] Finegold, personal communication.
[33] Ransom, One Hundred Years of Jewish Congregations; Historic Synagogues of Connecticut.
[34] Ransom, Historic Synagogues of Connecticut; *New York Times*, In the Region/Connecticut; 15 Synagogues Gain National Landmark Status. Charles, Eleanor, April 7, 1996.
[35] Mary M. Donohue and Briann Greenfield. A Life of the Land: Connecticut's Jewish Farmers. *Connecticut Jewish History*, Vol. 4. Jewish Historical Society of Greater Hartford, West Hartford, CT, 2010.
[36] Ransom, One Hundred Years of Jewish Congregations; Historic Synagogues of Connecticut.

Temple Beth Israel is most closely related to the country synagogue tradition, with several key differences. First, the number of congregants in the area dictated that Temple Beth Israel needed to be larger than most rural synagogues, and the mix of Orthodox and Conservative traditions within the group meant that the space needed to be more all-purpose than earlier examples that required separate spheres for men and women. Most rural synagogues also were constructed of wood, a natural choice of that era. However, Temple Beth Israel used more modern materials of primarily concrete, stone, and glass, reflecting contemporary building practices of the time. Despite these differences, however, decorative elements of the Temple are very similar to those found throughout historic synagogues in Connecticut and around the world: the Star of David motif, the twin Ten Commandments tablets, the monumental and very common Hebrew inscriptions, and the Eternal Light are all consistently common but symbolic features of synagogues, as is the placement of the Holy Ark on the eastern wall, facing Jerusalem.[37]

Beyond the typical Jewish motifs and features found in most synagogues, regardless of their location, there is no one directive in terms of how the building itself should be constructed. Synagogue architecture through the ages has varied according to popular styles of the time. Ransom explains that in Connecticut historically synagogues either harkened back to traditional nineteenth-century European influences, or else embraced whatever contemporary styles were in use at the time.[38] He notes that synagogues built from the 1920s through the 1940s often had Art Deco elements, in keeping with the architectural trends of the period. Temple Beth Israel continued this tradition, embracing the emerging mid-twentieth century Modernist design elements being popularized by renowned architects teaching and practicing in Boston, Chicago, New York, and Washington, D.C. The design of Temple Beth Israel also is in keeping with modern trends popularized by the prolific New York City-based synagogue architect Percival Goodman, who designed more than fifty synagogues in the decade after World War II. Goodman's hallmarks included the liberal use of light to illuminate the space, the incorporation of sculptures, paintings, and stained glass artwork into the design, and the creation of "flex" spaces, which incorporated an all-purpose sanctuary, foyer, and assembly hall that could be expanded during times of high need by the use of movable panels or accordion walls.[39]

Interestingly, considering that Temple Beth Israel was constructed to house a congregation of largely Holocaust survivors, the architecture of the building, like so many other post-war synagogues in America, does not specifically reference this tragic event, at least in its exterior design.[40] As Gavriel D. Rosenfeld explains in *Building After Auschwitz: Jewish Architecture and the Memory of the Holocaust*, there was a widespread adoption by American Jews of Modernism as the defining architectural style for post-war synagogues. Modernism, by

[37] Ransom, One Hundred Years of Jewish Congregations.
[38] Ransom, One Hundred Years of Jewish Congregations; Historic Synagogues of Connecticut.
[39] Samuel D. Gruber, *American Synagogues: A Century of Architecture and Jewish Community.* Rizzoli, New York, 2003; Gavriel D. Rosenfeld, *Building After Auschwitz: Jewish Architecture and the Memory of the Holocaust.* Yale University Press, New Haven and London, 2011; Raphael, Marc Lee. *The Synagogue in America, A Short History.* New York University Press, New York and London, 2011.
[40] Gavriel D. Rosenfeld, personal communication, 2012.

definition, was a trend that was hostile to the past and instead looked forward to the future. He explains "…modernism and memory were fundamentally at odds with one another in early postwar American synagogue design."[41] However, while Temple Beth Israel's Modernist architecture may not have embraced the memory of the Holocaust, this is not to say that the events were not at the forefront of the congregation's minds. As noted above, when Maurice N. Finegold, the sanctuary architect, was approached by the group, they specifically asked him to design a memorial space within the building's interior. Although limited by funding and a lack of agreement among the congregation about what was desired, Finegold nonetheless created space within the foyer where plaques and other memorials to the Holocaust could be presented. And as Samuel D. Gruber, author of *American Synagogues: A Century of Architecture and Jewish Community* (2003), aptly summarizes, "…most synagogue commemorations of the time were not in the architecture, but in the decorations, the liturgy, and in the community."[42] The Temple Beth Israel congregation, while acutely aware of and devoted to the memorializing and commemoration of lives lost in the Holocaust, was perhaps the perfect embodiment of this truism.

[41] Rosenfeld, *Building After Auschwitz,* 54.
[42] Samuel D. Gruber, personal communication, 2012.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
__X__ Other
Name of repository: Temple Beth Israel Preservation Society archives, Danielson, CT

Historic Resources Survey Number (if assigned): Connecticut State Register of Historic Places, listed December 1, 2010

10. Geographical Data

Acreage of Property _1.4 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

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

Or
UTM References
Datum (indicated on USGS map):

[X] NAD 1927 or [ ] NAD 1983

1. Zone: 19	Easting:	260900	Northing:	4631783
2. Zone:	Easting:		Northing:	
3. Zone:	Easting:		Northing:	
4. Zone:	Easting :		Northing:	

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

Temple Beth Israel is located on modern Block 198, Lot 249, which has a frontage of 375 feet along Killingly Drive and 196 feet along Corrine Street, with interior dimensions slightly less than the street frontages so as to create an irregularly shaped overall parcel. This modern lot consists of four individual smaller parcels, which were purchased by Temple Beth Israel

in 1951, 1952, 1954, and 1956 and have since been combined into one lot. The boundaries are illustrated on Figure 2.

Boundary Justification (Explain why the boundaries were selected.)

The property boundary is the same as during the period of significance.

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11. Form Prepared By

name/title: Julie Abell Horn, Senior Historian
organization: Historical Perspectives, Inc.
street & number: P.O. Box 529
city or town: Westport state: CT zip code: 06881
e-mail: hpi@historicalperspectives.org
telephone: (203) 226-7654
date: November 15, 2012

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photograph Log

Name of Property:	Temple Beth Israel
City or Vicinity:	Danielson, Town of Killingly
County:	Windham
State:	Connecticut
Name of Photographer:	Varies
Date of Photographs:	Varies
Number of Photographs:	35

Photograph 1, photographer Tod Bryant, March 27, 2012.
West elevation showing entrance. Camera facing northeast.

Photograph 2, photographer Tod Bryant, March 27, 2012.
North elevation. Camera facing south.

Photograph 3, photographer Tod Bryant, March 27, 2012.
South elevation. Camera facing northwest.

Photograph 4, photographer Tod Bryant, March 27, 2012.
West elevation showing windows and Star of David at entrance. Camera facing southeast.

Photograph 5, photographer Tod Bryant, March 27, 2012.
Marble panel of the Ten Commandments on patio wall. Camera facing east.

Photograph 6, photographer Tod Bryant, March 27, 2012.
East elevation. Camera facing west.

Photograph 7, photographer Tod Bryant, March 27, 2012.
Patio on south side with retaining wall. Camera facing east.

Photograph 8, photographer Tod Bryant, March 27, 2012.
Replacement doors and stonework on south side. Camera facing northeast.

Photograph 9, photographer Tod Bryant, March 27, 2012.
West side of basement showing vestry with stone fireplace and sitting area. Camera facing northwest.

Photograph 10, photographer Tod Bryant, March 27, 2012.
South side of vestry showing stairwell, storage area, and bathrooms. Camera facing southwest.

Photograph 11, photographer Tod Bryant, March 27, 2012.
Social room. Camera facing northeast.

Photograph 12, photographer Tod Bryant, March 27, 2012.
Social room. Camera facing southwest.

Photograph 13, photographer Tod Bryant, March 27, 2012.
Social room showing curtained performance stage at eastern end. Camera facing southeast.

Photograph 14, photographer Tod Bryant, March 27, 2012.
Built-in cabinets adjacent to stone fireplace in vestry. Camera facing northeast.

Photograph 15, photographer Tod Bryant, March 27, 2012.
Memorial foyer at western end of main floor sanctuary. Camera facing west.

Photograph 16, photographer Tod Bryant, March 27, 2012.
Memorial plaques in foyer honoring the deceased. Camera facing northwest.

Photograph 17, photographer Tod Bryant, March 27, 2012.
Memorial plaques in foyer listing donors. Camera facing southwest.

Photograph 18, photographer Tod Bryant, March 27, 2012.
Large wooden coat and *tallis* rack located around chimney stack in main floor sanctuary. Camera facing northeast.

Photograph 19, photographer Tod Bryant, March 27, 2012.
Main sanctuary facing east. Camera facing east.

Photograph 20, photographer Tod Bryant, March 27, 2012.
Main sanctuary facing west. Camera facing west.

Photograph 21, photographer Tod Bryant, March 27, 2012.
Bimah at eastern end of main sanctuary. Camera facing east.

Photograph 22, photographer Tod Bryant, March 27, 2012.
Enclosed space behind the *bimah* accessed by narrow doorway. Camera facing southeast.

Photograph 23, photographer Tod Bryant, March 27, 2012.
Vertical strips of multi-colored stained glass on side of *bimah*. Camera facing southeast.

Photograph 24, photographer Tod Bryant, March 27, 2012.
Eternal light hanging from ceiling in front of Ark. Camera facing northeast.

Photograph 25, photographer Tod Bryant, March 27, 2012.
Wide, flat cylindrical light in main sanctuary. Camera facing east.

Photograph 26, photographer Tod Bryant, March 27, 2012.
Long, narrow cylindrical light near foyer. Camera facing north.

Photograph 27, photographer Tod Bryant, March 27, 2012.
William Riseman blueprint of Temple Beth Israel, 1951. Courtesy Temple Beth Israel archives.

Photograph 28, photographer unknown, July 22, 1951.
Groundbreaking ceremony for Temple Beth Israel. Courtesy Temple Beth Israel archives.

Photograph 29, photographer unknown, July 22, 1951.
Groundbreaking ceremony for Temple Beth Israel. Courtesy Temple Beth Israel archives.

Photograph 30, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing wood forms for concrete. Courtesy Temple Beth Israel archives.

Photograph 31, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing wood forms for concrete. Courtesy Temple Beth Israel archives.

Photograph 32, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing completed concrete walls for basement level. Courtesy Temple Beth Israel archives.

Photograph 33, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing basement being capped. Courtesy Temple Beth Israel archives.

Photograph 34, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing completion of basement cap and window installation. Courtesy Temple Beth Israel archives.

Photograph 35, photographer unknown, date unknown (ca. 1955?).
Construction of Temple Beth Israel, showing completed second floor and roof. Courtesy Temple Beth Israel archives.

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 100 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.

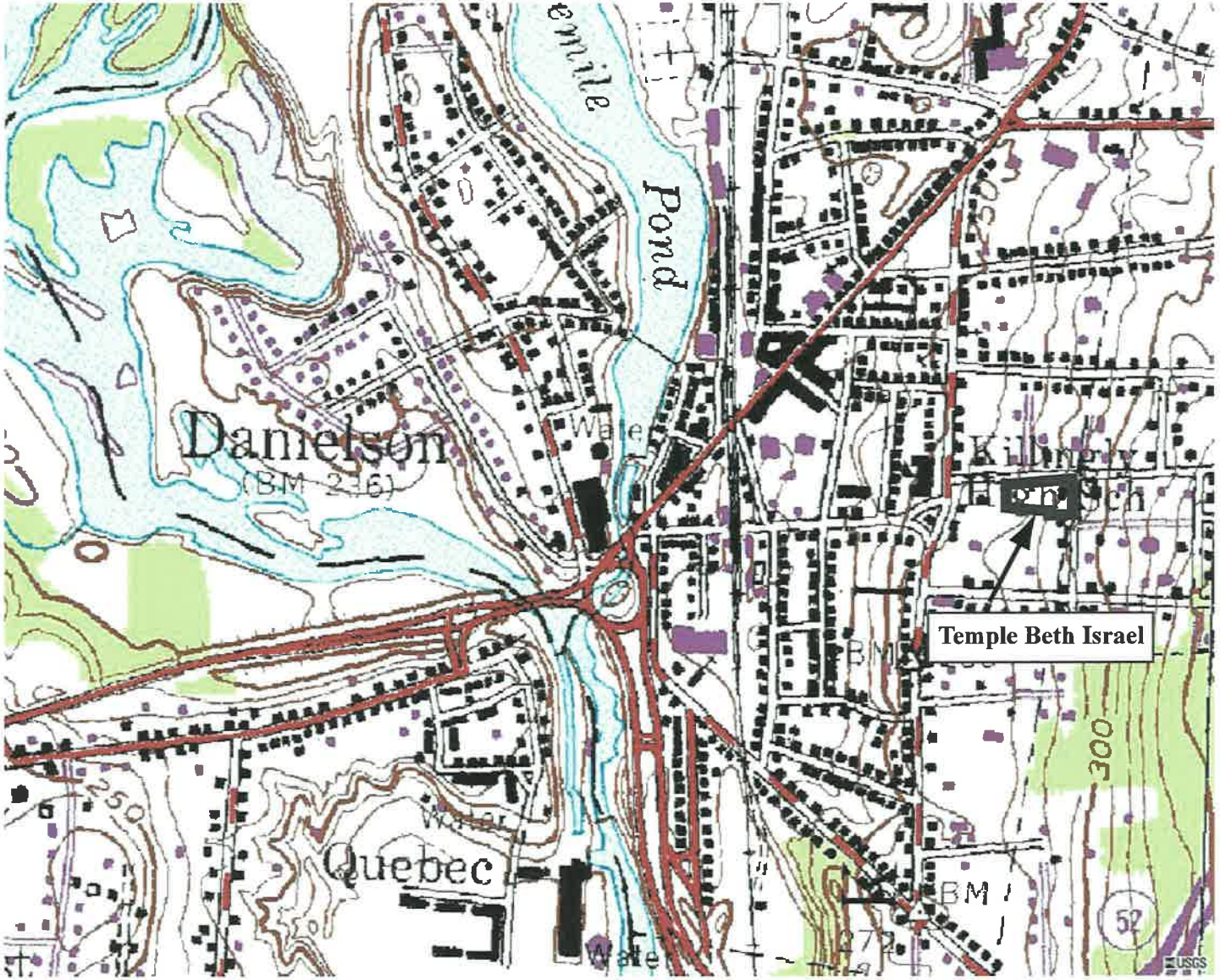

Figure 1: Temple Beth Israel on Danielson, CT 7.5 Minute map (U.S.G.S. 1984).

UTM Reference Zone 19, Easting 260900, Northing 4631783

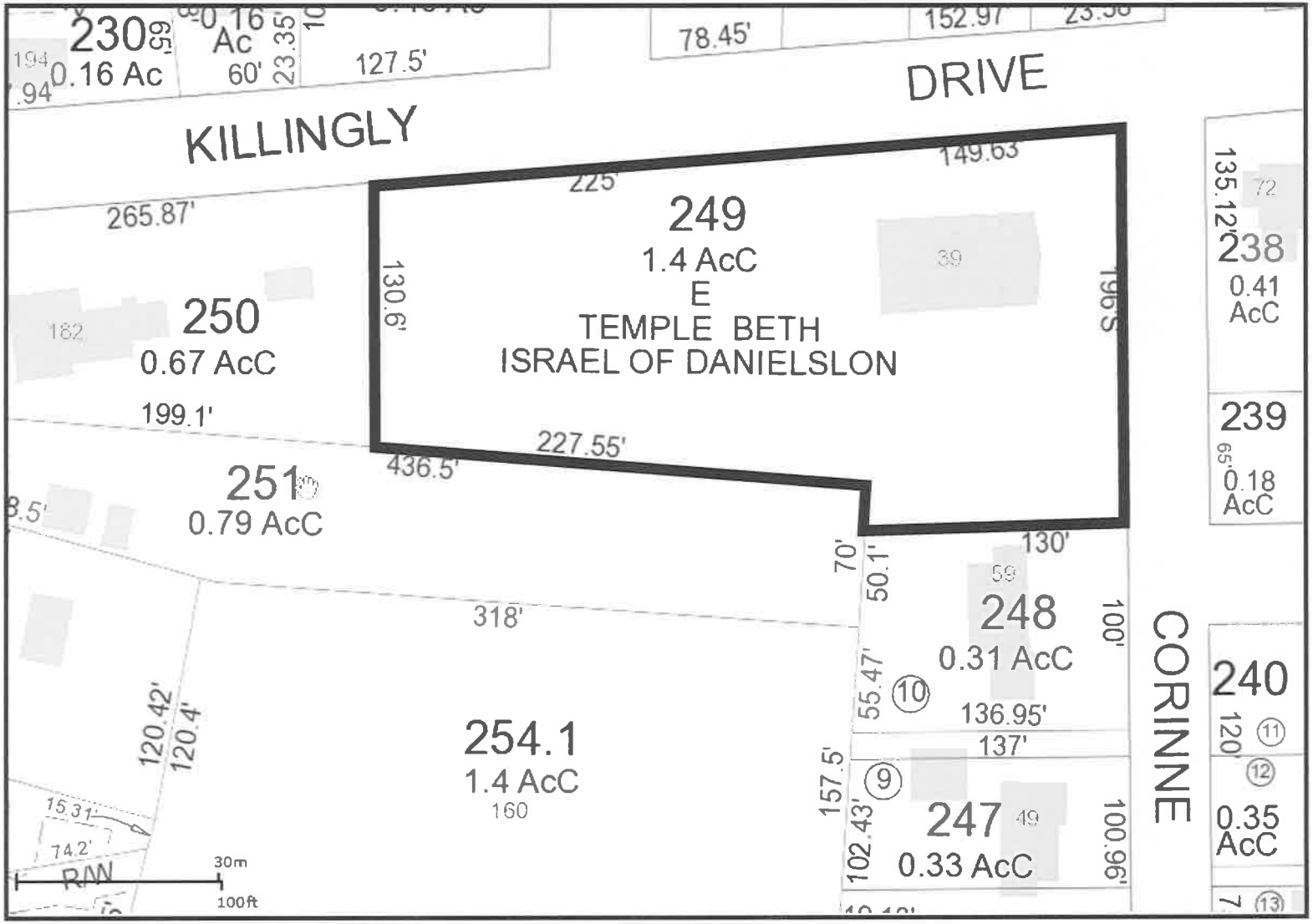

Figure 2: Temple Beth Israel site on Killingly, Connecticut parcel map.

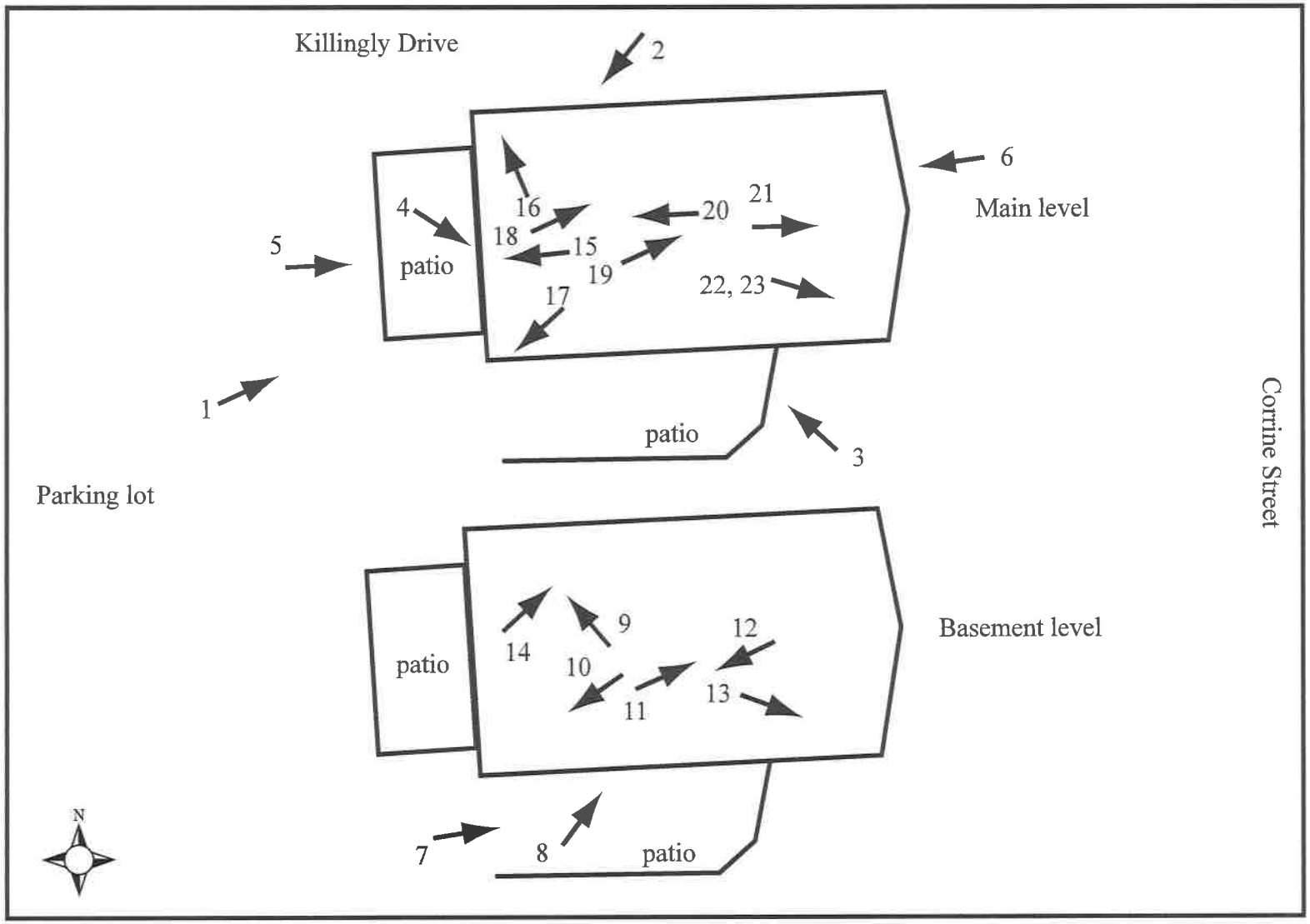

Figure 3: Temple Beth Israel site showing locations of photographs on sketch map.

Photograph Log

Name of Property:	Temple Beth Israel
City or Vicinity:	Danielson, Town of Killingly
County:	Windham
State:	Connecticut
Name of Photographer:	Varies
Date of Photographs:	Varies
Number of Photographs:	35

Photograph 1, photographer Tod Bryant, March 27, 2012.
West elevation showing entrance. Camera facing northeast.

Photograph 2, photographer Tod Bryant, March 27, 2012.
North elevation. Camera facing south.

Photograph 3, photographer Tod Bryant, March 27, 2012.
South elevation. Camera facing northwest.

Photograph 4, photographer Tod Bryant, March 27, 2012.
West elevation showing windows and Star of David at entrance. Camera facing southeast.

Photograph 5, photographer Tod Bryant, March 27, 2012.
Marble panel of the Ten Commandments on patio wall. Camera facing east.

Photograph 6, photographer Tod Bryant, March 27, 2012.
East elevation. Camera facing west.

Photograph 7, photographer Tod Bryant, March 27, 2012.
Patio on south side with retaining wall. Camera facing east.

Photograph 8, photographer Tod Bryant, March 27, 2012.
Replacement doors and stonework on south side. Camera facing northeast.

Photograph 9, photographer Tod Bryant, March 27, 2012.
West side of basement showing vestry with stone fireplace and sitting area. Camera facing northwest.

Photograph 10, photographer Tod Bryant, March 27, 2012.
South side of vestry showing stairwell, storage area, and bathrooms. Camera facing southwest.

Photograph 11, photographer Tod Bryant, March 27, 2012.
Social room. Camera facing northeast.

Photograph 12, photographer Tod Bryant, March 27, 2012.
Social room. Camera facing southwest.

Photograph 13, photographer Tod Bryant, March 27, 2012.
Social room showing curtained performance stage at eastern end. Camera facing southeast.

Photograph 14, photographer Tod Bryant, March 27, 2012.
Built-in cabinets adjacent to stone fireplace in vestry. Camera facing northeast.

Photograph 15, photographer Tod Bryant, March 27, 2012.
Memorial foyer at western end of main floor sanctuary. Camera facing west.

Photograph 16, photographer Tod Bryant, March 27, 2012.
Memorial plaques in foyer honoring the deceased. Camera facing northwest.

Photograph 17, photographer Tod Bryant, March 27, 2012.
Memorial plaques in foyer listing donors. Camera facing southwest.

Photograph 18, photographer Tod Bryant, March 27, 2012.
Large wooden coat and *tallis* rack located around chimney stack in main floor sanctuary. Camera facing northeast.

Photograph 19, photographer Tod Bryant, March 27, 2012.
Main sanctuary facing east. Camera facing east.

Photograph 20, photographer Tod Bryant, March 27, 2012.
Main sanctuary facing west. Camera facing west.

Photograph 21, photographer Tod Bryant, March 27, 2012.
Bimah at eastern end of main sanctuary. Camera facing east.

Photograph 22, photographer Tod Bryant, March 27, 2012.
Enclosed space behind the *bimah* accessed by narrow doorway. Camera facing southeast.

Photograph 23, photographer Tod Bryant, March 27, 2012.
Vertical strips of multi-colored stained glass on side of *bimah*. Camera facing southeast.

Photograph 24, photographer Tod Bryant, March 27, 2012.
Eternal light hanging from ceiling in front of Ark. Camera facing northeast.

Photograph 25, photographer Tod Bryant, March 27, 2012.
Wide, flat cylindrical light in main sanctuary. Camera facing east.

Photograph 26, photographer Tod Bryant, March 27, 2012.
Long, narrow cylindrical light near foyer. Camera facing north.

Photograph 27, photographer Tod Bryant, March 27, 2012.
William Riseman blueprint of Temple Beth Israel, 1951. Courtesy Temple Beth Israel archives.

Photograph 28, photographer unknown, July 22, 1951.
Groundbreaking ceremony for Temple Beth Israel. Courtesy Temple Beth Israel archives.

Photograph 29, photographer unknown, July 22, 1951.
Groundbreaking ceremony for Temple Beth Israel. Courtesy Temple Beth Israel archives.

Photograph 30, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing wood forms for concrete. Courtesy Temple Beth Israel archives.

Photograph 31, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing wood forms for concrete. Courtesy Temple Beth Israel archives.

Photograph 32, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing completed concrete walls for basement level. Courtesy Temple Beth Israel archives.

Photograph 33, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing basement being capped. Courtesy Temple Beth Israel archives.

Photograph 34, photographer unknown, summer 1951.
Construction of Temple Beth Israel, showing completion of basement cap and window installation. Courtesy Temple Beth Israel archives.

Photograph 35, photographer unknown, date unknown (ca. 1955?).
Construction of Temple Beth Israel, showing completed second floor and roof. Courtesy Temple Beth Israel archives.

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.).
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UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

DANIELSON QUADRANGLE
CONNECTICUT—WINDHAM CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)

Temple Beth Israel
UTM Reference Zone 19
Easting 260900
Northing 4631783

Mapped, edited, and published by the Geological Survey

Control by USGS, USC&GS, and Connecticut Geodetic Survey

Topography by planetable surveys 1943. Revised 1955

Polyconic projection. 1927 North American datum
10,000-foot grid based on Connecticut coordinate system
1000-meter Universal Transverse Mercator grid ticks,
zone 19, shown in blue

Revisions shown in purple compiled in cooperation with Connecticut Highway Department from aerial photographs taken 1970. This information not field checked

To place on the predicted North American Datum 1983, move the projection lines 6 meters south and 40 meters west as shown by dashed corner ticks

UTM GRID AND 1970 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24 000

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

CONNECTICUT
QUADRANGLE LOCATION

ROAD CLASSIFICATION
Heavy-duty — Light-duty
Medium-duty — Unimproved dirt
U. S. Route — State Route

DANIELSON, CONN.
41071-G8-TF-024

1955
PHOTOREVISED 1970
DMA 6667 IV SW SERIES V816

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1987

ISBN 0-607-13363-5
9780607133639

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KEURIG

1966 TEMPLE BETH ISRAEL תשכו

IN MEMORIAM לזכר עולם

שניגל שרה בת ר' מרדכי SHIRLEY SARAH LANCER SEPT. 12, 1943	נאב בן ר' יעקב RALPH KOVAL AUG. 2, 1938	מאיר בן ר' דוד MEYER GOLDSTEIN NOV. 2, 1957	
דניאל בן ר' משה DANIEL ACKERMAN FEB. 27, 1953	בייטא בת ר' משה BELLA KOVAL AUG. 6, 1938	לאה בת ר' משה LENA GOLDSTEIN DEC. 24, 1950	
מרים בת ר' חיים MARY KISEMAN DEC. 28, 1950	יוחנן בן ר' אליעזר JOCHANAN NOVOSCHICKI AUG. 2, 1961	גלדות בת ר' חיים JULES A. RUBIN APRIL 21, 1938	
שמואל בן ר' חיים SAMUEL A. ROSE JULY 28, 1934	דב בן ר' תבניה BARNEY NOVOSCHICKI SEPT. 24, 1958	מרדכי וינברגר MAX WENER SEPT. 24, 1930	
משה ב"ר אברהם שפירוס MORRIS LAPIDUS SEPT. 25, 1950	אשר בן ר' תבניה ASHER NOVOSCHICKI AUG. 3, 1964	מלכה בת ר' חיים GUSSIE WEINER JUNE 15, 1938	
שרה בת ר' שמואל SARAH LAPIDUS FEB. 22, 1935	יונה בן ר' שמואל צבי JONAS KLEIN DEC. 27, 1931	יהושע הכהן בן יעקב אריה SIMON HARRIS DRUHOFF JUNE 28, 1941	
יעקב בן ר' יעקב JACOB ROSENBERG JAN. 8, 1955	חוה אייגל בת ר' יעקב לוים EVA ROSA KLEIN FEB. 15, 1962	שושנה בת ר' יהודה אריה ANNA GERTRUDIS DESHOFF JULY 3, 1957	
בשא בת ר' יעקב BESSIE ROSENBERG MAY 26, 1965	משה דוד בן ר' אברהם MORRIS DAVID KATZ NOV. 18, 1918	יואל בן ר' יצחק JOEL GOLDSZER MARCH 17, 1935	
וואלף בן ר' יצחק WILLIAM DINERSTEIN MAY 21, 1927	חנה בת ר' אברהם ANNA KATZ JAN. 19, 1951	ראובן בן ר' יצחק מרדכי ROBERT SWAN OCT. 6, 1969	
מרדכי בן ר' מנחל חיים MAX SCHNEIDER JUNE 19, 1961	אברהם בן ר' יצחק ABRAHAM BRONSTEIN MARCH 25, 1965	מיחלת בת ר' יחזקאל MILDRED DINERSTEIN NOV. 21, 1967	
מרדכי בן ר' שמואל MAX SWAN APRIL 15, 1956	שושנה בת ר' וולפן ROSE BRONSTEIN AUG. 20, 1937	קייט בת ר' משה הורי KATE SCHAPIRA AUG. 4, 1972	
שרה רייזין בת ר' חיים ROSE SWAN JULY 5, 1956	יצחק יעקב בן ר' אריה לייב ISIDORE KATZOFF OCT. 7, 1939	לובא בת מיינוס LUBA SCHULMAN JUNE 30, 1973	
הארי בן ר' שבתי HARRY SIEGEL MARCH 20, 1956	אידל עטא בת ר' חייב EIDEL ETA KATZOFF NOV. 20, 1920	יהודה ליב בן יהושע JULES LEO SYMKIN JUNE 20, 1973	
שלמה ב"ר אליעזר SAM FLORMAN APRIL 11, 1963	FAMILY KATZOFF APRIL 2, 1953	מרים שרשל (ראובן) מרדכי בת שרה (ע"ע אברהם צבי הלוי) (DECEASED AUG. 19, 1965)	
אידא בת ר' כיון IDA FLORMAN NOV. 21, 1965	יצחק בן ר' אשינובסקי ISIDORE ASHINOWSKI FEB. 16, 1939	יהודה ליב בן אברהם JULES LEO SYMKIN JULY 27, 1973	
חיים מענדל בן ר' יהחמיאל HYMAN MAX HOCHBAUM SEPT. 20, 1975	אסתר בת ר' חיים צבי ESTHER ASHINOWSKI SEPT. 30, 1916	בשא בת ר' אלעזר BESSIE CANTOR MAY 26, 1974	
יעקב בר יוסף JACOB BERMAN JULY 17, 1961	FAMILY LASKOW OCT. 26, 1913	ישעיהו בן ר' יצחק יעקב SIMON KATZOFF MAY 17, 1975	
שרה רבקה בת ר' אהרן משה SARAH REBECCA BERMAN JULY 17, 1945	קלמן בן ר' יעקב משה הלוי KALMAN SIROTA NOV. 9, 1953	ששש תענץ בת ר' נפתלי SARAH MEADOW MARCH 1, 1976	
מנחם בר יצחק MENACHIM KAMENMACHER APRIL 8, 1962	בלומע בת ר' חייב BLUMA SIROTA APRIL 28, 1956	סוכות בר' מרדכי יוסף DAVID MEADOW OCT. 8, 1966	
FAMILY BENIAKONSKI SEPT. 15, 1962	אליהו בן ר' יעקב ELIAS KOPELY DEC. 19, 1917	אברהם יצחק בן ר' שלמה ABRAHAM ISAAC ZIMMERMAN JULY 22, 1965	
נחום ב"ר יהלן NAHUM BENIAKONSKI APRIL 14, 1938	שרה בת ר' יעקב SARAH KOPELY OCT. 28, 1917	חנה בת אברהם ANN LEVENSON SEPT. 28, 1972	
אסנע בת ר' יחזקאל ASNE BENIAKONSKI DEC. 9, 1936	אליזבעט בת ר' אליהו ELIZABETH GORDON NOV. 9, 1950	משה הורש בן יהזן מאיר MOISHE HERSH FEDER 1964	
חיים בן ר' יואל CHARLES ISRAEL MARCH 3, 1967	חיה שושנה בת ר' חייב IDA ROSE BARRON JAN. 6, 1954	דאבא בת אברהם לייב פאנעל DOBA FEDER 1964	
חיים בן ר' מענניל CHARLES DITMAN JULY 25, 1967	בנימין בן ר' אברהם BENJAMIN ROSENBLATT MARCH 23, 1955	ישמעאל בן יהזן מאיר SAMUEL FEDER 1964	
מרדכי בן ר' חיים זאב MELVIN SHEPPARD NOV. 1, 1967	יואל בן ר' יהודאל JOEL LANCER SEPT. 12, 1952	יהזן מאיר בן עלייזר RUBIN MAJER FEDER 1964	

The incredible number of 6000000 Jews perished in the Holocaust ... Men, women and children killed ... Some brutally by the Nazis ... others merely because they were Jewish ... Their memory will live forever ...

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MEMORY
OF OUR LOVED ONES
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MR. & MRS. NATHAN BLUMENTHAL
MR. & MRS. SOLOMON BAKER
MR. & MRS. SIMON KATZOFF
MR. & MRS. LOUIS SEIGEL
MR. BORIS ISRAELIT
MR. & MRS. COLMAN STEUER
MR. & MRS. ALTER TEITLEBAUM
MR. & MRS. JACOB GAWENDO
MR. & MRS. LEON ISRAELIT
MR. & MRS. ROBERT SWAN
MR. & MRS. ISIDORE LEVINE
MR. & MRS. MORRIS BERMAN
MRS. FANNIE KAMENMACHER
MR. & MRS. DAVID ROSENBERG
MR. & MRS. BEN ROSEN
DEDICATED MAY 21ST, 1960
25TH ANNIVERSARY
DONORS
MR. & MRS. HENRY BERKOWITZ
MR. & MRS. BERNARD BLUMENTHAL
MR. & MRS. NATHAN BLUMENTHAL
MR. & MRS. BERNARD CANTOR
MR. & MRS. ABRAHAM DINNERMAN
MR. & MRS. HENRY DROBIARZ
MR. & MRS. MAX ECKSTEIN
MR. & MRS. JACOB GAWENDO
MR. & MRS. MAX HOCHBAUM
MR. & MRS. WILLIAM KOPELY
MR. & MRS. ARON MONDSCHEIN
MR. & MRS. JULIUS RYTMAN
MR. & MRS. COLMAN STEUER
MR. & MRS. MARK W. SYRKIN
MRS. NETTI TAMLER
MR. & MRS. JOEL WIENER
MR. & MRS. WILLIAM WIENER
MR. & MRS. M. ZABLOTSKY
DEDICATED JUNE 8, 1975

לפני מי אתה עומד
פתחו לי שערי צדק

דע לפני מי אתה עומד

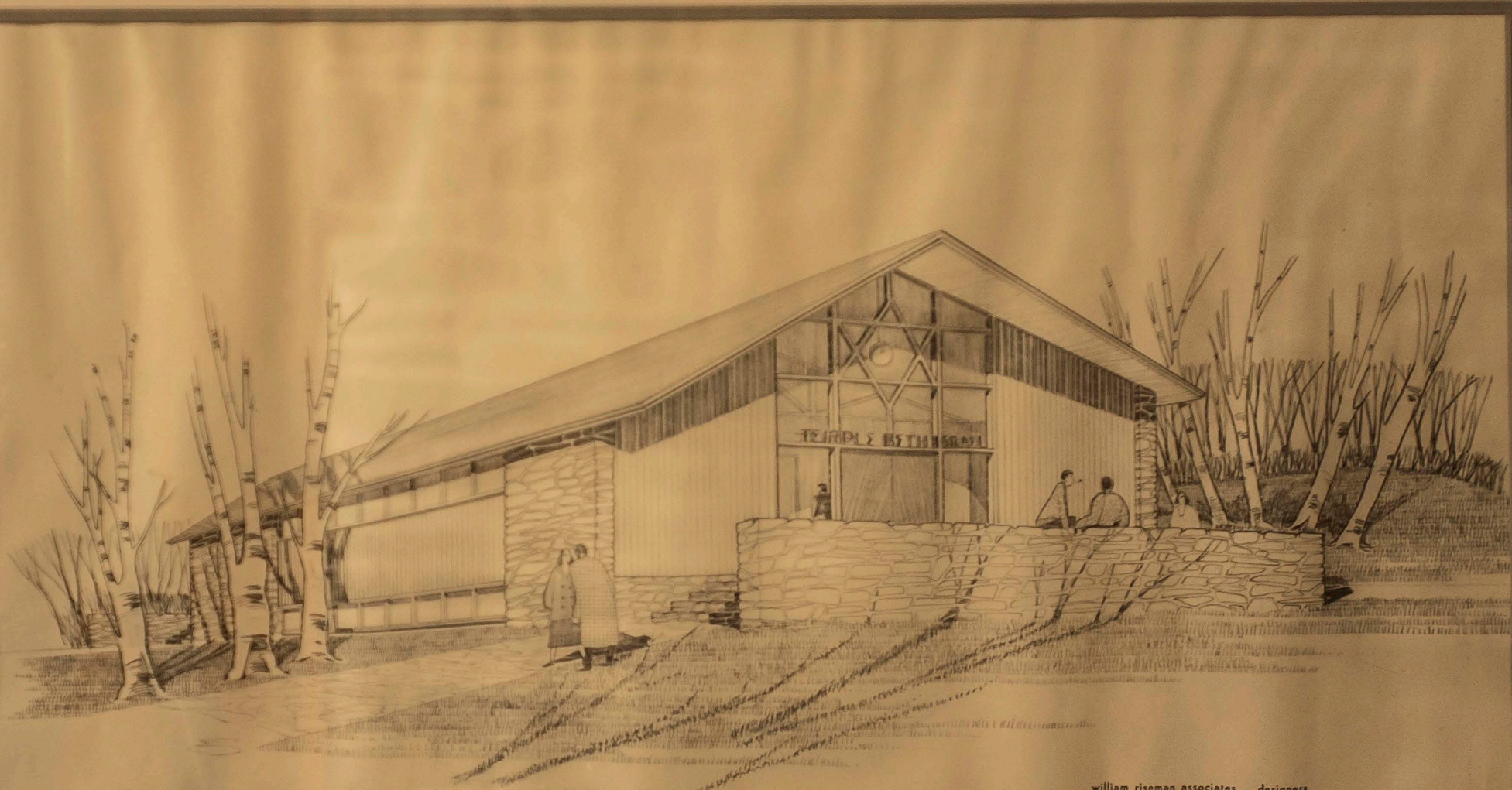
דע לפני מי אתה עומד

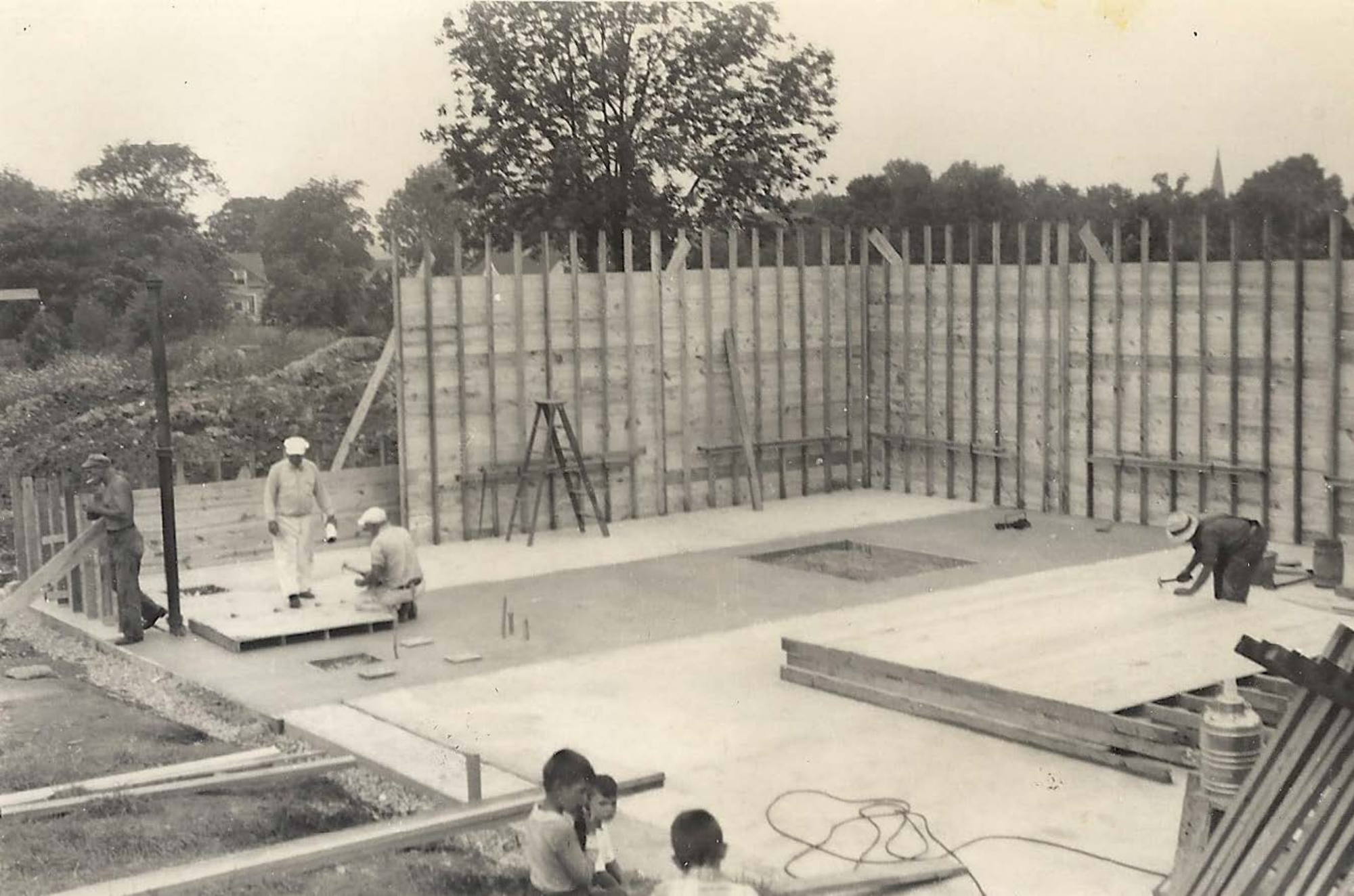
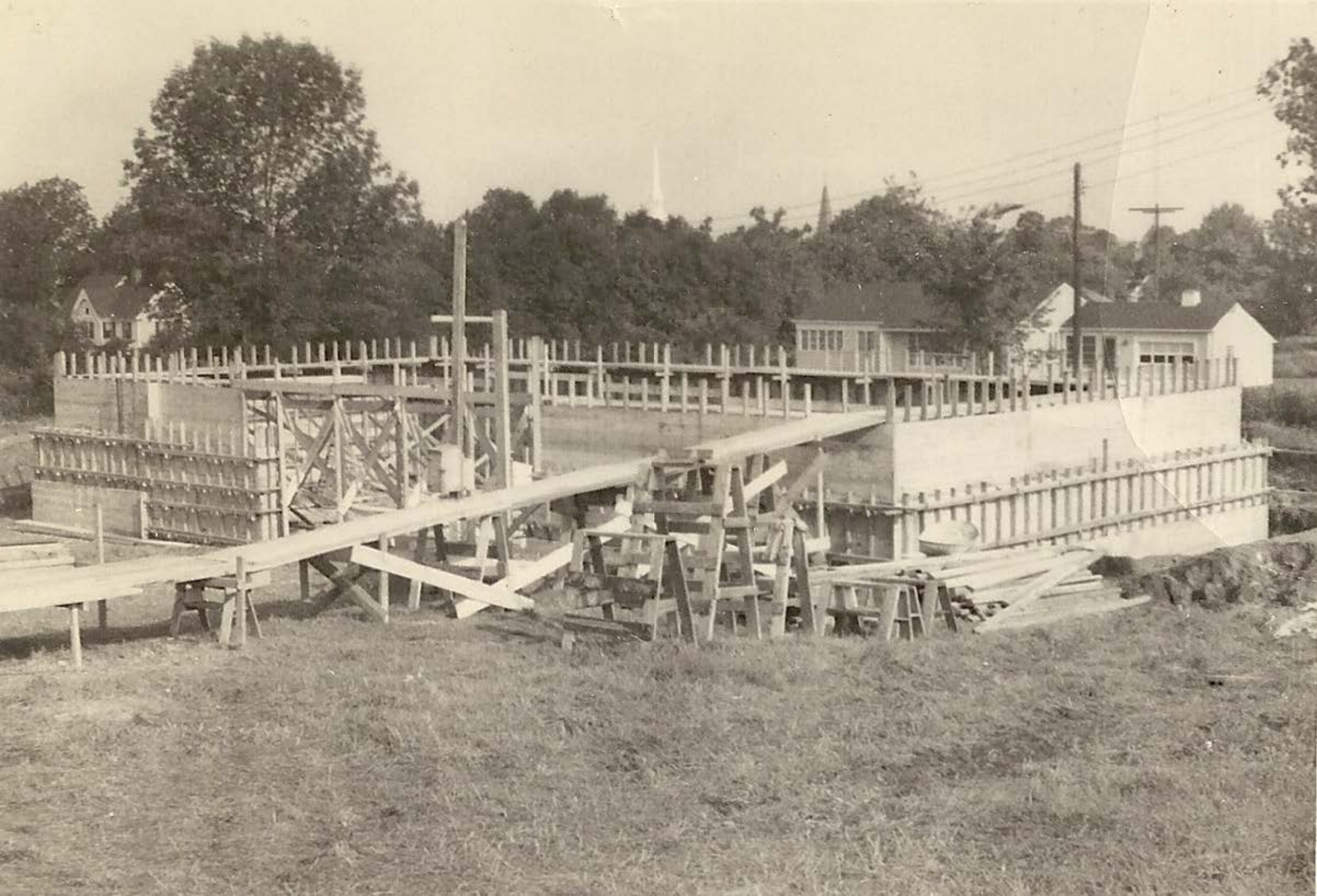
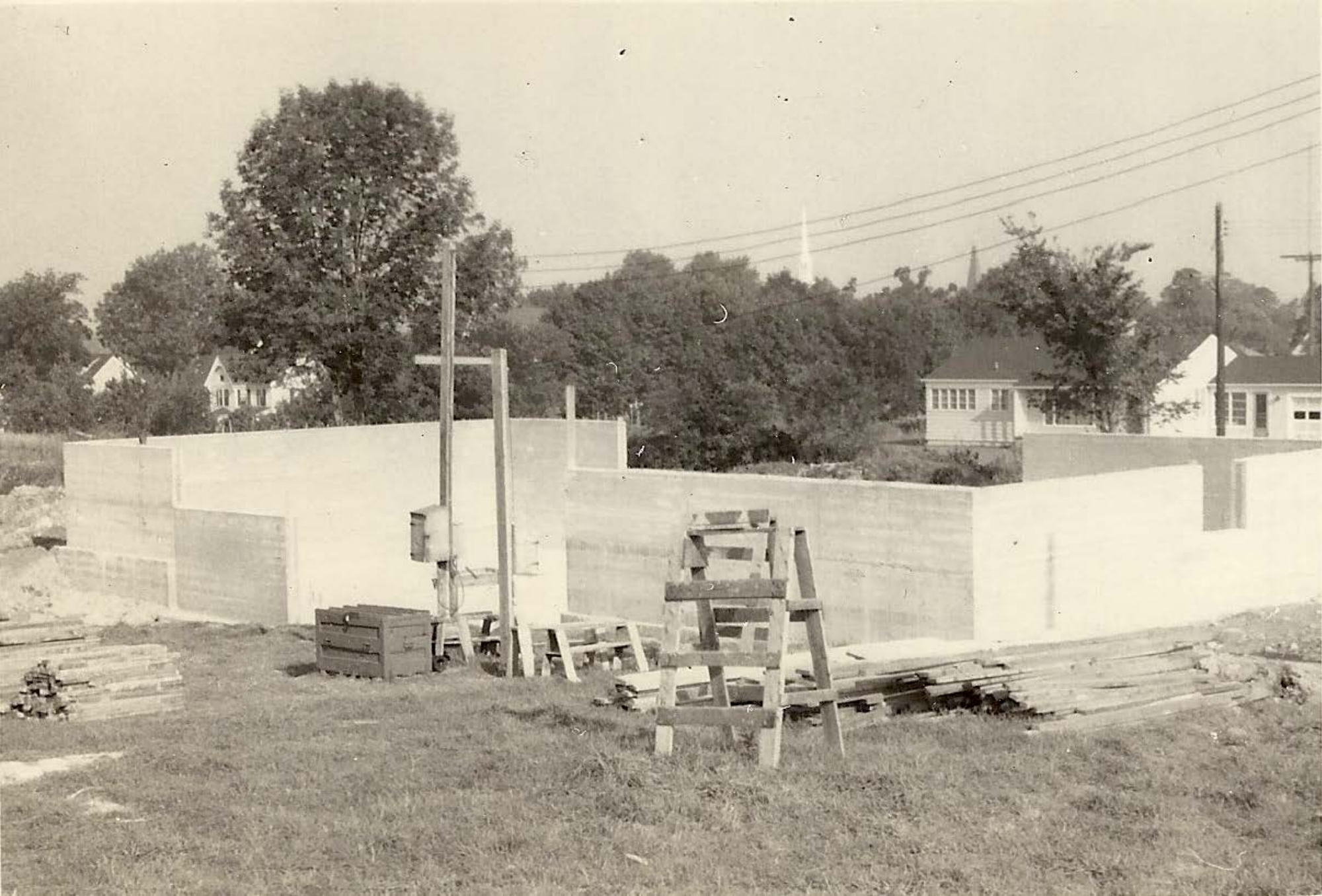
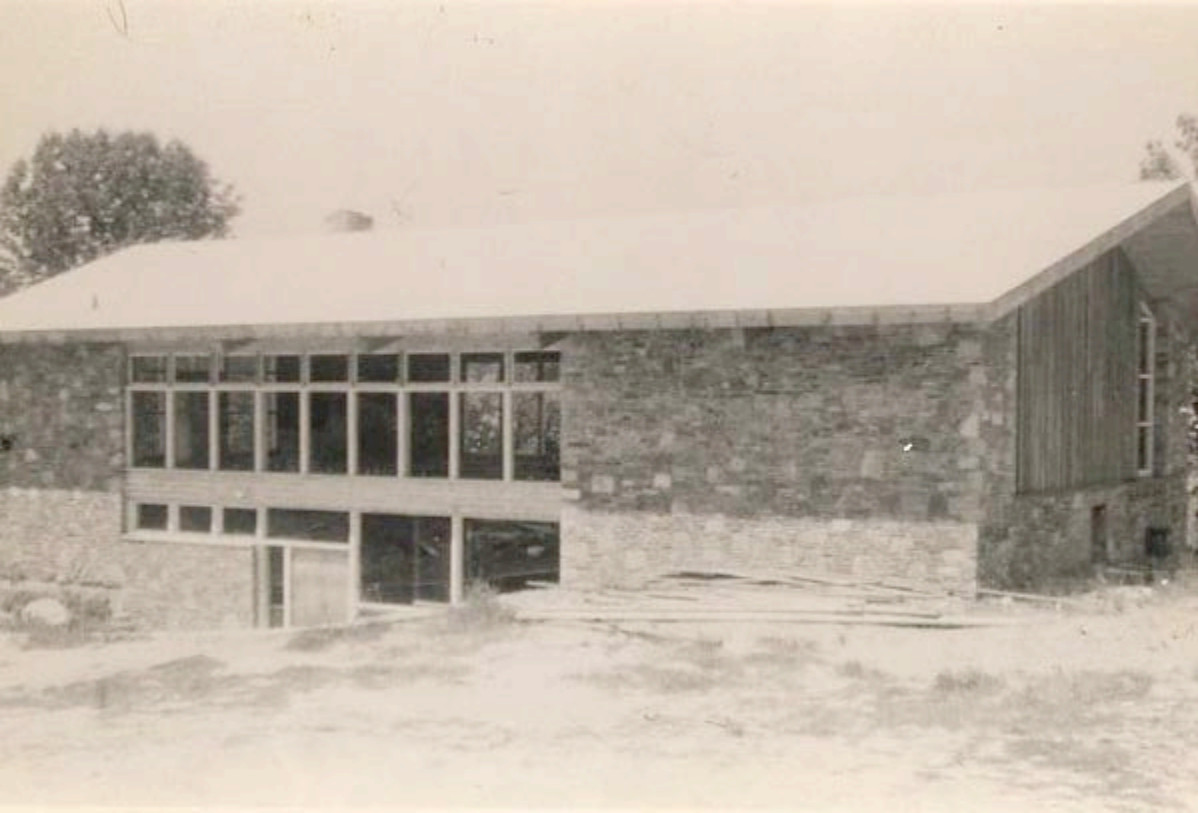
פתחו לי שערי צדק

DONATED BY
SISTERHOOD
B'NAI SHALOM

ARON
MONDSCHEIN

IN LOVING MEMORY OF
ARON MONDSCHEIN
FROM HIS WIFE & SON



TEMPLE BETH ISRAEL

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