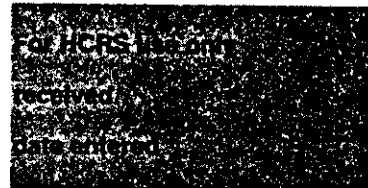


United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections



1. Name

historic Beth Shalom Synagogue; Beth Sholom Synagogue; Keneseth Israel-Beth Sholom Synagogue
and/or common Christ Temple Pentecostal Church

2. Location

street & number 3400 The Paseo _____ not for publication
city, town Kansas City, _____ vicinity of _____ congressional district Hon. Richard Bolling
5th Missouri Cong. Dist.
state Missouri 64109 code 29 county Jackson code 095

3. Classification

Category	Ownership	Status	Present Use
___ district	___ public	<input checked="" type="checkbox"/> occupied	___ agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	___ unoccupied	___ commercial
___ structure	___ both	___ work in progress	___ educational
___ site	Public Acquisition	Accessible	___ entertainment
___ object	___ in process	<input checked="" type="checkbox"/> yes: restricted	___ government
	___ being considered	___ yes: unrestricted	___ industrial
	<input checked="" type="checkbox"/> XN/A	___ no	___ military
			___ museum
			___ park
			___ private residence
			<input checked="" type="checkbox"/> religious
			___ scientific
			___ transportation
			___ other:

4. Owner of Property

name Christ Temple Pentecostal Church
street & number 3400 The Paseo
city, town Kansas City _____ vicinity of _____ state Missouri 64109

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of Recorder of Deeds
Jackson County Courthouse, Kansas City Annex
street & number 415 East 12th Street
city, town Kansas City _____ state Missouri 64106

6. Representation in Existing Surveys

title Kansas City: A Place in Time has this property been determined eligible? ___ yes ☒ no
date 1977
___ federal ___ state ___ county ☒ local
depository for survey records Landmarks Commission
city, town Kansas City _____ state Missouri

7. Description

Condition

☐ excellent

☒ good

☐ fair

☐ deteriorated

☐ ruins

☐ unexposed

Check one

☒ unaltered

☐ altered

Check one

☒ original site

☐ moved date _____

Describe the present and original (if known) physical appearance

Christ Temple Pentecostal Church, formerly Beth Shalom Synagogue, 3400 The Paseo, Kansas City, Missouri, is a tripartite building consisting of, first, an auditorium/sanctuary and, second, offices, religious school classrooms, chapel, and library. These two sections of the building were constructed simultaneously in 1926-1927. The third segment of the building, attached to the west, is an addition, built in 1947-1949 and containing more classrooms for the religious school. The building is located in Kansas City's east district, on the southwest corner of the intersection of East 34th Street and The Paseo, the latter of which was formerly one of Kansas City's most prestigious boulevards. The eclectic, historically derived architectural style of the former synagogue mixes Romanesque Revival with Byzantine Revival motifs and is generally termed Byzanto-Romanesque.

EXTERIOR

Overall Dimensions

The first section, the sanctuary/auditorium, is laid out as an oblong and measures seventy-five feet wide across its eastern (front) facade and one hundred twenty feet along its length, from east to west. The second portion of the building, the religious school, is a smaller rectangle, measuring eighty-five feet from north to south and sixty feet from east to west. Also rectangular is the 1949 classroom addition, forty feet wide from north to south and eighty feet long from east to west. The sloping site permits the lowest level of the older sections of the building to be above ground on the north and west. Thus, the sanctuary segment has two stories and the older school building has three. The addition is only one story high.

Construction Materials and Colors

The building is primarily constructed of brick, laid in common bond. Six shades of brick are used, with the lighter shades randomly disposed in the stretcher rows and the darker placed in the header rows; when viewed from a distance, the facades appear to be horizontally banded. Ashlars of dressed limestone, very light grey in color, flank the front steps and face the lowest story of the complex, most evident along the north and on the narrow western facade of the addition. Cut limestone is utilized for copings and for decorative trim. The most conspicuous ornamentation material is matt finished polychrome terra cotta.

Openings

Doors

Three identical, double leaf oak doors, centered in the east facade, are the primary

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entrances. Each leaf of the doors contains twelve small molded panels, in two rows, with oversize copper hinges stretching across three of the rails in decorative fashion. The door handles and escutcheons are also ornamental. A double leaf door, each leaf of which contains an eight-light glass panel, is located beneath the auditorium in the north facade. A double leaf door in the south facade has a four-light glass panel in each leaf and is topped with a fanlight. A modern double leaf plate glass door leads into the original religious school segment of the building. The entrance to the religious school annex, on the west, is also a modern door.

Windows

Centered in the long walls of both the north and south facades of the sanctuary, tall, narrow windows, approximately two feet by sixteen feet, are grouped in three clusters of three windows. Flanking these two groupings of round arched windows, a single flat arched window is placed on both east and west in each facade. The smaller windows are approximately two feet wide and five feet tall. Also in the smaller size are four rounded arched windows located high in the east (front) facade. Each stair tower contains five narrow round arched windows. All of this fenestration is filled with translucent stained glass, made by the Jacoby Art Glass Company of St. Louis, Missouri, in consultation with the architects. Royal blue and scarlet seem to be the predominant colors of the glass, but gold, violet, green, turquoise, pink, and yellow are also conspicuously utilized in the leaded panes. The window's designs contain primarily curvilinear geometric shapes, in the stylistic idiom of Art Nouveau, but each window (except those in the stair towers) also incorporates one or two small symbolic representations and inscriptions depicting and describing the important experiences of Jewish history and life, beginning with the east group of windows in the south facade, which symbolize the Creation, through the east group of the north facade, which suggest the Messianic era by representing swords converted to ploughshares and lambs lying down with wolves.¹

Elsewhere in the building complex three types of fenestration are utilized:

1. At the ground floor level, beneath the sanctuary and in both the older and newer religious school portions of the building, there are rectangular, double hung sash of six-over-six light.
2. Rectangular, double hung sash of six-over-six light, with three light transoms, are used on the older religious school section of the complex, at the second story level of its three facades, and at the top story on the west and south.
3. Rectangular, double hung sash of six-over-six light is crowned with a decorative round arched transom at the third level of the older religious school component, on its north facade and in the north bay of its west facade.

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Decorative Details

The most arresting decorative feature is the twin domes of multicolored terra cotta which flank the east facade. Recessed behind the primary plan of the facade, the semielliptical domes rise from octagonal drums placed above square stair towers, the chamfered corners of which are outlined with masonry, thus effecting a graceful transition from a configuration of four sides to one of eight sides. Each of the four narrow windows which pierce the drums is bordered by two pilasters, in front of which stand squat marble colonettes, joined together by a projecting hood in the shape of a Tudor arch. Stylized, branched candlesticks (menorahs) decorate the square capitals of the colonettes, with light green terra cotta used as ornamental facing on the arches. The domes themselves are polychromatically splendid. Foliate and abstract motifs are patterned in royal blue, light green, light blue, and beige over a yellow background. Equally spaced about the domes are four pairs of interworked hexagrams, while seven foot tall, twisted copper finials are the terminating feature of each dome.

The ornamentation, in typical Romanesque mode, around the three identical front portals is very important in defining the building. The following decorative elements appear on each door.

1. Typanum of ombre glass, shading from blue to beige, with exterior wrought iron overgrille; conventionalized cast iron fleur-de-lys fill the diamond-shaped interstices of the grille.
2. Light green terra cotta-faced lintel bearing a lozenge molding, interspaced with stylized fleurons.
3. Beneath compound arches, a two foot wide coffered intrados and doorway reveal of terra cotta, with paterae of light green centered in the coffers.
4. Enriched archivolts, of the superimposed round arches, containing approximately eight Romanesque-type moldings of glazed terra cotta in shades of white, tan, and light green; the types of moldings include stylized acanthus, billet, twisted stem, lozenge, dentil, chevron, and pearl intertwined with cable.
5. An arch of stretcher bricks, the crowning feature and flush with the facade, interrupted by seven evenly spaced terra cotta tiles bearing double paterae in beige and light green on a blue background.
6. Flanking the portals, two pairs of engaged columns, of which the outer is decorated with a blue and white terra cotta rope molding and the inner, a green and rust diamond design; between the columns, a vertical green and rust guilloche banding interspersed with fleurons.

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7. Cushion capitals decorated with foliate forms in green and beige terra cotta; a small hexagram is centered on both exposed sides of the inner capital.

Other ornamentation of the front facade includes:

1. Above the portals, a frieze of cut stone, surrounded with a dentil molding and carved with the injunction from the Book of Hosea, "Return O Israel to the Lord Thy God."
2. Centered above the frieze and flanked with foliate motifs, two stone tablets, incised with the Ten Commandments in Hebrew lettering.
3. Two arched terra cotta corbel tables, surmounted by cable and pellet moldings, on the entablature of the portion of the east facade recessed between the stair towers.
4. Ornamental brickwork, laid in various patterns, banding the stair towers and the drums of the domes, as well as decorating the facade beneath its double corbel tables, above its carved frieze, and around its windows.
5. Arcading flanking the deep reveals of four centered windows; engaged marble columns, with cushion capitals of terra cotta, support the lines of arches, which are surmounted with corbeled brick hoodmolds.
6. Two five foot tall freestanding lamps, on pedestals of limestone ashlar, flanking the steps to the front portals; of wrought copper, new weathered, the lamps are replete with Sullivan-esque floral and foliate ornamentation.

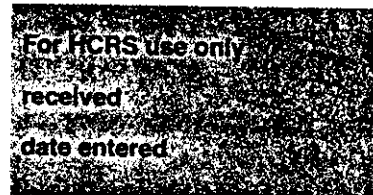
The following decorative details appear on the side (north and south) facades of the sanctuary/auditorium:

1. Panels carved with low relief foliate motifs, part of the cut stone surrounds of the north door; flanking wall lamps are small replicas of those positioned in front of the east facade.
2. Cornice of arched corbel tables, as on the front facade.
3. Elaborate window ornamentation as follows:

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- a. Hoodmold of stretcher bricks, topped by a corbelled hoodmold of patterned brickwork over each cluster of three tall stained glass windows; blind arches beneath the hoodmolds bear centered polychrome terra cotta roundels representing, respectively, hands in prayer in front of the sun and its rays, a seven-branched candelabrum and, under a crown, a partially rolled scroll; two similar, but slightly smaller, roundels containing hexagrams are placed between the blind arches.
- b. Within the large blind arches, a stilted arch above each window; beneath molded dripstones of polychrome terra cotta, terminated by blue terra cotta label stops, the intrados of each smaller arch is decorated with light green paterae encased in a stylized geometric figure.
- c. Engaged columns, with shafts sheathed in polychrome terra cotta, as interfenestration of each cluster of windows; all capitals are Corinthian, with green acanthus below beige volutes.
- d. Terra cotta typana, beneath brick hoodmolds, above the two smaller windows flanking the clustered fenestration in the center of the facades; roundels containing hexagrams, identical to those between the clusters of windows, are centered on each tympanum.

The following decorative elements are found on the central portion of the building complex; the original religious school classroom segment:

1. Ornamentation of cut stone in the surrounds of the north door; two engaged columns with cushion capitals bear superimposed arches, the outer of which, boldly torus, is incised in a chevron design; within a deep reveal the stone typanum is molded and bears a centered hexagram from which hangs a lantern identical to those flanking the north door beneath the sanctuary; voussoirs radiate above the doorway's arches to complete the embellishment.
2. Cut stone copings and window surrounds, lintels, sills, and mullions.
3. Patterned brick friezes and window panels on the north and across one bay of the west facade.
4. Window ornamentation of the top story of the north facade and the projecting north bay of the west facade; mildly suggestive of the sanctuary windows, these windows are separated by engaged columns of cut stone with cushion capitals of polychrome terra cotta; brick makes the fenestration's stilted arches, wide reveals, and hoodmolds.

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Roof and Chimney

The hipped roof of the sanctuary/auditorium is covered with Spanish-type clay tile of burnt red color. There is a flat roof of built-up tar and gravel over the narthex and over the older portion of the religious school, with a concrete roof covering the single story addition. A single tall, unadorned brick chimney stack rises on the south side of the building.

INTERIOR

Narthex

Groined arches form the ceiling of the narthex, at each end of which double stilted arches are supported on marble columns. Marble staircases are located in each of the two towers flanking the narthex. Three double leaf wood doors, directly across from the doors to the exterior, give access to the sanctuary.

Sanctuary/Auditorium

Above a 5½ foot high dado of dark brown walnut, the light plaster walls are pierced by the stained glass fenestration on north and south. Each group of triple windows is tied together by a fantail blind arch, with pilasters separating the individual windows. The plaster ceiling simulates a ceiling of walnut beams decorated with intarsia; the latter, also simulated, is painted in various colors, predominantly gold, blue, and red. A balcony, covering the eastern quarter of the room's area, seats approximately 250; a decorative blind arcade is applied to the front of the balcony. The sloping floor of the auditorium holds three ranges of seats, with a capacity of nearly nine hundred. The walnut backs and ends of the pews are fitted with individual theater-type seats. The focal point of the auditorium is the dais, thirty-five feet wide and twenty feet deep, recessed nine feet into the west wall. Floor to ceiling pilasters of gold and white flank the platform, whose three walls are of dark brown walnut. The lowest portion of these walls consists of tall molded panels, separated by pilasters. Above, a smaller area of paneling provides the base for an arcade of round arched Romanesque colonettes, complete with hoodmolds, replicating those of the primary exterior facade. Grillwork behind the colonnade screens the choir loft from the congregation's view. The ceiling of the platform area, also walnut, has coffering. A thirteen foot long green porcelain baptistery is sunk into the dais, at the center rear. Beneath the auditorium, on the lower level of the building, there is a large assembly room with stage and a banquet hall with kitchen facilities; the two areas can be combined, accommodating more than eight hundred people. 2

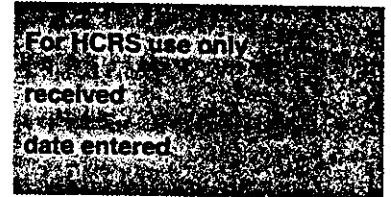
Religious School

The original segment of the religious school contains more than twenty rooms on its three floors. Approximately a dozen of these are classrooms, but also included are a large wood paneled study for the minister, a chapel, a library, and administrative offices. Seven more classrooms are included in the single story addition to the religious school.

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ALTERATIONS

1. Between 1933 and 1937, exact dates unknown - Conversion into a formal chapel, used for weekday services, of a room in the religious school; construction of cabinet (Holy Ark, the receptacle for the Scriptures); installation of some stained glass windows and placing of memorial plaques in chapel.³
2. September, 1947 - April, 1949 - Construction of previously described addition to religious school; architect, Kivett and Myers (Clarence Kivett); contractor, Morris Hoffman Construction Company.⁴
3. November, 1949 - Complete remodeling of room, in original religious school portion of the complex, into library.⁵
4. December, 1949 - Installation of aluminum fence surrounding roof of religious school addition; bearing twelve aluminum lanterns and incorporating six hexagrams, the fence was designed and executed by John F. Livers of Kansas City; set within the fence were six large copper plaques bearing reliefs of Washington and Lincoln, designed by Jeanette Klein of Kansas City, and of Moses, Maimonides, Theodore Herzl, and Chaim Weizman, designed by Bernard Cooper of Cleveland, who also executed all the reliefs.⁶
5. October, 1950 - Installation, in the recently completed classroom addition, of four⁷ memorial stained glass windows, designed by A. Raymond Katz, New York City.
6. November, 1950 - Completion of new chapel for daily worship; seating seventy persons, located in original religious school building; architect, Kivett and Myers (Clarence Kivett); contractor, A. I. Morris and Son; the chapel contained six stained glass windows, designed by Bezalel Schatz and Todros Geller.⁸
7. August, 1952 - Completion of remodeling and redecoration in sanctuary/auditorium, including pulpit, and kitchen area of lower level.⁹
8. November, 1952- Installation, in the library, of three stained glass windows, designed by A. Raymond Katz, New York City; later, exact dates unknown, three additional windows were installed which, altogether, symbolized six major areas in Jewish literature.¹⁰
9. April, 1955 - Installation, in classroom addition, of ten commemorative stained glass windows, designed by A. Raymond Katz, New York City; later, exact dates unknown, twenty-two additional windows were installed; each window contained a medallion symbolizing a book of the Bible.¹¹

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10. December, 1969 - Removal of cabinet-receptacle (Holy Ark, container for Scriptural scrolls) from sanctuary dais, copper panels from fence on roof of classroom addition, and all stained glass windows, except those in sanctuary/auditorium. ¹²
11. January, 1970 - Installation of exterior sign, facing the Paseo facade; in the shape of a Latin cross, it bears the legend, "Christ Temple Church; Jesus Saves"; a smaller sign, also bearing the church's name was affixed to the facade of the religious school, above its north doorway; sanctuary dais was extended by four feet and baptismal pool was installed at rear of dais; two rows of sanctuary seating were removed; additional pulpit lighting and new sound system were put in place. ¹³

SITE

The lot measures one hundred on the east and west, and three hundred feet along the north and south. It slopes downward from southeast to northwest. The front (east) facade of the building is set back eighteen feet from the sidewalk and placed at the crest of a slight rise. Grassy areas with modest landscape planting flank the forty foot wide steps. Except for a scant margin, the building closely covers the rest of its site, save at the southwest corner where there is a forty by seventy-five foot fenced playground. Adjacent to the playground is a graveled parking lot.

Facing the Paseo, Beth Shalom Synagogue was situated on one of Kansas City's most distinguished boulevards at the time of the synagogue's construction. Only one block south of the building, Paseo intersected Armour Boulevard, lined with the residence of affluent and prominent families and with deluxe apartment houses. Behind the two boulevards was a middle to upper-middle class neighborhood of fine homes. Recently formed neighborhood associations have begun cooperative efforts at restoration and rehabilitation in the area. ¹⁴

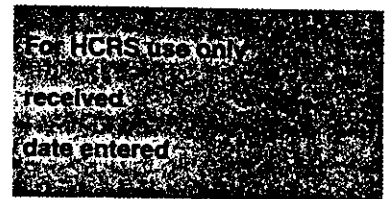
PRESENT CONDITION AND STATUS

Christ Temple Pentecostal Church is structurally sound and is being well maintained. Its external appearance is remarkably little changed in fifty-three years, nor has its internal integrity been altered in any substantial way. There is no threat of demolition at present and there are no known plans, which would affect the building, for area redevelopment.

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FOOTNOTES

1. Kansas City Jewish Chronicle, "Our Windows," by Rabbi Herman M. Cohn, 9 September 1927, p. 4.
2. "Public Sees New Temple," Kansas City Times, 16 September 1927, p. 5.
3. Beth Shalom Synagogue: Diamond Anniversary Book, 1878-1953 (Kansas City: Beth Shalom Synagogue, 1953, p. 46.
4. Ibid., pp. 57-58, 60.
5. Ibid., pp. 62, 64; "'Make Books Thy Companions' Is Theme of Jewish Book Month," Kansas City Star, 7 January 1952, p. 50.
6. Beth Shalom Synagogue, p. 64; "About Town," Kansas City Times, 3 August 1949, p. 4.
7. Beth Shalom Synagogue, p. 64.
8. Ibid., "About Town," Kansas City Times, 1 January 1951, p. 4.
9. Beth Shalom Synagogue, p. 75.
10. Ibid.; "Windows in Synagogue Here Point Way to a New Field," Kansas City Star, 28 November 1952, p. 22.
11. "Windows to Be Dedicated," Kansas City Star, 16 April 1955, p. 6.
12. Beth Shalom Synagogue, p. 12; Arnold N. Shanberg, A Century of Dedication: The Story of Beth Shalom of Kansas City, 1878-1978 (Kansas City: Beth Shalom Synagogue, 1978), pp. 19, 21; "New Beth Shalom Synagogue Debut," Kansas City Star, 24 April 1971, p. 3.
13. Interview with Lee A. Tolbert, Pastor, Christ Temple Pentecostal Church, Kansas City, Missouri, 12 March 1980.
14. "Census Points Out Decline of Inner-city Area," Kansas City Times, 26 July 1980, pp. A1, A4.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1926-27 (add. 1947-49) **Builder/Architect** Samuel Greenebaum; Greenebaum, Hardy & Schumacher

Statement of Significance (in one paragraph)

Christ Temple Pentecostal Church formerly Beth Shalom Synagogue is a significant building primarily as the single representative in Kansas City of the Byzanto-Romanesque architectural style. This historically derived mode, an important phase in the development of American synagogue architecture, was widely utilized for Jewish houses of worship during the 1920's. In 1928, Beth Shalom Synagogue was named by a jury of architects, selected by the Architectural League of Kansas City, as the outstanding architectural work completed in the city during 1927. It is significant that, in conferring its fourth annual medal for superior merit on the synagogue building, the architectural profession gave immediate recognition to the work of the synagogue's designer, Samuel Greenebaum of the firm of Greenebaum, Hardy, and Schumacher.

It is also noteworthy that, for forty-three years, the building housed the Beth Shalom congregation, whose roots in the community extend back to 1878. This is the only congregation in Kansas City to be affiliated with the Conservative movement in Judaism.

HISTORIC DATA

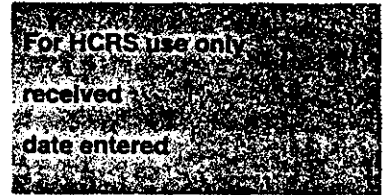
There is no architectural tradition specifically associated with Jewish houses of worship and, throughout the ages, they have been constructed in many forms and styles, constrained only by the prevailing social conditions affecting the Jewish communities they served. In the second half of the nineteenth century, a neo-Romanesque style became the favored idiom for synagogue design in both Europe and America. Various rationales, sometimes contradictory, were given to justify this stylistic vogue. Romanesque was seen as unobtrusive and dignified, as spiritually uplifting, as providing a visual identity for Jewish houses of worship, generally concealed in ghettos during previous centuries. Scholarly investigation in historical and Biblical studies, coincident with European colonization in Africa and Asia, led to knowledge of and pride in the "Oriental" origin of the Jewish people, but misperception about Mideast architecture influenced an association of the Mideast with Islamic forms, usually termed "Saracenic." "Moorish" was singled out as a special Islamic idiom and nostalgically associated with the flowering of Judaic culture in Muslim Spain, although here also the scarcity of extant Jewish buildings diverted attention to mosques as models for synagogues. The use of Byzantine motifs on synagogues was later adopted as historically authentic, when archaeological excavations disclosed remains of Palestinian synagogues with typical Byzantine ornamentation.¹

Three influential American congregations in Cincinnati, New York City, and Philadelphia constructed impressive buildings, shortly after the Civil War, which included such "Moorish" features as minarets, domes, towers, compound arched doors, round arched

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corbel tables, coupled columns, and polychrome facades. These buildings set the style for American synagogue architecture for the next forty years. Around the turn of the century, Classical Revival designs enjoyed a brief vogue, coinciding with a general American trend to classicism in the wake of the Columbian Exposition of 1893. After the first World War, Romanesque Revival again predominated in synagogue design and, in this incarnation, Byzantine ornamentation was generally favored over "Moorish." Among the better known synagogues built, by 1927, in what can be termed the Byzanto-Romanesque style were two in both New York City (1918, 1927) and Cleveland (1921, 1924), four in Chicago (1921, 1922, 1924, 1927), as well as San Francisco (1926), and San Antonio (1927).²

Not included among the above is Temple Isaiah of Chicago, designed by Alfred Alschuler, completed in 1924, and the recipient of much professional acclaim. Described by an architectural critic as "the most climactic statement within the Byzantine vocabulary of forms," Temple Isaiah has many external features to which Beth Shalom's so closely conform that the Chicago building must surely have served as an inspiration for the architect of the Kansas City building.³ From archeological excavations contemporary with his designs for Temple Isaiah, Alschuler adapted a number of ornamental motifs, many of which were duplicated on Beth Shalom.⁴ The stone tablets of the Ten Commandments, the branched candelabrum, the scroll and crown, and the hexagram are nearly identical on both buildings. There are also many similarities in the Romanesque-type ornamentation of the doors and windows of the two buildings.

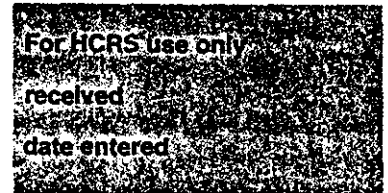
The most distinctive architectural feature of Beth Shalom, its two ceramic domes, seems to have been Greenebaum's original conception. No similar use of polychrome terra cotta appears in any of the important summaries of European or American synagogue architecture. Inasmuch as a longitudinal plan for Beth Shalom precluded a central dome, it can be conjectured that the architect, lamenting the incompleteness of his design, decided to incorporate twin domes over the stair blocks, a motif quite common during the "Moorish" period of synagogue architecture. Rather than the fanciful minaret-like towers which flanked the narthexes of a number of earlier buildings, Beth Shalom's domes represent a purer rendition of the Islamic vocabulary; the extensive use of brightly colored faience, generally incorporating geometric or stylized floral patterns, is one of the most conspicuous characteristics of many Islamic monuments. Small wonder that newspaper accounts contemporary with Beth Shalom's construction were confused as to its proper stylistic classification, variably describing it as Byzantine, Saracenic, Oriental, Romanesque, classical, or early Renaissance.

Samuel Greenebaum, designer of the original segments of Beth Shalom Synagogue, was born in Topeka, Kansas, in 1886. From 1905 to 1907, he studied architecture in Chicago at the Armour Institute of Technology and the Chicago Art Institute. For the next two years he studied in Paris. In 1914, he came to Kansas City to open an architectural office in partnership with Arthur R. Hardy. Greenebaum served in the Navy during

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World War I and, upon his return, the firm was expanded to include Ramon Schumacher. Before acquiring the Beth Shalom commission, Greenebaum, Hardy, and Schumacher had designed half a dozen prominent office buildings, several churches and schools, as well as a country club and a building for the Y.M.H.A.⁵

In 1927, Greenebaum, Hardy, and Schumacher was awarded the Kansas City Architectural League's first prize for the outstanding building constructed in the city in 1926, the Household Fair building.⁶ In 1928, Beth Shalom received the same award, the Architectural League's gold medal as "the most beautiful building, best suited to its purpose," constructed in Kansas City during 1927.⁷ Architect for the 1949 classroom addition to Beth Shalom, the 1950 chapel for daily worship, and for various alterations and remodeling was Clarence Kivett of the Kansas City firm of Kivett and Myers.

Before the Civil War only a handful of Jews filtered into the Kansas City area, some of them staying but briefly. The first organized activities of the Kansas City Jewish community came in late 1865, with the establishment of a burial society, and in 1870, with the founding of a congregation espousing Reform Judaism; it consisted of twenty-five families, recent immigrants from central Europe. In response to repressive conditions in Russia and Poland, Jews from eastern Europe began arriving in Kansas City in the 1870's and 1880's, soon outnumbering the German Jews. Speaking different languages and having distinctive customs and religious traditions, the later immigrants formed their own burial society, in 1878, out of which grew at least two congregations of Orthodox persuasion. One of these, the nucleus of which hailed from the small Polish village of Wischae, sought a state charter under the name Keneseth Israel (Assembly of Israel) in 1894. At first, the congregation had no permanent home or rabbinical leader, meeting in rented quarters only on the important holy days of the Jewish year.⁸

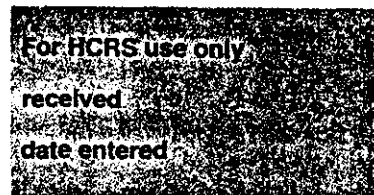
By 1902, Keneseth Israel Congregation was sufficiently solvent to construct the first Orthodox synagogue building in Kansas City. Located at 15th and Locust Streets, the modest building was architect designed, had vaguely "Moorish" features, and cost approximately \$20,000. Keneseth Israel Congregation had about one hundred member families; annual dues were five dollars per family, generally paid in weekly installments.⁹

Growing tensions among the members of the congregation reflected the nationwide schism developing between Orthodoxy and the emerging Conservatism, a mediating movement between the liberal rationality of Reform Judaism and the ritualistic fundamentalism of Orthodox belief. A new rabbi, engaged in 1912, had been trained at the recently established Conservative seminary, and his leadership was the catalyst which pulled a disaffected group of sixteen families toward the new doctrines. Withdrawing from Keneseth Israel in 1915, the secessionists established their own congregation which they named Beth Shalom (House of Peace). The group rented a former church at 31st and Charlotte Streets, a location considerably uptown from Keneseth Israel Synagogue. Within several years, needing additional space, Beth Shalom purchased a large house at 1701 Linwood Boulevard (at Highland Avenue) to which, in 1918, a temporary addition was constructed.¹⁰

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Meanwhile, the members of Keneseth Israel Congregation, like the members of Beth Shalom, were gradually moving up the economic ladder. Keneseth Israel, seeking to keep pace with the progression of its member families out of the area of first settlement, purchased property at 3400 Paseo for a new synagogue building. Plans for the proposed building were drawn by local architect, Selby H. Kurfiss, whose Grecian temple design was reproduced in the newspaper in December, 1920.¹¹ The foundation was laid and the basement already constructed when the congregation determined that it did not have the financial resources to complete the building. Its pecuniary difficulties gave added impetus to the sporadic discussions about reunifications which the Keneseth Israel and Beth Shalom groups had been holding since their separation. In addition, Beth Shalom had a pressing need to enlarge its physical plant. However, it was not until 1924 that the two congregations were able to resolve enough of their differences to effect a merger.¹²

Even after formal union, the merged congregation, named Keneseth Israel-Beth Shalom, found that many problems remained. Some of the disagreements over matters of religious philosophy, ritual, and congregational organization were reflected in controversy about the building program, primarily whether the religious school or the sanctuary should be the first constructed. Deciding to build both simultaneously was a compromise, necessitating the purchase of additional frontage along 34th Street to its intersection with Virginia Avenue, one block west of Paseo. New architects, the Greenebaum, Hardy, and Schumacher firm, were engaged. The presentation of preliminary drawings, in April, 1925, indicated that plans for a neo-Classic building had been abandoned in favor of the Byzanto-Romanesque style then generally preferred in synagogue design. The architects also indicated that the necessity of conforming to an existing foundation presented many difficulties.¹³

The congregation worshipped in the basement while the building was going up. The cornerstone was laid on September 19, 1926; a full week of dedicatory festivities, beginning on September 11, 1927, celebrated the completion of the synagogue, the total cost of which was more than \$400,000. In attempting to satisfy the various factions in the congregation by constructing the entire building at one time, the group undertook an almost ruinous financial obligation. Half of the five hundred member families withdrew during the early Depression years. Heroic efforts were required to liquidate the debt by 1941, and to begin the process of reinvigorating the membership, which today stands at approximately fourteen hundred families.¹⁴

A Jewish migration out of the central city was part of the general population dispersal, beginning in Kansas City before World War II and greatly accelerating after the war. In 1955, Congregation Beth Shalom, which, in 1950, had both shortened its name and modernized the spelling, purchased a forty-eight acre tract of land ten miles south and west of its Paseo location. In January, 1962, the first part of a \$3,750,000

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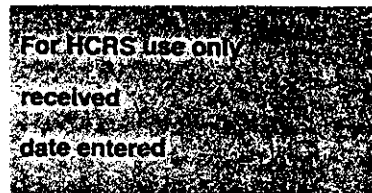
building program, the religious school, was completed. In December, 1969, with the completion of the new facilities, the quarters of the old synagogue were vacated.¹⁵ The Beth Shalom building was purchased by Christ Temple Pentecostal members for use as a church.

The survey of Missouri's historic sites is based on the selection of sites as they relate to theme studies in Missouri history, as outlined in "Missouri's State Historic Preservation Plan." The former Beth Shalom Synagogue is, therefore, being nominated to the National Register of Historic Places as an example of the themes of "Architecture" and "Society."

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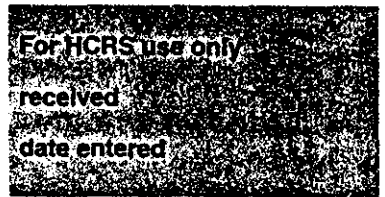
FOOTNOTES

1. Gerald Bernstein, Two Hundred Years of American Synagogue Architecture (Waltham, Mass.: Brandeis University, 1976), pp. 12-15; Brian DeBreffny, The Synagogue (New York: Macmillan Co., 1978), pp. 158-166, 169-170, 189; Rachel Wischnitzer, The Architecture of the European Synagogue (Philadelphia: Jewish Publication Society of America, 1964), pp. 197-230.
2. Lauren Weingarden Rader, "Synagogue Architecture in Illionis," Faith and Forum (Chicago: Spertus College Press, 1976), pp. 58, 63-64; Rachel Wischnitzer, Synagogue Architecture in the United States (Philadelphia: Jewish Publication Society of America, 1955), pp. 106, 110, 113-118, 121-125.
3. Rader, p. 58.
4. Alfred S. Alschuler, "Isaiah Temple, Chicago, Ill.," American Architect 126 (31 December 1924):623.
5. Sara M. Baldwin, ed., Who's Who in Kansas City, 1930 (Herron, Nebr.: Robert M. Baldwin Corp., 1930), pp. 82, 87-88, 170; "Samuel Greenebaum, Architect-Designer of New Synagogue," Kansas City Jewish Chronicle, 9 September 1927, p. 8.
6. "Building Gleams in Dark," Kansas City Star, 28 February 1926, p. 1D.
7. "A Synagogue the Best," Kansas City Star, 29 April 1928, p. 1D; Beth Shalom Synagogue: Diamond Anniversary Book, 1878-1953 (Kansas City: [Beth Shalom Synagogue, 1953]), p. 38.
8. Frank J. Adler, Roots in a Moving Stream (Kansas City: Congregation B'nai Jehuda, 1972), pp. 3-19, 86-87; Beth Shalom Synagogue, pp. 27-30; Arnold N. Shanberg, A Century of Dedication: The Story of Beth Shalom of Kansas City, 1878-1978 ([Kansas City: Beth Shalom Synagogue], 1978), pp. 1-2, 27.
9. Beth Shalom Synagogue, p. 31; Adler, p. 113.
10. Beth Shalom Synagogue, pp. 31-34; Shanberg, pp. 3-4, 29, 51; "Dedicate Beth Shalom Temple," Kansas City Star, 1 September 1918, p. 4A.
11. "New Synagogue to be Built at Thirty-Fourth and the Paseo," Kansas City Star, 1 December 1920, p. 3.

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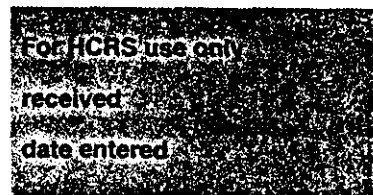
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12. Beth Shalom Synagogue, pp. 35-37; Shanberg, pp. 4-5, 29-30.
13. "Novel Building on Paseo," Kansas City Star, 5 April 1925, p. 1D.
14. Beth Shalom Synagogue, pp. 39-41, 46-47; Shanberg, pp. 5, 8, 61; "Pays \$500 to Lay Stone," Kansas City Times, 20 September 1926, p. 15; "Jewish Rites Impressive," Kansas City Times, 12 September 1927, p. 2.
15. Shanberg, p. 11; "Unite! on Name Change," Kansas City Star, 3 June 1950, p. 6; "Beth Shalom Synagogue to Spend \$2,500,000 at 95th and Wornall," Kansas City Star, 5 February 1967, p. 11E.

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"Building Gleams in Dark." Kansas City Star, 28 February 1926, p. 1, sec. D.

"Census Points Out Decline of Inner-City Area." Kansas City Times, 26 July 1980, pp 1 & 4, sec. A.

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Interview with Lee A. Tolbert, Pastor, Christ Temple Pentecostal Church, Kansas City, Missouri, 12 March 1980.

"Jewish Rites Impressive." Kansas City Times, 12 September 1927, p. 2.

"Make Books Thy Companions Is Theme of Jewish Book Month." Kansas City Star, 7 January 1952, p. 50.

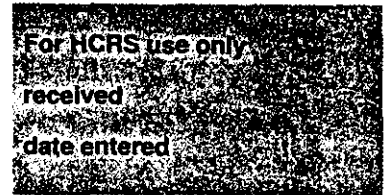
"New Beth Shalom Synagogue Debut." Kansas City Star, 24 April 1971, p. 3.

"New Synagogue to be Built at Thirty-Fourth and The Paseo." Kansas City Star, 1 December 1920, p. 3.

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- "Novel Building on Paseo." Kansas City Star, 5 April 1925, p. 1, sec. D.
- "Pays \$500 to Lay Stone." Kansas City Times, 20 September 1926, p. 15.
- "Public Sees New Temple." Kansas City Times, 16 September 1927, p. 5.
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- "Samuel Greenebaum, Architect-Designer of New Synagogue." Kansas City Jewish Chronicle,
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2. James M. Denny, Section Chief, Nominations-Survey
and State Contact Person June 1982
Department of Natural Resources
Historic Preservation Program 314/751-4096
P.O. Box 176
Jefferson City Missouri 65102

9. Major Bibliographical References

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10. Geographical Data

Acreage of nominated property approx. 1 acre

Quadrangle name "Kansas City"

Quadrangle scale 1:24,000

UMT References

A

1	5	3	6	4	4	2	0	4	3	2	4	8	8	0
Zone			Easting				Northing							

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Zone			Easting				Northing							

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Verbal boundary description and justification Dixie Add lots 35, 36, & 37 also Cumberland Ridge W 152.25 ft of lots 13 & 14.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
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state	code	county	code
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11. Form Prepared By

name/title Elaine B. Ryder

organization Landmarks Commission of Kansas City, MO date 12/28/81

street & number City Hall, 26th floor, 414 E. 12th St. telephone 816-274-2555

city or town Kansas City state Missouri 64106

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☐ national ☐ state ☐ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

Director, Department of Natural Resources and
title State Historic Preservation Officer

date

For HCPS use only
hereby certify that this property is included in the National Register

Keeper of the National Register

Attest

Chief of Registration



Beth Shalom Synagogue
U.S.G.S. 7.5' Quadrangle
"Kansas City" (1975)
Scale 1:24,000

UTM Reference
15/364420/4324880

Photo Log:

Name of Property: **Beth Shalom Synagogue**

City or Vicinity: **Kansas City**

County: **Jackson County** State: **MO**

Photographer: **Sherry Piland**

Date

Photographed: **Apr. 1980**

Description of Photograph(s) and number, include description of view indicating direction of camera:

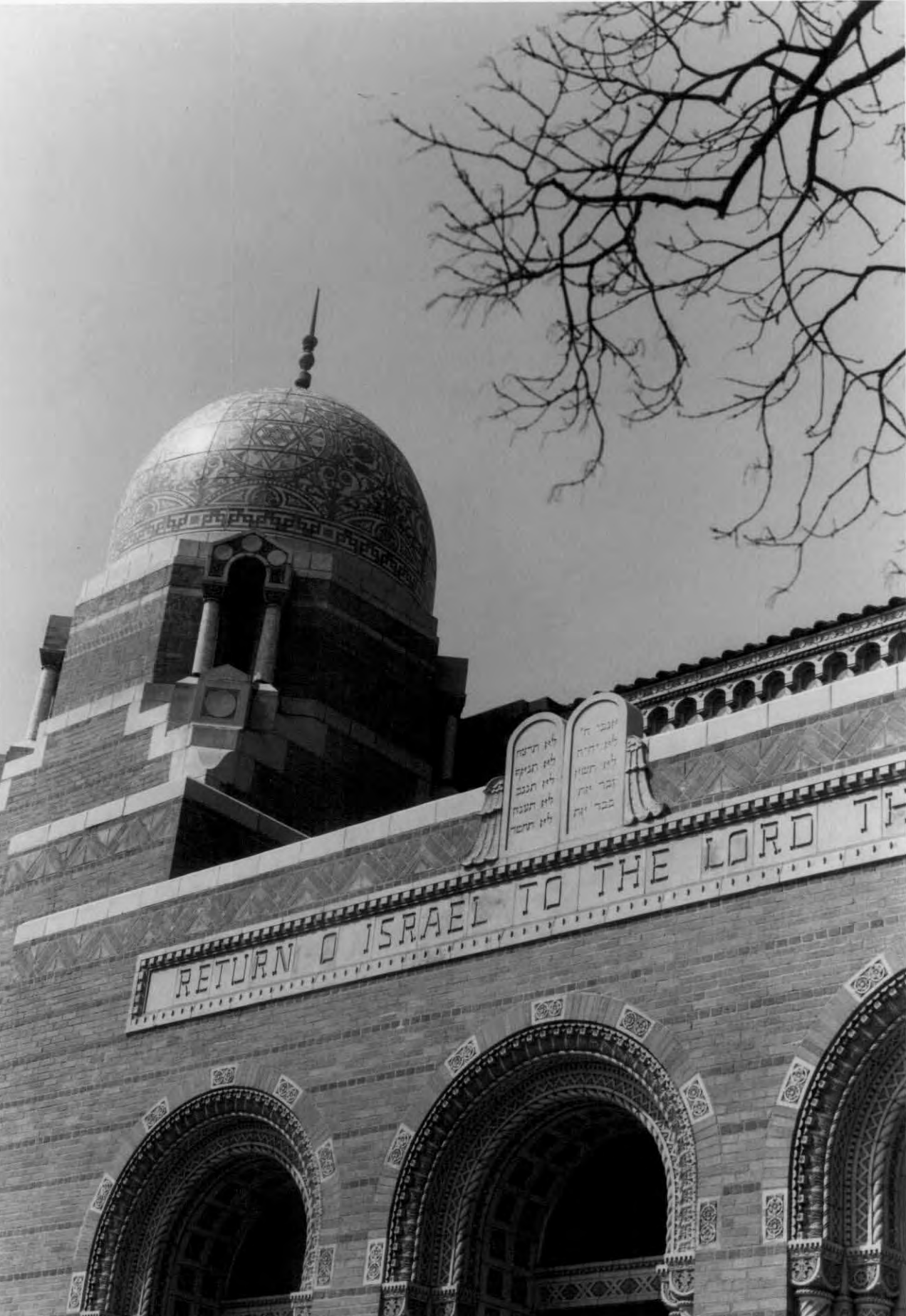
- 1 of 8. E façade. View looking W.
- 2 of 8. N façade. View looking SW.
- 3 of 8. N façade. View looking SW.
- 4 of 8. E façade, detail of door. View looking W.
- 5 of 8. E facade, detail of south dome. View looking SW.
- 6 of 8. N façade, detail religious school segment. View looking SW.
- 7 of 8. E façade, detail of freestanding lamp. View looking NW.
- 8 of 8. S façade. View looking NW.











RETURN O ISRAEL TO THE LORD TH



Christ Temple
Pentecostal
Church
Pastor
REV. LEE A. TOLBERT

