

**United States Department of the Interior**  
 National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Congregation Mishkan 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: 785 Ridge Road

City or town: Hamden State: CT County: New Haven

Not For Publication:  Vicinity: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

<p>_____  <b>Signature of certifying official/Title:</b></p> <p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____  <b>Date</b></p>
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In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
<hr/>	
<b>Signature of commenting official:</b>	<b>Date</b>
<hr/>	
<b>Title :</b>	<b>State or Federal agency/bureau or Tribal Government</b>

**4. National Park Service Certification**

I hereby certify that this property is:

- \_\_\_ entered in the National Register
- \_\_\_ determined eligible for the National Register
- \_\_\_ determined not eligible for the National Register
- \_\_\_ removed from the National Register
- \_\_\_ other (explain:) \_\_\_\_\_

Signature of the Keeper	Date of Action
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**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>1</u>	<u>          </u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

RELIGION: religious facility: synagogue

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

RELIGION: religious facility: synagogue

\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

Modern

\_\_\_\_\_  
\_\_\_\_\_

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Brick, Limestone, Steel, Glass

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### **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.)

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### **Summary Paragraph**

Located at 785 Ridge Road in Hamden, Connecticut, just north of the City of New Haven, Congregation Mishkan Israel is a Mid-Twentieth-Century Modern-style synagogue designed by German-born architect Fritz Nathan in 1960 for a growing congregation to replace an older, smaller synagogue located on Orange Street in the City of New Haven. The irregularly shaped, steel-frame building blends the streamlined elements of the Modern style with traditional craftsmanship and symbolism including a giant desert canopy, or “chuppah.” The exterior is constructed of limestone, brick, plate glass, and stained glass. The building includes two complexes: the synagogue center encompasses the sanctuary and social hall, the chapel, and the promenade, which includes a corridor and meeting rooms; the education center includes the rotunda lobby, and a “U-shaped” administrative and classroom wings. Outdoor spaces include a tree-lined terrace with lawn off the social hall (east elevation), a meditative garden courtyard with several plantings at the center of the education center, and a playground (south end). The bush-lined building design accommodates a sloped, 9.4-acre, park-like landscaped lot within a suburban neighborhood known as Spring Glen. The synagogue remains on its original site and retains its historic design and materials.

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### **Narrative Description**

#### Setting

Congregation Mishkan Israel is sited on the west half of a 9.4 acre rectangular lot in the southern part of the Town of Hamden, New Haven County, Connecticut, north of Dessa Drive. The building is set back more than 100 feet from the east side of Ridge Road, which extends north-south along the ridgeline, one of Hamden’s highest points. It is situated on a plateau that sharply slopes downward to the southern property line. The most visually prominent west elevation, with the original entrance faces Ridge Road, however the the primary entrance is now located on the north elevation, deignated by a breezeway and flanked by the stained glass of the sanctuary and chapel. The synagogue is located between neighborhoods of mid- to late-twentieth-century single-family, middle and upper middle class residences laid out along side streets. The Congregation Mishkan Israel property is bounded by Ridge Road to the east; private houses and the United Society of New Haven Unitarian Church building to the north; Hartford Turnpike to the west; and forested wetland to the south. The grounds are landscaped like an urban park, with bushes, sitting areas, a tree-lined flagstone terrace and a garden courtyard adjacent to the building, clusters of mature trees, with several lining Ridge Road and planted along the northside circular drive. Parking lots are located at the north and south ends and a service road along the rear, east elevation. Also in the rear (east side) is an outbuilding with wood siding, poured

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concrete foundation, and concrete block walls, and a community vegetable garden located on the east side. The remaining property is a forested marsh extending east to Hartford Turnpike. The outbuilding is a shed and is not counted.

### Building Overview

The Congregation Mishkan Israel synagogue is a steel-frame, Modern-style brick and glass building constructed upon a poured concrete foundation. Designed to conform to the sloping contours of the hillside just north of a ridgeline, the synagogue features an irregular floor plan and form consisting of two main centers (synagogue and educational). Measuring approximately 330 feet north to south and 180 feet east to west at the widest points, glass and concrete, layered building heights, and competing angles characterize the exterior.<sup>1</sup> It is faced with slightly rusticated blond, Roman-size (3-5/8" x 1-5/8" x 11-5/8") brushed brick in a running bond alternating with curtain walls of single (and in places double) pane fixed plate glass windows. The more ornate synagogue centered on the north end features a towering and spacious sanctuary and social hall that form a rectangular block (rounded on the north end), and a trapezoidal-shaped chapel block is adjacent to a single-story central corridor (promenade) on the western, street-facing faade. An entry rotunda and a U-shaped educational block (religious school center) extend off the south side of the building, containing administrative offices and classrooms. Most of the southern block is two stories, while the northern half is a single story due to the slope of the property. Exterior doors are constructed of steel and plate glass and the operable windows are casements. The main roof is flat, except for the curvilinear "butterfly" roofline over the sanctuary and social hall block. Originally built-up asphalt on a steel deck, the current roof is layered with a 20ml "EPDM" synthetic rubber roof and features a steel parapet (Figures 1-2).

Outdoor space of varying uses surround the property. A courtyard with a heart-shaped flagstone walkway is situated between classroom wings of the educational block. Two large parking areas, one at the north end of the property, and one at the south end, flank the property and each has driveways to Ridge Road at the west. The northern-most driveway is a circular drop-off to the main entrance. A flagstone terrace with lawn, as well as a 60' x 10' community garden is located to the east of the building adjacent to the northern parking lot. A children's playground is adjacent to the educational center on the south end.

### Exterior

Both the north and west elevations compete as the building facades. While not originally designed as such, the primary entrance is located on the ornate north elevation featuring the sanctuary and the chapel, and accessed from the north parking area (Photograph 1). A recessed doorway is located between the round projection of the sanctuary to the east and the chapel to the west (Photograph 2). It consists of three metal and glass doors and has a flat-roofed covered slate walkway leading to it. The exterior wall of the towering sanctuary curves around to the east elevation and contains ten vertical ribbons of blue stained-glass windows set between brick fins

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<sup>1</sup> Fritz Nathan to Samuel Hershman, September 2, 1957, MEMORANDUM, Nathan, notes with Rabbi Goldberg and Sam Hershman, September 4, 1957, Visit September 15, 1957, New Haven; Nathan to CMI, "Revised Specifications," February 12, 1959, "The Fritz Nathan (1891-1960) Collection, 1914-2000, AR 1443 / MF 533," Leo Baeck Institute, New York City, NY.

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made of angled, interlaced brick between them (Photographs 3-4). An outdoor terrace and lawn run along the rear east elevation of the sanctuary and social hall. The east elevation features a curvilinear roofline above three large bays of plate-glass windows with reinforced steel framing that run about two-thirds of the way up the wall (Photograph 5). A one-story kitchen block with central doorway projects out, before the ground slopes down to the two-story school wing. It has a steel double door service entrance and loading dock.

West of the north entrance is the exterior northern wall of the trapezoidal chapel block. A horizontal ribbon of eight stained-glass windows, with limestone bricks between them, runs across the wall about midway. A soldier brick course runs just below the upwardly angled roofline. The chapel façade has a smooth, concave limestone block wall that faces west, with orange and red stained glass windows divided by protruding vertical limestone fins along the first 12 feet of the wing's side elevations, echoing that seen on the sanctuary's north elevation, but with a smoother surface (Photographs 6-7).

While the limestone façade of the chapel block makes up the north end of the west elevation, what was originally designed as a central, single-story main entrance is located near the center.<sup>2</sup> The west elevation faces Ridge Road and reflects a spectrum of textures, layered building heights, and competing angles. Four pairs of metal and glass doors are recessed into a limestone block wall. The entryway also has a flat-roof overhang, but what resembles an eyebrow window with an oxidized copper capping peers over the flat roof. A U-shaped, slate walkway curves toward the Ridge Road sidewalk. The entrance is flanked by plate glass curtain walls. The curtain wall to the north features an opaque aluminum frame, and baked enamel panels running below the sills. The curvilinear brick facade of the sanctuary block rises behind it, with a clerestory of windows peering over the roofline of the single-story curtain wall section. To the south of the entryway is the two-story education center containing classrooms and offices for religious school instruction and a day care (Photographs 8-9).

The education center at the southside of the building is U-shaped, consisting of three classroom wings (a north wing running east from the rotunda, and an west and east wing extending south) that envelop an open atrium with a meditation garden. Except for the glass door entrances at each end, solid blond brick cap the exterior walls on the east and west wings. The remaining exterior walls of the educational center feature full 1-2 story curtain walls of plate glass windows alternating with opaque aluminum panels. Temporary wooden, emergency exit stair towers are built against them in the meditative garden. A flat-roofed covered walkway along the south end and meditation garden connects the southern wing entrances. Lower level glass doors in the rear east elevation lead out to a playground (Photograph 10-12).

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<sup>2</sup> The Town of Hamden did not grant an easement for a circular drop-off driveway along Ridge Road, so it was moved to the north end entrance.

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### Interior (Figure 5)

The north entrance leads through a double set of plate glass doors and vestibule and into a north-south oriented central corridor that resembles a promenade when all windows and doors are open. Three sets of double panel wood doors with leaded stained-glass open to the sanctuary on the east, with another set of doors leading the chapel to the west. Beyond that the corridor features square, asphalt tile floors, but the acoustic tile ceiling undulates with a unique white plaster curvilinear feature at each set of double doors into the social hall. The effect resembles waves, or likely a canopy to mimic biblical desert tents, also called a “chuppahs” and forms a dramatic approach (Photograph 13-14). The effect of the billowing cloth canopy is enhanced by LED lighting, added in 2018.

The curvilinear ceiling feature carries into the sanctuary and social hall located at the east side of the complex, immediately to the left of the entrance. The north end “bimah,” or raised platform from which clergy officiates services, is the highest point of the building. Two large, white decorative acoustic drop ceiling tiles, which many refer to as two “angel wings” due to their symmetry and curvature, run through the entire length of the ceiling from the sanctuary, sloping down through to the back of the two-part social hall and up again to the stage. The windowed curtain walls along the east elevation and the clerestory windows on the west, create the impression of a giant, open tent, the slope of which is visible on the exterior as well (Photographs 15-17).

Four steps lead up to the bimah, the central feature of which is the ark. The ark rises up 25 feet from the floor to the ceiling at the center of the north wall and houses five torah scrolls, scripture central the Jewish religion and worship (Photograph 18).<sup>3</sup> The floor to ceiling ark itself was designed by artist Ben Shahn with a mosaic representing the Ten Commandments, one that resembles a medieval manuscript with green vines and pomegranate flowers surrounding golden letters. A bronze mesh curtain closes around the ark, and it is mechanically operated (Photograph 19). Renowned stained glass artist Robert Pinart designed six floor-to-ceiling, blue, leaded stained-glass ribbon windows to flank each side of Shahn’s ark. The lower stained-glass pieces contain the names of twelve prophets (Photograph 20). An abstracted eternal by a local artist hangs in the ark, and an abstract bronze menorah sculpture stands on the east side of the bimah. Shahn’s oversized abstract drawing of Maimonides, a medieval Jewish thinker, and an abstracted menorah tapestry flank the bimah (west and east, respectively) against grilled acoustic cherry wood acoustic paneling that extends along the front edges of the sanctuary, just beyond the bimah steps (Photograph 21). Cherry wood permanent seating and three pulpits faced with carved wood facing, as well as sculpture furnish the platform (Photograph 22-23).

The remainder of the sanctuary is filled with rows of cherry wood pews with a center aisle. Perforated, acoustic, cherry wood paneling lines the western wall around the two sets of double doors from the main corridor, above which is an open choir or organ loft, behind an abstracted grille of cherry wood carried up from the acoustic paneling below (Photograph 24). The south (rear) wall of the sanctuary is a cherry veneer, sliding partition wall shared with the social hall,

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and an identical partition dividing the social hall into small and large gathering spaces (Photograph 25). The identical bi-parting, counterbalanced partitions mechanically disappear into the ceiling and floor, dividing the sanctuary and these two social halls most of the time into independent spaces, allowing flexible use of the space as needed (Photograph 26-27). For the sides of the “tent,” a clerestory of windows runs above the row of double doors to the main corridor on the west wall of the large social hall (Photograph 28). The east wall of the sanctuary blurs the line between inside and outside with a 9-pane plate glass and aluminum curtain wall with doors leading to an outside patio, and that pattern extends the entire length of the eastern wall with three more sets of plate-glass floor-to-ceiling windows and metal and glass doors, resulting in sun-soaked small and large social halls on a clear day. Vinyl tile flooring and dark wood veneer panel walls define the social hall from the sanctuary. A full theater stage is located at the southern-most end of the social hall (Photograph 29). The southeast corner next to the stage leads to a full commercial kitchen (Photograph 30).

Across the main corridor from the sanctuary is the chapel, with its angled ceiling rising about 25 degrees to the bimah at the far west end. The bimah wall is faced with a running bond of blond brick, echoing those on the exterior. Vertical blue, red, and orange stained-glass ribbon windows designed by Jean-Jacques Duval, frame the bimah at the westernmost portions of the north and south walls. Vertical limestone fins separate the windows, similar to those in the sanctuary (Photograph 31). This portion of the chapel also contains a raised *bimah* with a central, white plaster floor-to-ceiling Decalogue (ten commandments) and eternal light surrounded by a floor-to-ceiling wall of blind brick similar to the building exterior. Sculptor Gilbert Franklin designed and carved the walnut ark with stained glass insets (added in 2001 from windows in the former synagogue) and carved in biblical quotations (Photograph 32). The chapel has a carpeted floor, wood paneled walls, and an acoustic tile ceiling. The north wall contains a stained-glass window displaying symbols of Jewish holidays that Duval also designed (Photograph 33), and the south wall features a balcony with above the doors with overflow seating (Photograph 34). All of the stained glass in the chapel purportedly originated from CMI’s previous building at Orange and Audubon in New Haven.

South of the chapel on the west side of the central corridor is spiraling staircase with gray marble terrazzo treads leading up to the chapel balcony and the choir loft in the sanctuary (Photograph 35-36). A bridal dressing room and restrooms are tucked off of a hallway behind the staircase. Further down the corridor on the right is the lounge/ reception room, library, and rabbi’s office study with a private bath. A walkaround, multi-rack coat closet is situated at the end of the corridor on the left (Photographs 37-38).

The synagogue center ends at the end of the corridor with a row of 5 glass plate doors through which is a rotunda-style lobby, originally designed as the central, shared entrance for both the synagogue and religious school (the top floor of the education center).<sup>4</sup> A waiting room connects

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<sup>4</sup> Reportedly, the Town of Hamden refused to grant a permit for the circular drive and entrance off Ridge Road, and thus the north side driveway, breezeway, and parking lot have served to designate the main entrance to the synagogue, which now leads into the promenade/ corridor. The sanctuary is to the immediate left, and the chapel to the immediate right.



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the rotunda lobby to the rabbi's study. The rotunda lobby has a brown block random tile floor pattern with a bonded mosaic-like pinwheel design, and dark red wood paneling. The rotunda's main feature is a 20-foot diameter circular "skydome" skylight rising about three feet from the ceiling like a mini-cupola. The semi-circular, leaded stained-glass in the surround was designed by local artist Ann Lehman and crafted from glass pieces from the original Congregation Mishkan Israel synagogue in New Haven to depict the parting of the red sea. Artist William Zorach's bronze bust of *Moses* stands in the center (Photograph 39-41). Two 4-foot by 4-foot, plain glass skydome skylights flank the decorative one in the rotunda, one in the main office, and the other in the Rabbi's waiting room adjacent to the rotunda lobby. Three sets of double doors lead to a vestibule and another identical row of plate glass doors leading out to the Ridge Road entrance.

Making up the bulk of the education center, two stories of hallways with adjacent office and 22 classrooms extend north and east from the rotunda lobby. They comprise two sections of the two-story of the three-wing, U-shaped classroom block that makes up the south end of the building. The west hallway running south from the rotunda has administrative offices and classrooms (Photograph 42) and another terrazzo staircase leading down to more classrooms on the first floor. A hallway containing mainly classrooms and restrooms extends directly east from the rotunda. When it ends, the third classroom wing hallway extends off to the south. The hallways and classrooms feature asphalt tile flooring, cement block walls, and a drop ceiling. Pairs of adjacent classrooms have folding partition walls between them, allowing for flexibility of use. A curtain wall of windows serves as the exterior walls of each classroom (Photographs 43-45).

#### Integrity Statement

The Congregation Mishkan Israel synagogue remains on its original landscaped property in a suburban neighborhood, and continues to operate as originally purposed, owned by the same congregation that built it. Automatic metal and glass doors were added in the entranceways and the kitchen has been updated with modern appliances. Stained glass from the original Orange/Audubon Street building were inserted into the interior sanctuary doors about 2001 and in the skylight of the rotunda (what was originally the main lobby). Beyond these changes and those to the HVAC and lighting systems in 2018 to improve energy efficiency, the primary exterior and interior features of the building remain unaltered.

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### 8. Statement of Significance

#### Applicable National Register Criteria

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

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

#### Criteria Considerations

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

- 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

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**Areas of Significance**

(Enter categories from instructions.)

SOCIAL HISTORY  
ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1960 - 1970  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1960 (synagogue completed and dedicated)  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)  
N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Fritz Nathan, Architect  
Mariani Construction Company, Builder  
Luria Engineering Company, Builder

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**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.)

Congregation Mishkan Israel (CMI) is eligible for listing on the National Register of Historic Places at the local level under Criterion A in the category of Social History and Criterion C in the category of Architecture. The property meets Criterion A for its association with the civil rights movement because congregation members organized protests and hosted social justice education events at CMI during the 1960s and subsequent decades. Under Criterion C, Congregation Mishkan Israel is a seminal Connecticut example of Mid-Twentieth-Century Modern architecture as expressed in a synagogue. German-born architect Fritz Nathan, who trained and worked in Germany during the rise of the Bauhaus movement designed the building. Congregation Mishkan Israel also meets Criteria Consideration A as a religious property that derives its primary significance from historic associations other than religion. The period of significance extends from the completion of the building and landscape in 1960, through 1971 due to the 50-year age criterion. However, the social history and historic association with the Civil Rights Movement continued under Rabbi Goldberg until his retirement in 1982. Social justice activities continued under Rabbi Herbert N. Brockman and now under Rabbi Brian Immerman. This property could be reevaluated to extend the period of significance once it reaches the 50-year age threshold.

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

**Criterion A: Social History**

Congregation Mishkan Israel is significant in the category of social history for the influential contributions of its leadership and congregants at the height of the local and national African - American Civil Rights Movement, particularly once the congregation moved to the synagogue from New Haven to this property in Hamden in 1960. Members of CMI are representative of the activism of progressive Jewish activists in the Civil Rights Movement and the complicated relationship between the African American and Jewish American communities. They played a high profile advocacy role in the greater New Haven community by joining protests against racial discrimination, canvassing to raise awareness of inequality issues, and inviting prominent leaders of social justice movements to speak at the synagogue, with such events open to the public. Rabbi Robert E. Goldberg, the spiritual leader of CMI between 1948 and 1982, inspired much of this activity.

Founded in 1840 by Bavarian immigrants, Congregation Mishkan Israel is the oldest Jewish congregation in Connecticut, the 14th oldest continuously operating congregation in America, and is the oldest continuously operating Jewish congregation in New England. Its first permanent building on Orange Street in New Haven was listed on the National Register of Historic Places in

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1996.<sup>5</sup> Between 1944 and 1946 Goldberg served as interim rabbi for his predecessor, Rabbi Edgar E. Siskin, taking the pulpit while Siskin was on military leave. Goldberg both antagonized and impressed many congregants with his political activism and his commitment to progressive Judaism and social justice.<sup>6</sup> Ordained at the Hebrew Union College in Cincinnati, Ohio in 1945, Goldberg was available when it came time to find Rabbi Siskin's permanent replacement in 1948. Goldberg was an active member in or associated with many national and local civil rights organizations including the National Association for the Advancement of Colored People (NAACP), the Southern Christian Leadership Conference, the American Jewish Congress, and the New Haven Urban League. He also sat on the Committee on Justice and Peace of the Central Conference of American Rabbis, the Commission on Social Justice of Reform Judaism, and the Social Action Commission of the Union of American Hebrew Congregations. He gained much attention for his vocal opposition to the hearings of the House Committee for Un-American Activities (HUAC) during the "red-baiting" era of McCarthyism. HUAC investigated several of the groups of which he was a member. Aside from the SCLC, these included the American Committee for the Protection of the Foreign-Born, which opposed Nativist legislation like the Walter-McCarran Act, and the National Committee to Abolish HUAC. This political activity and notoriety fostered relationships with historically significant figures in the Civil Rights Movement, including Dr. Martin Luther King Jr., with whom Goldberg was imprisoned following a 1962 protest march in Georgia during the Albany Movement.<sup>7</sup>

The social justice activities at CMI in the 1960s reflected those of African-American and Jewish activists collaborating in the Civil Rights Movement. Beginning in the 1930s, African-Americans moved into areas previously inhabited by Jews, particularly cities. The increased interaction between Blacks and Jews that followed created conflict as well as collaboration. Conflict arose from the generally higher socioeconomic status of Jews, who had established communities in the cities, prior to the Great Migration that began around World War I. Even as Jews left the cities for the suburbs in the 1940s onward, several still owned rental property and businesses that serviced Blacks. As a result, many African-Americans conflated Jewish landlords with other exploitative whites they encountered in their new neighborhoods between the 1930s and 1960s.<sup>8</sup> Even with this animosity, many Jews actively fought for civil rights and racial equality. After World War II, organizations like the American Jewish Committee, the Anti-Defamation League of B'nai B'irth, and the American Jewish Congress moved their attention

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<sup>5</sup>Eleanor Charles, "In the Region/ Connecticut: 15 Synagogues Gain National Landmark Status," *New York Times* (April 7, 1996). Because it was built in 1960 and meets historical significance for its association with the Civil Rights Movement, as well as architectural significance, Congregation Mishkan Israel was not included in the Multiple Property Listing, "Historic Synagogues of Connecticut," which corresponds to the growth of the Jewish population in the state and the development of synagogue architecture from 1926-1945.

<sup>6</sup> Kerry M. Oltzky, *The American Synagogue: A Historical Dictionary and Sourcebook* (Westport: Greenwood Press, 1996), 79.

<sup>7</sup> Beth S. Wenger, *Congregation and Community: The Evolution of Jewish Life at Congregation Mishkan Israel, 1840-1990*, unpublished booklet, 1990, Box 54, Folder G, 9, The Whitney Library of The New Haven Museum, Manuscripts Collection No. B54 "Hamden, Congregation Mishkan Israel Records, 1843-," New Haven, CT; "R.E. Goldberg, 78, Connecticut Rabbi," *New York Times* (July 14, 1995); United States Congress, Hearings Before the Committee on Un-American Activities, Volume 3, (Washington, DC: Government Printing Office, 1957), 8320.

<sup>8</sup> Robert G. Weisbord and Arthur Stein, *Bittersweet Encounter: The Afro-American and the American Jew* (Westport: Negro Universities Press, 1970), xxii.

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from the discrimination of Jews to all forms of prejudice by researching racism and anti-Semitism, aiding educators and the media in combating prejudice, and taking legal action against discrimination.<sup>9</sup>

Many American rabbis in the 1960s, particularly those in the growing more liberal Reform movement, believed it was necessary to encourage participation in the Civil Rights Movement, and to do this through leading by example.<sup>10</sup> This originates from the ancient rabbinic teaching of *tikkun olam*, meaning “repair the world,” which became a central precept that implied a Jewish obligation to aid in the welfare of their larger society. Rabbi Goldberg supported and encouraged members of Congregation Mishkan Israel and the larger Jewish community who stood that precept. On September 24, 1966 Rabbi Goldberg addressed the members of Congregation Mishkan Israel who were uncomfortable with radicals in the Civil Rights Movement and warned them that their discomfort stems from being “heirs of White Supremacy” having come to the United States voluntarily to realize the American Dream.<sup>11</sup> In a 1968 sermon entitled “Judaism and Civil Disobedience,” Goldberg wrote that the act of marching with Dr. King was a translation of his Jewish heritage.<sup>12</sup> On November 29, 1968, Goldberg delivered a sermon entitled “Jewish Youth: Rebels With a Cause” that recognized the fear civil rights protests and “the growth in numbers and influence of the radical and dissenting youth” brought to the older generation of congregants.<sup>13</sup> However, Goldberg continues, noting that “If the Jewish community will not go out of its way to understand and hear what they are saying - the loss will be ours as well as theirs.”<sup>14</sup>

Despite many reluctant congregants and objections, Goldberg ultimately received strong support from the lay leadership of Congregation Mishkan Israel during the politically divisive 1950s and 60s. The Social Action Committee formed in 1954 and became especially active after the construction of the Ridge Road synagogue where they had room to hold large community events. According to a 1959 annual report, the committee’s “agenda has been made up of concerns in the areas of race relations, civil liberties, capital punishment, nuclear testing, and peace.”<sup>15</sup>

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<sup>9</sup> Stuart Svonkin, *Jews Against Prejudice: American Jews and the Fight for Civil Liberties* (New York: Columbia University Press, 1997), 11.

<sup>10</sup> P. Allen Krause, *To Stand Aside or Stand Alone: Southern Reform Rabbis and the Civil Rights Movement* (Tuscaloosa: The University of Alabama Press, 2016), 9.

<sup>11</sup> Robert E. Goldberg, “White Supremacy and Black Power,” unpublished sermon delivered September 24, 1966, box 54, folder D, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>12</sup> Robert E. Goldberg, “Judaism and Civil Disobedience: A Personal Statement,” unpublished address delivered February 16, 1968, box 23, folder O, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>13</sup> Robert E. Goldberg, “Jewish Youth: Rebels with a Cause,” unpublished sermon delivered November 29, 1968, box 23, folder O, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>14</sup> Goldberg, “Jewish Youth.”

<sup>15</sup> “The Congregation Mishkan Israel President’s Report: 119th Annual Meeting,” unpublished manuscript printed June 15, 1959, box 9, folder L, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT.

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In turn, Goldberg inspired his congregants to become highly politically active throughout the period historians identify as the civil rights era. Betsy Hahn Barnston, who was a member of Congregation Mishkan Israel since her birth in 1935, explicitly credits Rabbi Goldberg with her activism throughout her young adulthood. She marched against the Vietnam War, hosted an African-American family from the Hill section of New Haven during the 1967 race riots, and participated in events with people of color as part of an inter-racial social organization.<sup>16</sup> The Social Action Committee organized and encouraged Congregation members to join protests, sit-ins, and canvassing events. Larry Schaefer traveled with other congregation members when he was a teenager to Mississippi to join sit-in protests. He joined other protests in Washington, DC and New York on behalf of the Congregation, but mainly participated in the many local, New Haven political protests. A main focus in the 1960s for the Social Action Committee was the right to vote in New Haven, where minorities as well as Jews who supported them were blocked from polls.<sup>17</sup> This level of involvement was unique, according to Lois Jason, a member of the Social Action Committee in the 1960s, recalled in an interview. While she helped Congregation Mishkan Israel plan protests and social justice education programs, she was not aware of another synagogue in Connecticut taking similar action.<sup>18</sup>

Rabbi Goldberg invited Dr. Martin Luther King Jr. to be the first guest preacher of the Ridge Road synagogue on October 21, 1960 and thus dedicate the new building.<sup>19</sup> Dr. King was a Christian minister who became a leader of the Civil Rights Movement following his involvement in the Montgomery Bus Boycotts in 1955. He went on to form, along with other social activists, the Southern Christian Leadership Conference (SCLC) in 1957. From then until his assassination in 1968, Dr. King lead protests and spoke across the country on behalf of the oppressed, calling for nonviolent resistance against racial inequality. The rabbi invited King because, as Rabbi Goldberg wrote in his introduction of Dr. King, “The struggle of Dr. King and his people is our struggle.”<sup>20</sup> Dr. King was arrested while protesting in Atlanta, Georgia the same week he was scheduled to speak at Congregation Mishkan Israel’s building dedication. Rabbi Goldberg rewrote his sermon, “The Arrest of Martin Luther King And What We Can Do About It,” and urged people to petition the Mayor of Atlanta for Dr. King’s release, but also to implore Presidential candidates Senator Kennedy and Vice-President Nixon “to speak out against this and similar outrages.” After reading a copy of the sermon, King wrote to Goldberg that he would “certainly preserve it in among my cherished possessions.”<sup>21</sup> A year later, on October 20, 1961

<sup>16</sup> Betsy Barnston, interview by Aryeh Cohen-Wade, November 15, 2004, accessed via Yale University Library, Manuscripts and Archives: Oral Histories Documenting New Haven, Connecticut (RU 1055), <https://archives.yale.edu/repositories/12/resources/2867>.

<sup>17</sup> Larry Schaefer, personal telephone communication with Elizabeth Correia, November 5, 2019.

<sup>18</sup> Lois Jason, personal telephone communication with Elizabeth Correia, November 20, 2019.

<sup>19</sup> “Publicity for Reverend Dr. Martin Luther King,” unpublished manuscript printed October 1960, box 27, folder A Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>20</sup> Robert E. Goldberg, “Introduction of Martin Luther King,” unpublished manuscript printed October 21, 1960, box 27, folder A, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>21</sup> Robert E. Goldberg, “The Arrest of Martin Luther King and What We Can Do About It,” unpublished address delivered October 21, 1960, box 23, folder E, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT.

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Dr. King was able to speak at Congregation Mishkan Israel, drawing audience members from outside of the Jewish community who supported his fight for racial equality (Figures 5-6). Rabbi Goldberg introduced him as a “spiritual descendant of our great prophets.”<sup>22</sup>

Likewise, Martin Luther King embraced and enlisted Jewish leaders into the non-violent protests. In the summer of 1962, he invited Goldberg and several other clergy across faiths and races to join the Albany Movement, and Goldberg was one of ten rabbis arrested with Dr. King. He marched again with King (by invitation) in Selma, Georgia in 1965, and in Washington, DC against the Vietnam War. Rabbi Robert Goldberg devoted a Sabbath sermon to King after his assassination and he maintained a friendship with Coretta Scott King. In 1977, he was invited by the Black Clergy of Greater New Haven to speak at a tribute to the late civil rights icon.<sup>23</sup>

The excitement surrounding Dr. King’s visit inaugurated Congregation Mishkan Israel’s high-profile support for the Civil Rights Movement. For the next several years, Rabbi Goldberg and the Social Action Committee invited other well known, and often controversial, social activists to speak at the synagogue. These included the NAACP’s Roy Wilkins, Black Power Activist Stokely Carmichael, Historian and Socialist Howard Zinn, Journalist Harrison Salisbury, Attorney Hubert Delany, Economist and Socialist activist Otto Nathan, Journalist Carey McWilliams who exposed the plight of the migrant worker, Peace Activist William Sloane Coffin, Military Analyst Daniel Ellsberg (known for releasing the Pentagon Papers), Novelist Howard Fast, Radio Show Host John Henry Faulk, Playwright Arthur Miller, Radical Political Activist Morris U. Schappes, Psychoanalyst Albert Jay Solnit, Pacifist Willard Uphaus, Author Arthur I. Waskow, convicted spy Alger Hiss, and Sculptor Elbert Weinberg among others. Rabbi Goldberg sent personal invitations and hosted each guest speaker at his nearby home beforehand. For these events, the congregation opened the synagogue’s doors, including worship and social space, to the general community. The Social Action Committee aimed to have eight speakers a year come to keep members up to date on social action activities in Connecticut, and in the United States.<sup>24</sup>

However, the public storm around Black Power leader Stokely Carmichael’s visit tested the limits of CMI’s leadership and many members in their support for politically controversial figures and political causes. While a student of philosophy at Howard University, Carmichael joined the campus’s “Nonviolent Action Group,” which introduced him to the Student Nonviolent Coordinating Committee (SNCC), an organization that worked closely with Dr.

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<sup>22</sup> Robert E. Goldberg, “Introduction of Martin Luther King,” unpublished manuscript printed October 21, 1960, box 27, folder A, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>23</sup> Robert E. Goldberg, “In Memory of Martin Luther King, Jr.,” unpublished manuscript printed April 6, 1968, box 27, folder R, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT; Jewish Telegraphic Agency “Jewish Congress Reiterates Pledge to Fight Religion in Public Schools,” *Daily News Bulletin* 29:179, (September 17, 1962), 4.

<sup>24</sup> Robert E. Goldberg, letter to Ossie Davis, September 13, 1972, box 27, folder A, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, CT.



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King's Southern Christian Leadership Conference and gained recognition for sits-ins, voter drives, and the 1961 Freedom Rides. He became a field organizer for SNCC in 1964. Carmichael and SNCC later grew impatient with the non-violence philosophy. He became a leader in the Black Power Movement, which advocated separatism and confrontation, and rejected the help of sympathetic and progressive whites, including Jews.

Carmichael was thus a far more problematic speaker to CMI than Martin Luther King, Jr., because of his revolutionary approach to social action that led him to join the Black Panther Party and reject King's tactics of non-violence. Carmichael also made anti-Zionist statements that solicited charges of anti-semitism. Congregants, community members, and the Citizen's Anti-Communist Committee of Connecticut protested outside of Mishkan Israel during Carmichael's speech, and police were at the synagogue to control the crowds. Nevertheless, Goldburg insisted it was important to hear Carmichael's views and a total of 1,100 people filed into the synagogue on November 15, 1966, with over 100 visitors being turned away. Thirteen members of the Hamden police department maintained order.<sup>25</sup> Carmichael delivered a speech in the social hall (notably not the bimah that King orated from) entitled, "What We Want." Carmichael discussed his belief that Blacks had to fight for their own equality without integrating into White society so that they may live in an America in which Whites and Blacks are equals.<sup>26</sup>

Rabbi Goldburg received a flood of letters with mixed responses to Carmichael's speech. One congregation member proclaimed, "Suffice it to that, as a Jew, I was shocked that Carmichael's call to disloyalty, racial hatred and hatred of country...went unanswered at Mishkan Israel."<sup>27</sup> Many other audience members, including members of the congregation and the larger community, were similarly afraid of Carmichael's strong opinions. However, Goldburg received other, more supportive letters. One congregation member wrote, "it takes great courage for you to continue bringing the leaders of the 'new revolution' to the Temple to speak. May you never lose the strength of your convictions."<sup>28</sup>

On Mishkan Israel's 125<sup>th</sup> anniversary in 1965, the *New Haven Register* printed a 4-page spread with the headline "A Congregation that Thrives on Controversy," before reviewing its history.<sup>29</sup> In 1969 and 1970, the Southern Christian Leadership Conference (SCLC) issued a certificate of

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<sup>25</sup> Edward Leavitt, "Carmichael Levels Blast at 'Violent White Power,'" *The New Haven Register*, November 16, 1966, box 30, folder H, Manuscripts Collection No. B54 "Hamden, Congregation Mishkan Israel Records, 1843-," The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>26</sup> Stokely Carmichael, "What We Want," public service published by the Santa Clara County Friends of the Student Nonviolent Coordinating Committee in 1966, accessed via the Civil Rights Movement Archive, <https://www.crmvet.org/info/stokely1.pdf>.

<sup>27</sup> Irwin A. Schiff, letter to Herbert Levy, November 15, 1966, box 30, folder H, Manuscripts Collection No. B54 "Hamden, Congregation Mishkan Israel Records, 1843-," The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>28</sup> James D. Hershman, letter to Robert E. Goldburg, November 16, 1966, box 30, folder H, Manuscripts Collection No. B54 "Hamden, Congregation Mishkan Israel Records, 1843-," The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>29</sup> "A Congregation that Thrives on Controversy," *New Haven Register* (November 21, 1965).

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commendation to CMI in recognition of its active support for civil rights (Figure 2).<sup>30</sup> The congregation and its leadership under Rabbi Herbert Brockman and now Brian Immerman have continued to focus on civil rights matters today, even as national relations between the Black and Jewish communities have sometimes been complicated and strained with racism and anti-semitism. In addition to maintaining an active Social Action Committee, CMI maintains active membership and leadership in an interfaith group that advocates for social and economic justice, hosts an annual Interfaith Martin Luther King, Jr service led by clergy across greater New Haven on his birthday weekend and continues the Peace Service, first established in 1967 in opposition to the Vietnam War. The Annual Peace and Justice Service each Spring also ensures that the synagogue continues as a location for community social justice activity and leadership.<sup>31</sup>

### **Criterion C: Architecture**

The Congregation Mishkan Israel synagogue is significant under Criteria C, because it is an intact expression of a Mid-Twentieth-Century Modern-style religious building, influenced by both the German Bauhaus and Abstract Expressionist movements by integrating works of art and high craftsmanship into the architectural design. While it was one of five synagogues architect Fritz Nathan designed in New York and Connecticut, the design incorporated plans for social justice activities and reflects the considerable input and progressive values of the mid-century Reform Jewish congregation led by Rabbi Robert Goldberg and President Sam Hershman.<sup>32</sup> Nathan, a leading German Jewish refugee architect, skillfully combining Modern architecture with high craftsmanship, abstract artwork, and Jewish symbolism within the synagogue. Like contemporaries Eric Mendelsohn, Percival Goodman, and Philip Johnson, Nathan's interpretation of the Modern style echoes the Bauhaus School of Art, Applied Arts, and Architecture established by his contemporary German architect Walter Gropius. While Bauhaus married function to design with simple lines, smooth surfaces, and other innovative features, Nathan created his own unique interpretation by softening these hard, slick surfaces with the textures of craftsmanship and the incorporation of artworks by artists and craftsmen.<sup>33</sup>

The Modern style, flexible floor plan, and the some incorporation of artwork as an integral part of synagogue architecture had gained popularity in the United States, especially as part of the Reform movement following the Holocaust and the subsequent establishment of a Jewish state. Modern architecture and abstract art mirrored the desire of the American Jewish community to break from past and look towards the future. In an article for *Art Journal*, Janay Jadine Wong wrote that about 1,000 synagogues were constructed in the United States in the 1950s and 1960s,

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<sup>30</sup> Collection No. B54 "Hamden, Congregation Mishkan Israel Records, 1843-," box 43, folder H, Manuscripts Collection No. B54 "Hamden, Congregation Mishkan Israel Records, 1843-," The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>31</sup> "Annual Events," Congregation Mishkan Israel, accessed November 24, 2019, <http://cmihamden.org/social-action/annual-events/>.

<sup>32</sup> Congregation President Sam Hershman had served on the Building Committee of New Haven's Jewish Community Center, designed by Louis Kahn another noted synagogue architect.

<sup>33</sup> Carter Wiseman, *Shaping a Nation: Twentieth-Century American Architecture and its Makers* (New York: W. W. Norton & Company, 1998), 150.

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and several of them, like CMI, commissioned the artwork of Abstract Expressionist artists.<sup>34</sup> However, what makes CMI's building design distinctive from his other work is that Nathan collaborated with Rabbi Goldberg and CMI's Building Committee (at times up to 50 people) to incorporate themes of social justice and the work of activist artists into his designs. For the dedication of the synagogue, Rabbi Goldberg wrote "if it [the Ridge Road synagogue] will turn us away from the problems of our people and the world which cries for justice and righteousness, then it will have been built in vain."<sup>35</sup>

Born in the Rhineland in 1891, Fritz Nathan served as one of Germany's most prominent Jewish architects during the same period that his contemporary architect Walter Gropius, and the Bauhaus School was active and gaining notoriety (1919-1933). Nathan graduated from the prestigious Institute of Technology of Munich and Darmstadt and worked independently beginning in 1922. He gained notoriety for his work in Germany, which included the first skyscraper in Mannheim. A department store in Frankfurt, and several synagogues illustrate the influence of Bauhaus contemporaries, such as simple lines and modern materials, including those generated through mass production, a rational lack of decoration, and functional layouts to suit a client's purpose and budget.<sup>36</sup> The Bauhaus School closed in 1933 when the Nazi government deemed its iconoclastic style as "un-German."<sup>37</sup> By 1938, Gropius had moved to the United States, and Nathan to the United States (via The Netherlands) in 1940. They joined an exodus of European artists, humanists, and scientists who brought their talents and ideas to the United States due to the rise of the Nazi party (Gropius' wife was Jewish).<sup>38</sup> Gropius became Dean of Harvard's Graduate School of Design which produced many famous American modernist architects including Philip Johnson.<sup>39</sup> American architects carried over features of the German Bauhaus school into the United States and particularly Connecticut, which features

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<sup>34</sup> "Old World Traditions Inspire Three Modern Religious Structures: 2 Synagogues Designed to Give Feeling of Ancient Desert Tents," *New York Times* (October 28, 1956), pg. 277; Janay Jadine Wong, "Synagogue Art of the 1950s," *Art Journal*, Vol. 53, No. 4, (Winter 1994); Susan Solomon, *Louis I. Kahn's Jewish Architecture* (Waltham, MA: Brandeis University Press, 2009).

<sup>35</sup> "Temple Mishkan Israel Dedication," unpublished booklet printed in 1960, box 34, folder E, Manuscripts Collection No. B54 "Hamden, Congregation Mishkan Israel Records, 1843-," The Whitney Library of The New Haven Museum, New Haven, Connecticut.

<sup>36</sup> "Guide to the Fritz Nathan (1891-1960) Collection, 1914-2000, AR 1443 / MF 533," Leo Baeck Institute, accessed November 24, 2019, <https://digifindingaids.cjh.org/index2.php?fnm=FritzNathan02&pnm=LBI>.

<sup>37</sup> Wiseman, *Shaping a Nation*, 152, 162.

<sup>38</sup> This exodus included Fritz Nathan's brother Otto Nathan, who worked as an economic adviser to the Weimar Republic until he fled Nazi Germany. In the U.S. he worked at Princeton University where he became close friends with theoretical physicist Albert Einstein. Otto Nathan was well known for his pacifist and socialist activities, and Rabbi Goldberg expressed considerable enthusiasm over this fact upon hiring his brother as an architect. This notoriety, combined with his German background, led the United States government to deny him a passport in 1955. Due at least in part to his brother's role as architect, Goldberg wrote to Congress, vouching for Otto Nathan in 1956, and brought the issue to Congregation Mishkan Israel's Social Action Committee. See "Dr. Otto Nathan, and Economist," *New York Times*, January 30, 1987. <https://www.nytimes.com/1987/01/30/obituaries/dr-otto-nathan-an-economist.html>, and Memo, Congregation Mishkan Israel, May 11, 1956, Letters, Contracts, correspondence, Congregation Mishkan Israel, 1955-1958, AR7197, Reel 004, and Robert E. Goldberg, telegram to Albert W. Cretella, June 20, 1956, box 4, folder 1, Series I: Fritz Nathan, 1919-2000, The Fritz Nathan Collection, The Leo Baeck Institute, New York, NY.

<sup>39</sup> Wiseman, *Shaping a Nation*, 151.

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considerable examples of the style.<sup>40</sup> Industrial materials influenced advances in structural engineering, fueling spatial imagination. Nathan translated the aesthetic to American synagogues.

Nathan was not particularly known for his synagogue architecture until his arrival in America, beginning with the Congregation Sons of Israel in Woodmere, New York in 1950 and then the United Jewish Center in Danbury, Connecticut. In 1957, he solidified his style with the Jewish Community Center (JCC) in White Plains, New York. There, Nathan created an open but intimate floorplan that satisfied the needs of a growing congregation and maintained “a sleek, yet warm modernism” with “refined and rich” materials, like granite and limestone. Congregations leaned toward hiring Jewish architects in hopes that “the true Jewish style in art and architecture was about to be created and that the synagogue would emerge as a distinctively Jewish building.”<sup>41</sup> Nathan employed craftsmanship, the expressionism and abstraction found in sculpture, mosaics and stained glass with Hebrew lettering to emphasize the Jewish character in the building designs, in response to concerns that synagogues designed in the Modern architecture be “more Jewish.”<sup>42</sup> The White Plains JCC was featured for using this technique in a 1957 exhibit called “The Patron Church” mounted at the Museum of Contemporary Crafts in New York City, alongside Philip Johnson and Frank Lloyd Wright.<sup>43</sup> With the success of this important project, Nathan reached the level of prominence he had enjoyed in Germany.

After World War II, residential trends drove new synagogue construction out of cities and into the suburbs where congregations developed new, large, Modernist synagogues on expansive suburban lots. Prior to this time, there were few commonalities across synagogues in terms of architectural norms. This preference for a sprawling Modern form coincided with the growth of the Reform Jewish movement, not because Jews were moving to the suburbs in CMI’s case.

The Union of American Hebrew [Reform] Congregations (UAHC) issued a pamphlet in 1946 entitled *Synagogue Building Plans* and in 1947 mounted architectural exhibits in Chicago and New York with modern designs. Architect Harry Prince called for an interior court and simple elevations stripped of historical paraphernalia. The Building Committee likely used Rabbi Goldberg’s copy of Rachel Wischnitzer’s 1955 book, *Synagogue Architecture in the United States*, which remains in CMI’s library collection, to guide design requests and decisions. Phillip

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<sup>40</sup> The multiple property listing for mid-century Modern residences in Connecticut illustrates the profound influence of this style in the state. Virginia Adams, Jenny Fields Scofield, Laura Kline, and Melissa Antonelli, “Mid-Tentieth-Century Modern Residences in Connecticut, 1930-1979,” National Register of Historic Places Multiple Property Documentation Form, PAL Pawtucket, RI, June 2010.

<sup>41</sup> Lance J. Sussman, “The Suburbanization of American Judaism as Reflected in Synagogue Building and Architecture, 1945-1975,” *American Jewish History* Vol. 75, no. 1 (September 1985), 37; Rachel Wischnitzer, *Synagogue Architecture in the United States: History and Interpretation* (Philadelphia: The Jewish Publication Society of America, 1955), 135.

<sup>42</sup> Several congregants expressed dismay that the Modern design was not “Jewish” enough. Fritz Nathan, “Memo: Trip to New Haven, August 6, 1956, box 4, folder 1, Series I: Fritz Nathan, 1919-2000, “The Fritz Nathan (1891-1960) Collection, 1914-2000, AR 1443 / MF 533,” Leo Baeck Institute, New York City, NY.

<sup>43</sup> Susan G. Solomon, *Louis I. Kahn’s Jewish Architecture: Mikveh Israel and the Midcentury American Synagogue* (Lebanon: University Press of New England, 2009), 45-47.

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Johnson authored the Foreword in which he stressed that “Jews have historically built in the styles and disciplines of their time.”<sup>44</sup> Thus, an affinity for Modern architecture followed attempts to modernize Judaism and adapt ancient traditions and values to modern causes like social justice and civil rights. Congregations looked to a handful of Modernist architects, often Germans like Fritz Nathan who were influenced by functionalism, to develop flexible floor plans with contemporary style and new building materials that could accommodate both religious and social functions.<sup>45</sup> At least one congregation member was familiar with Nathan’s work and invited him to New Haven in 1955. By 1955, CMI was searching for ways to physically accommodate its growing congregation, and particularly its religious school. By then, the growing Congregation included 800 families, and 500 children received religious education from CMI. Originally the Congregation considered demolishing their 1890 building, but secured 9.5 acres of property of Ridge Road in the quiet, tree-lined streets of Hamden instead. Danna Drori determined that three factors drove the Congregation to Hamden: a growing congregation, lack of parking, and the natural beauty of the suburbs. The Building Committee (of which the Architect’s Committee served as a sub-committee) disagreed over whether to request a plan for *only* a religious education center made up of 22 classrooms to focus the capital campaign. Such a complex would feature folding walls to allow flexible use of space and suit various youth and adult programs. Nathan, however, persuaded the Building Committee to have him develop a Master Plan for an entire synagogue complex, not just a religious education building.<sup>46</sup>

Frequently, these post-war suburban synagogues had larger social halls than sanctuaries as well as classroom space, promoting the idea that synagogues were community centers for organizational meetings, recreation, education, and socializing.<sup>47</sup> Furthermore, it became popular for prayer halls and social halls to be connected by a folding or sliding wall so that the building could adapt to the various needs of a modern congregation, and Nathan had used them in a synagogue in Brooklyn, New York.<sup>48</sup> Likely to accommodate large crowds for prominent public events, the Building Committee later decided that they would need a social hall that seated 1,000 people and was fitted with “modern stage, projection booth, darkening facilities, public address system” and other leading edge equipment.<sup>49</sup> The committee decided that the social hall would adjoin a sanctuary, already with approximately 500 permanent seats, divided by a moveable wall, characteristic of functionalism in Modernist design. In this way, the space could expand for additional seating.

<sup>44</sup> Philip C. Johnson in Rachel Wischnitzer, *Synagogue Architecture in the United States*, The Jewish Publication Society of America, 1955.

<sup>45</sup> Sussman, “The Suburbanization of American Judaism,” 34.

<sup>46</sup> Fritz Nathan, “Report Memo in Re: Congregation Mishkan Israel,” Sunday, November 20, 1955, box 4, folder 1, Series I: Fritz Nathan, 1919-2000, “The Fritz Nathan (1891-1960) Collection, 1914-2000, AR 1443 / MF 533,” Leo Baeck Institute, New York City, NY.

<sup>47</sup> Jonathan D. Sarna, “The Evolution of the American Synagogue,” in *The Americanization of the Jews* (New York: NYU Press, 1995), 224; New Haven, CT.

<sup>48</sup> Wischnitzer, 135-136.

<sup>49</sup> “Building Program for the Future Center of Congregation Mishkan Israel, New Haven, Connecticut at its new location in Hamden, Connecticut,” unpublished manuscript printed in 1956, box 4, folder 1, The Fritz Nathan Collection, Series I: Fritz Nathan, 1919-2000, The Leo Baeck Institute, New York, NY; *Building for Religious Education, Hamden, CT, 1957*, Manuscripts Collection No. B54 “Hamden, Congregation Mishkan Israel Records, 1843-,” The Whitney Library of The New Haven Museum, New Haven, Connecticut.

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Fritz Nathan's designs easily met the standards of the Synagogue Architects Consultant Panel, the union of forty firms (including his) "vitaly interested in advancing the standards of synagogue architecture in America and in assisting our congregations in the erection of worthy structures" operated through the UAHC. Congregation B'Nai Jacob, in nearby Woodbridge, also chose Nathan at this time and he produced similar designs for the two synagogues. Both combined the Modern style with Nathan's trademark textures, craftsmanship and symbolism (often with stained glass and artwork).<sup>50</sup> However, Nathan applied further symbolism to CMI's building form. With his paperwork for CMI, he had saved a 1956 *New York Times* article about two Modern-style New Jersey synagogues "incorporating the spirit of an ancient desert tent," also known as a chuppah, which undoubtedly inspired his design of CMI's promenade-like corridor, sanctuary and social hall, which feature curvilinear white ceiling and large curtain walls of windows to blur the division between inside and outside, and private and public spaces.<sup>51</sup> Chuppahs are traditionally used at Jewish weddings to symbolize a home, as the bible's Abraham welcomed the community and strangers into his tent.

What further distinguished CMI from Nathan's other synagogues in places like the Jewish Community Center in White Plains, New York and *B'Nai Jacob* in nearby Woodbridge, Connecticut was the level to which Rabbi Goldberg and the Building Committee heavily involved themselves in the aesthetics and layout of the Ridge Road synagogue. The Building Committee (consisting of Architectural, Construction and Art sub-committees) and the Rabbi questioned everything from the location of the chapel, classrooms, central entrance, and offices; to the choice of a circular window, the number of bathrooms, and a preference for using limestone. Rabbi Goldberg even visited the White Plains JCC to assess what he liked (the height of the Ark and the stained glass windows) and did not like (the brick and the use of a lighter color wood). Nathan took members of the Building Committee with him to trade shows to choose brick, wood and flooring.<sup>52</sup> While he was particularly sensitive about choosing and approving artists and artwork consistent with the building's design, Nathan eventually deferred to Rabbi Goldberg in choosing the artist that would design the sanctuary's ark, which holds the sacred scrolls of the Torah (the Old Testament). Goldberg requested the ark resemble the tablets of the ten commandments, and called upon Ben Shahn, an internationally prominent Jewish artist known for his social activism, who he knew through shared protests of McCarthyism, even though Shahn's work would typically exceed the congregation's budget. Shahn's work focused on current events and often highlighted social and political injustice. He achieved national fame with his abstracted portraits of Sacco and Vanzetti, two Italian-American immigrants sentenced to death for robbery and murder in the 1920s, depicting them as innocent martyrs in the 1930s.

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<sup>50</sup> Daniel Schwartzman, letter to Robert Goldberg, November 7, 1956, box 4, folder 1, Series I: Fritz Nathan, 1919-2000, "The Fritz Nathan (1891-1960) Collection, 1914-2000, AR 1443 / MF 533," Leo Baeck Institute, New York City, NY.

<sup>51</sup> Manuscripts Collection No. B54 "Hamden, Congregation Mishkan Israel Records, 1843-," The Whitney Library of The New Haven Museum, New Haven, CT.

<sup>52</sup> Memo, Trip to New Haven, June 20, 1956, Nathan, Telephone Conversation with Rabbi Goldberg, July 5, 1957, "Nathan, "Visit from Rabbi Goldberg in my office on August 20, 1957," Memo, Re Congregation Mishkan Israel Meeting in New York 12/4/1958," December 9, 1958, Nathan to Hershman, May 30, 1959, box 4, folder 1, The Fritz Nathan Collection, Series I: Fritz Nathan, 1919-2000, The Leo Baeck Institute, New York, NY.

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For Mishkan Israel's ark, Shahn designed an abstract mosaic of the Ten Commandments that stretched 25 feet high from floor to ceiling, incorporating his signature Hebrew calligraphy and the style of manuscript illumination with green vines, pomegranate flower, and flower-like suns surrounding the golden letters (representing each commandment).<sup>53</sup>

Ben Shahn supervised the installation of the Ark, collaborating with artists recommended by Nathan. However, the Art Committee oversaw and/or delegated all decisions regarding color scheme and artwork. Robert Pinart, a renowned French-American glass artist, designed the stained glass that surrounds the Ark. Pinart originally planned to inscribe the names of the Twelve Tribes in his windows, but Rabbi Goldberg encouraged naming six biblical prophets and six "modern prophets" instead. These names, written in Shahn's calligraphy, adorn the sanctuary windows today, and include Maimonides, Baruch Spinoza, and Albert Einstein. The blue, water-colored stained glass surrounding the sandy beige-schemed ark is also suggestive of the parting of the Red Sea. The bimah and sanctuary also include other noteworthy pieces of art, such as Robert Engman's bronze menorah sculpture, Shahn's personal *Menorah Tapestry*, gifted first to Rabbi Goldberg and then to the congregation in 1975, and Shahn's 7-foot by 5-foot drawing of Maimonides.<sup>54</sup>

For the chapel, Rabbi Goldberg modified Nathan's original design scheme resulting in the work of the well-known and influential artists including Modernist sculptor Gilbert Franklin's walnut Ark; German-born goldsmith Ludwig Wolpert's decalogue and Eternal Light, who pioneered the use of Hebrew letters as artistic elements; and Jean-Jaques Duval's stained glass windows, which feature abstracted menorahs on either side of the bimah, and a narrow horizontal window of Jewish symbols. Duval was an internationally acclaimed artist distinguished for his use of faceted glass and abstraction in his work for synagogues and churches. Lastly, noted sculptor Judith Brown's bronze menorah stands at the bimah.<sup>55</sup>

At times, as pressure mounted to meet deadlines, and the budget ballooned due to congregational demands, Nathan felt he had lost control over the Ridge Road project and that the congregation shut him out on important design decisions. In 1960, as the Congregation planned the building dedication ceremonies, Nathan wrote to the congregation's vice president, saying, "I am sure that the Congregation will want its architect to complete the job with which it entrusted him about five years ago, and will see to it that he, and no one else, attends to the finishing touches with due regard to the aesthetic values that have guided him throughout."<sup>56</sup> But in the end, the

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<sup>53</sup> "Congregation Mishkan Israel's Art and Architecture Tour," unpublished manuscript printed March 1, 2015, accessed via Congregation Mishkan Israel, <http://cmihamden.org/wp-content/uploads/2015/03/CMI-Art-Committee-booklet-Feb24.pdf>; Goldberg to Nathan, May 1, 1959, box 4, folder 1, The Fritz Nathan Collection, Series I: Fritz Nathan, 1919-2000, The Leo Baeck Institute, New York, NY.

<sup>54</sup> "Congregation Mishkan Israel's Art and Architecture Tour;" "Art Committee Meeting, April 13, 1960, box 4, folder 1, The Fritz Nathan Collection, Series I: Fritz Nathan, 1919-2000, The Leo Baeck Institute, New York, NY.

<sup>55</sup> Goldberg to Nathan, December 8, 1959, The Fritz Nathan Collection, Series I: Fritz Nathan, 1919-2000, The Leo Baeck Institute, New York, NY; "Congregation Mishkan Israel's Art and Architecture Tour," Congregation Mishkan Israel, 2015.

<sup>56</sup> Fritz Nathan, letter to Paul R. Press, September 19, 1960, box 4, folder 1, The Fritz Nathan Collection, Series I: Fritz Nathan, 1919-2000, The Leo Baeck Institute, New York, NY.

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completed design reflected both Nathan's influence and Rabbi Goldberg's desire for the design to symbolize a "temple of justice". His and the laymen leadership's contributions are visible in the artwork, the layout, and the synagogue's functionalism that has been used to accommodate the crowds drawn to its social justice lectures. Even the Ark's design and creator and the names etched upon the stained glass in the sanctuary suggest the Congregation's belief in *tikkun olam*, a value consistent with social justice. These features combine with Nathan's Modern-style architecture to make CMI a particularly unique example of a post-war suburban synagogue (Figures 6-14).

Congregation Mishkan Israel synagogue in Hamden and B'Nai Jacob synagogue in Woodbridge, Connecticut became Nathan's final works before his death in November of 1960, only passing away days after the building dedication. Along with the Jewish Community Center in White Plains (now Temple Kol Ami), Congregation Mishkan Israel stands for the mastery of a Modern-style synagogue design, blending the streamlined form with the art of Abstract Expressionism, which Fritz Nathan helped develop in the United States. It displays Nathan's ability to combine progressive architecture with craftsmanship to create a uniquely customized Jewish space inside and out. Nathan designed a functional synagogue with refined craftsmanship and materials, but he also employed religious symbolism, both to suit the needs of a politically progressive, Reform Jewish congregation that was at the center of social justice action in the New Haven area.



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## 9. Major Bibliographical References

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

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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

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recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: The Whitney Library of The New Haven Museum, Manuscripts  
Collection, New Haven, CT

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreege of Property** 9.42

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: 41.355901 | Longitude: -72.90013 |
| 2. Latitude:           | Longitude:           |
| 3. Latitude:           | Longitude:           |
| 4. Latitude:           | Longitude:           |

**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The boundary of the nominated property is consistent with the legal parcel boundary as shown in the Town of Hamden's assessment records as Block 2330, Lot 163. The property runs for 630 feet north to south along Ridge Road, then 30 feet west from the intersection of Ridge Road and Wright Lane to the Hartford Turnpike. It then runs 490 feet northeast along the Hartford Turnpike, moves around Lots 162 and 161, and finally runs 567 feet west back to Ridge Road (Figure 2).

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**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries reflect the synagogue's historic and current legal property ownership.

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**11. Form Prepared By**

Name/title: Elizabeth Correia, MA and Leah S. Glaser, PhD  
organization: Central Connecticut State University  
street & number: 1615 Stanley Street  
city or town: New Britain state: CT zip code: 06050  
e-mail: ecorreia@my.ccsu.edu, glaserles@ccsu.edu  
telephone: 860-832-2825  
date: 2/2/2020

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**Additional Documentation**

Submit the following items with the completed form:

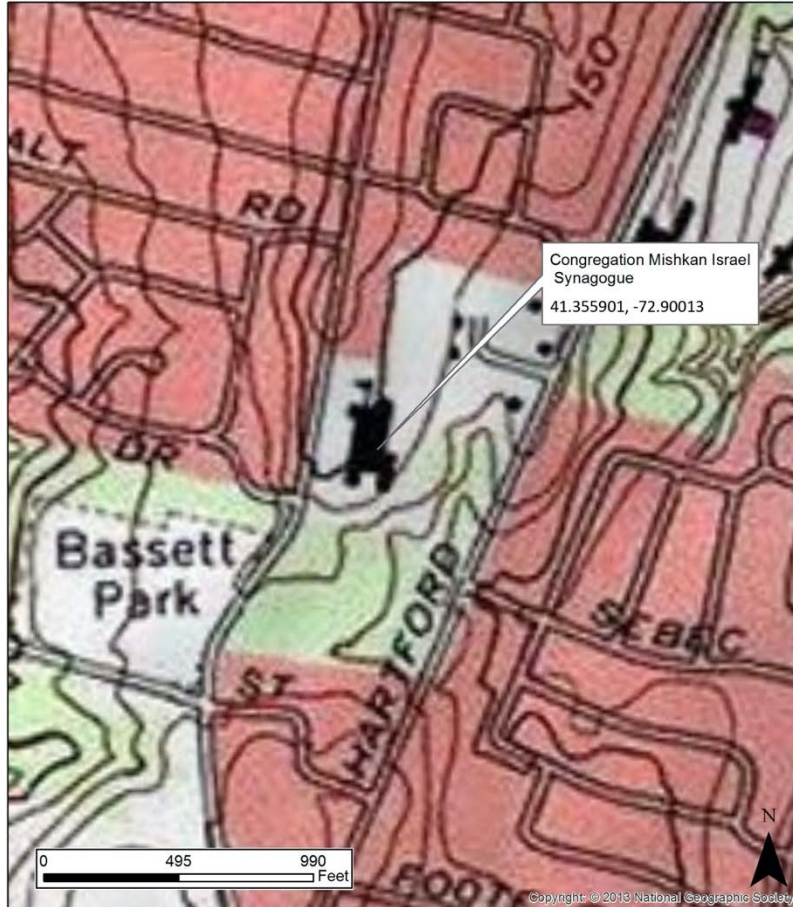
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any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

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### Maps and Figures

Figures 3-12 from Manuscripts Collection No. B54 "Hamden, Congregation Mishkan Israel Records, 1843-," The Whitney Library of The New Haven Museum, New Haven, CT.



**Figure 1** USGS New Haven quadrangle showing the Congregation Mishkan Israel National Register property location at 785 Ridge Road, Hamden, Connecticut.

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**Figure 2** Aerial image of Congregation Mishkan Israel marking National Register boundaries at 785 Ridge Road, Hamden, Connecticut, 2016.

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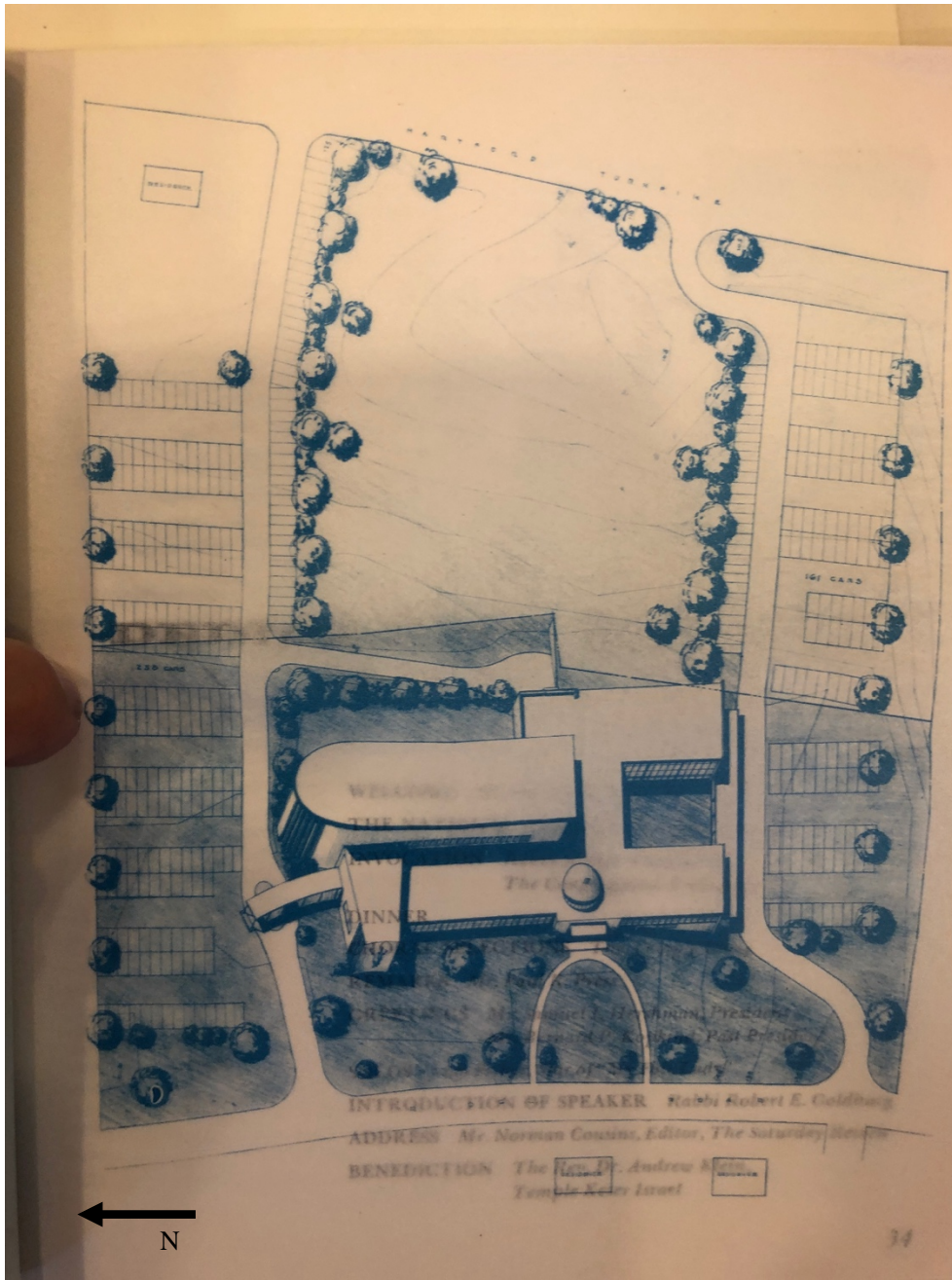


**Figure 3** Initial Master Plan, c. 1958. Notice the roofline is flat in this design, not curvilinear. Compare to Photographs 7-8.



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**Figure 4** Original Site Plan, c. 1959, Temple Mishkan Israel Dedication Booklet, 1960. The current plan generally encompasses only the shaded area, due to wetlands east of the property. The community garden and children's playground extend partially beyond it. The driveway to the left is now circular, veering left after the North entrance and returning to Ridge Road running North-South to the building's west side.

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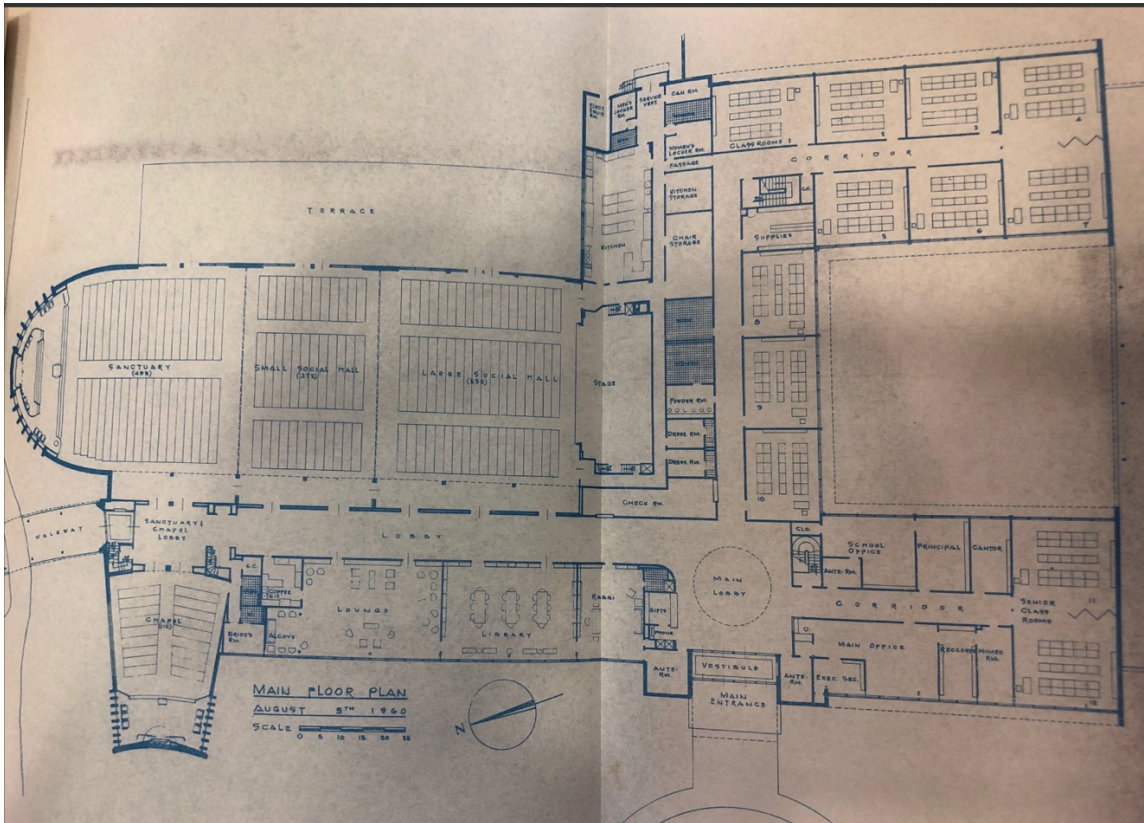


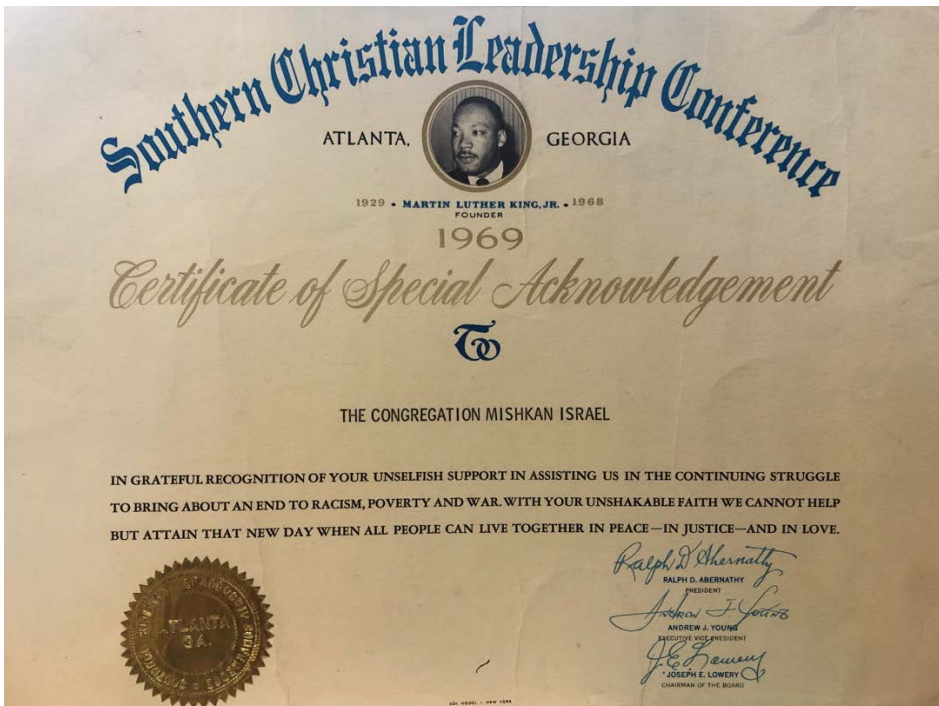
Figure 5 Main Floor Plan, Dedication Booklet, 1960.

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**Figure 6** Martin Luther King with Congregation Mishkan Israel leadership. Rabbi Robert Goldberg on far right.



**Figure 7** Certificate of Recognition from Martin Luther King's home organization.

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**Figure 8** Construction, c. 1959. Camera facing northeast from Ridge Road. Notice curvature of roofline. Compare to Figure 4 and Photographs 7-8.



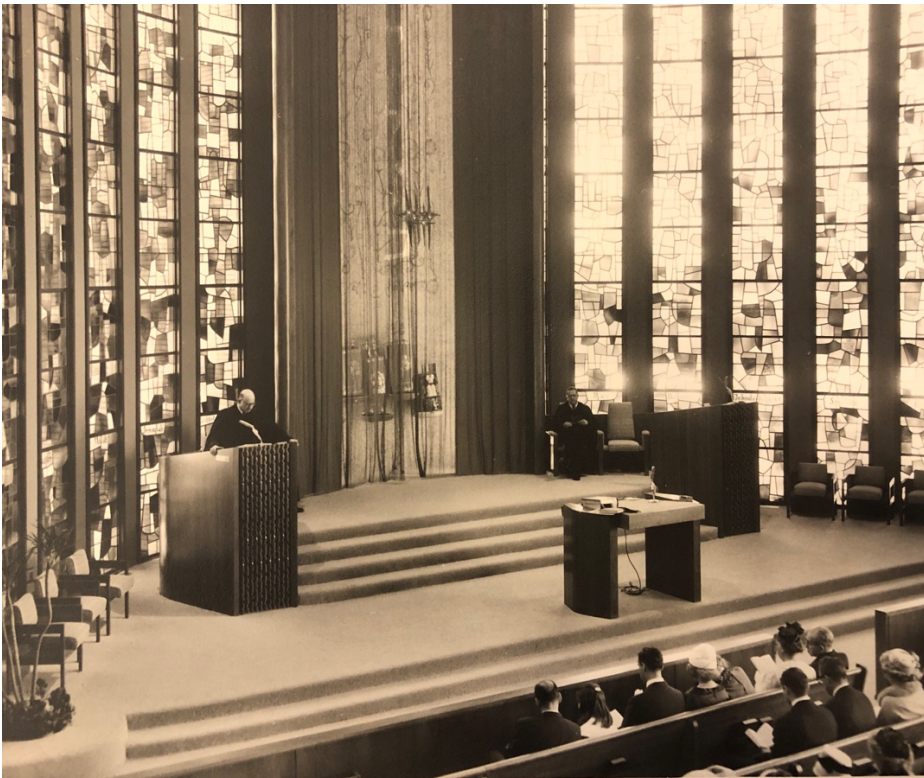
**Figure 9** Sanctuary, 1960. Compare to Photograph 16.

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**Figure 10** Rotunda, 1960. Compare to Photograph 41.



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**Figure 11** Rabbi Goldberg at the pulpit, c. 1960.



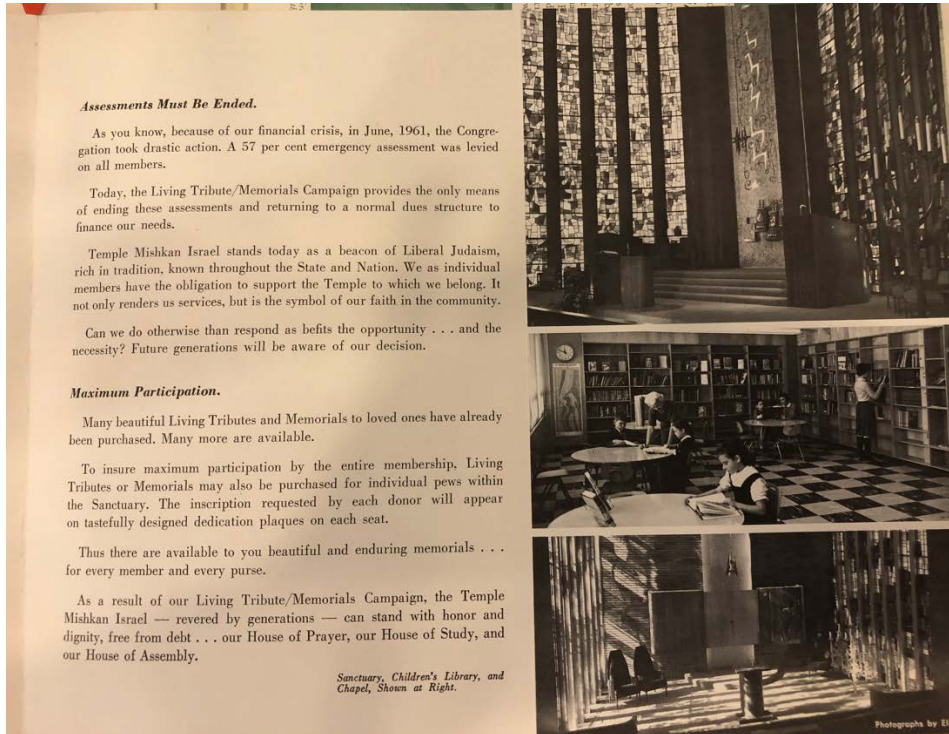
**Figure 12** Dedication banquet in large social hall, c. 1960.



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**Figure 13** Fundraising bulletin, c. 1961.



**Figure 14** Fundraising bulletin of sanctuary, library, and chapel, c. 1961.

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## 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.

## Photo Log

Name of Property: Congregation Mishkan Israel

City or Vicinity: Hamden

County: New Haven

State: Connecticut

Photographer: Karen Lang Rogers

Date Photographed: January 24-February 2, 2020

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

- 1 of 45. North elevation, setting. Camera facing Southeast.
- 2 of 45. North elevation, entrance. Camera facing South.
- 3 of 45. North Elevation. Camera facing Southwest.
- 4 of 45. North Elevation, detail of an exterior wall of the sanctuary. Camera facing South.
- 5 of 45. East Elevation (northern end), sanctuary section. Camera Looking West.
- 6 of 45. North Elevation, chapel. Camera facing South/Southeast
- 7 of 45. West Elevation. Camera facing East.
- 8 of 45. West Elevation, entrance. Camera Facing East.
- 9 of 45. West Elevation, Camera facing Northeast.
- 10 of 45. South elevation. Camera facing Northwest.
- 11 of 45. South elevation, garden/atrium. Camera facing North.
- 12 of 45. East Elevation (southern end), Classroom section. Camera looking North.
- 13 of 45. Interior, view of the main corridor from the north entrance. Camera facing south.
- 14 of 45. Interior, view of the main corridor detail.
- 15 of 45. Interior, the sanctuary. Camera facing Northeast.
- 16 of 45. Interior, the sanctuary. Camera facing North.
- 17 of 45. Interior, the sanctuary and social halls, open. Camera facing South.
- 18 of 45. Interior, detail of the ark in the sanctuary. Camera facing North.
- 19 of 45. Interior, detail of the mosaic and eternal light in sanctuary ark. Camera facing North.
- 20 of 45. Interior, detail of stained glass in the sanctuary. Camera facing Northwest.
- 21 of 45. Interior, detail of the artwork in the sanctuary. Camera facing West.



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- 22 of 45. Interior, detail of pulpit in the sanctuary. Camera facing Northeast.  
23 of 45. Interior, detail of artwork in the sanctuary. Camera facing Northeast.  
24 of 45. Interior, the sanctuary. Pews, west wall, and balcony. Camera facing West.  
25 of 45. Interior, social hall, rear wall, bi-parting, counterbalanced mechanical partitions.  
26 of 45. Interior, small social hall, with wall closed, Camera facing East.  
27 of 45. Interior, the sanctuary, bi-parting, counterbalanced mechanical partitions. Camera facing North into sanctuary.  
28 of 45. Interior, large social hall clerestory. Camera facing West.  
29 of 45. Interior, East elevation and large social hall in back. Camera facing Southeast.  
30 of 45. Interior, kitchen. Camera facing East.  
31 of 45. Interior, the chapel. Camera facing East.  
32 of 45. Interior, the chapel ark detail.  
33 of 45. Interior, detail of stained glass in the chapel on North wall. Camera facing East.  
34 of 45. Interior, rear of chapel. Camera facing East.  
35 of 45. Interior, chapel balcony spiral staircase. Camera facing West.  
36 of 45. Interior, choir loft in sanctuary. Camera facing North.  
37 of 45. Interior, lounge. Camera facing South.  
38 of 45. Interior, library. Camera facing North.  
39 of 45. Interior, the rotunda. Camera facing Northeast.  
40 of 45. Interior, detail of stained glass in the rotunda. Camera facing West.  
41 of 45. Interior, rotunda. Camera facing West.  
42 of 45. Interior, view of west wing hallway of religious school in the education center, from the rotunda. Camera facing South to administrative offices.  
43 of 45. Interior, view of the north hallway of the religious school, from the lobby to classrooms in the education center. Camera facing East.  
44 of 45. Interior, a second floor classroom. Camera facing South.  
45 of 45. Interior, classrooms with partition. Camera facing South.

**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

## 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.

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3 of 45. North Elevation. Camera facing Southwest.



4 of 45. North Elevation, detail of an exterior wall of the sanctuary. Camera facing South.



5 of 45. East Elevation (northern end), sanctuary section. Camera Looking West.



6 of 45. North Elevation, chapel. Camera facing South/Southeast



7 of 45. West elevation. Camera facing East.



8 of 45. West Elevation, entrance. Camera Facing East.



9 of 45. West Elevation, Camera facing Northeast.



10 of 45. South elevation. Camera facing Northwest.



11 of 45. South elevation, garden/atrium. Camera facing North.



12 of 45. East Elevation (southern end), Classroom section. Camera looking North.



13 of 45. Interior, view of the main corridor from the north entrance. Camera facing south.





14 of 45. Interior, view of the main corridor detail.



15 of 45. Interior, the sanctuary. Camera facing Northeast.



16 of 45. Interior, the sanctuary. Camera facing North.



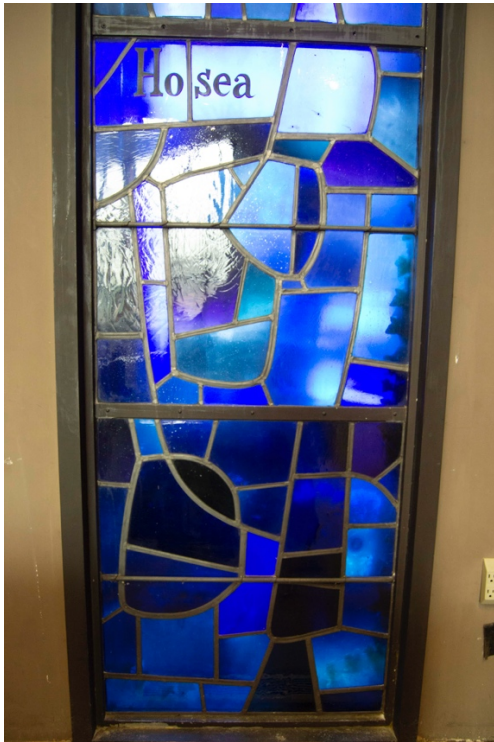
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24 of 45. Interior, the sanctuary. Pews, west wall, and balcony. Camera facing West.



25 of 45. Interior, social hall, rear wall, bi-parting, counterbalanced mechanical partitions.



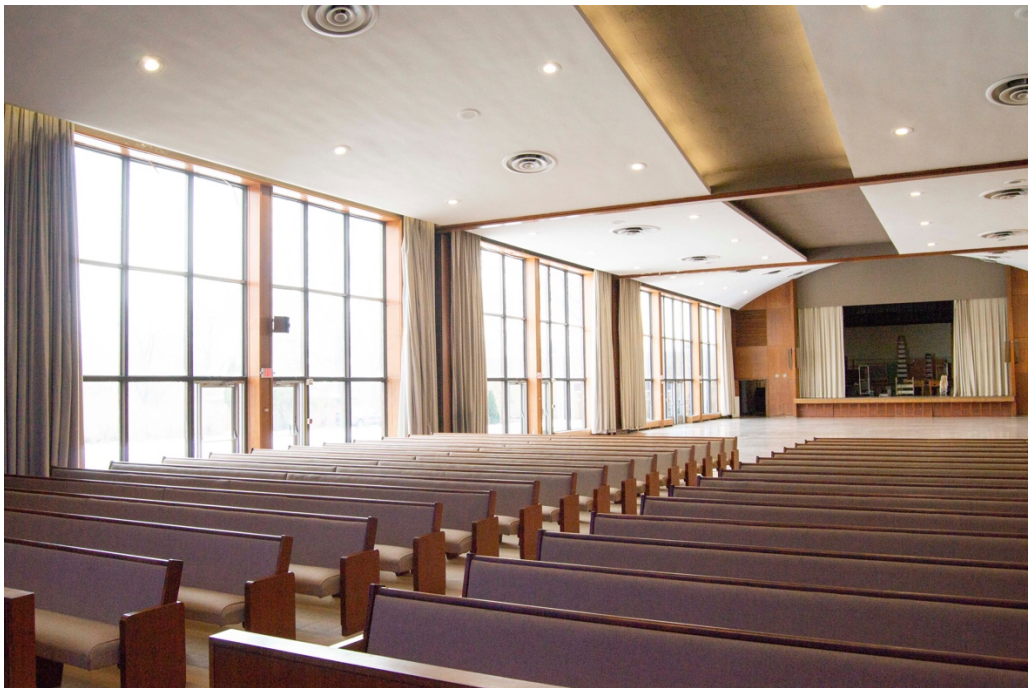
26 of 45. Interior, small social hall, with wall closed, Camera facing East.



27 of 45. Interior, the sanctuary, bi-parting, counterbalanced mechanical partitions. Camera facing North into sanctuary.



28 of 45. Interior, large social hall clerestory. Camera facing West.



29 of 45. Interior, East elevation and large social hall in back. Camera facing Southeast.





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45 of 45. Interior, classrooms with partition. Camera facing South.