

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

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received

date entered

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

1. Name

historic Congregation B'nai Amoona

and/or common B'nai Amoona Synagogue

2. Location

street & number 524 Trinity Avenue not for publication

city, town University City vicinity of

state Missouri code 029 county St. Louis code 189

3. Classification

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

4. Owner of Property

name Congregation B'nai Amoona

street & number 524 Trinity

city, town University City vicinity of state Missouri 63130

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds, St. Louis County Government Center

street & number 7900 Forsyth

city, town St. Louis state Missouri 63105

6. Representation in Existing Surveys

title Building Art in St. Louis (George McCue) has this property been determined eligible? yes no

date 1964, 3rd ed. 1981 (published work) federal state county local

depository for survey records St. Louis Chapter, American Institute of Architects

city, town St. Louis state Missouri

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Page 1

Eric Mendelsohn (Arnold Whittick)
1956 (published work)
F.W. Dodge Corporation
New York, N.Y.

international

Eric Mendelsohn (Wolf Von Eckardt)
1960 (published work)
George Braziller, Inc.
New York, N.Y.

national

Missouri State Historical Survey
1980
Division of Parks and Historic Preservation
P.O. Box 176
Jefferson City, Missouri 65102

state

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

Congregation B'nai Amoona is located in a residential area just two blocks southwest of the commercial heart of University City in the suburbs of St. Louis, Missouri. The building is set 10' above street level and occupies almost the entire area of its 200' square corner lot, which is bordered by two minor streets to the north and west, by an alley to the south and by B'nai Amoona's parking lot to the east. The building was originally disposed around an open courtyard with its classrooms to the north and the synagogue and meeting space to the south. A kindergarten/library wing, which was planned as a projection into the courtyard, was designed but never built (photo #7). This arrangement took full advantage of the small lot and allowed the location of the sanctuary away from the streets with the balance of the construction serving as a buffer to noise. In 1956, the congregation needed more space and expanded the building into the courtyard (see plan). The supervising architect for this expansion was Bernard Bloom who had worked on the original construction under Mendelsohn. This alteration eliminated the rear half of the originally-planned court. Seen from the entrance, however, the new building has the same mass as the originally-intended projecting wing and closes the front part of the court as Mendelsohn had planned.

The building is constructed primarily of concrete blocks faced with buff Ohio brick and features extensive glazing to the north and east (photos #1 and #2). The original model reveals Mendelsohn's intent to face the exterior of the sanctuary with hexagonal units placed in configurations of the Star of David (photo #7), but this was not carried through. The roof of the north wing is of reinforced concrete while that above the foyer and auditorium is composed of a concrete slab resting on a steel frame. The dramatic parabolic roof over the sanctuary is formed by curving steel beams which taper from 3'6" at their bases to 3 1/2" at the terminus of the cantilever, a full 26' beyond the glazed west wall of the sanctuary, with a reinforced concrete shell filling the space between. The resulting area left beneath the cantilever is set off by 10 bold mullions, each 3'7" deep, and glazed. Floors of the lower section of the building are composed of concrete foundations which sit on continuous footings at points of heavy load and spread footings elsewhere. At the western entry, the building seems to rise only one story, but it actually rises two. The lower is hidden to the north and west by grade level and shrubbery arrangements.

Mendelsohn's conception of a flexible plan and the integration of interior spaces becomes clear on the interior. Mendelsohn had to keep in mind several needs of the congregation at once, because buildings to house synagogues are often called upon to serve a variety of additional functions as well. A Jewish center is often the location of schools, assembly halls, and office space, and the congregation of B'nai Amoona desired this functional diversity. In addition, since participation in weekly services but with crowds appearing for holidays and important events, Mendelsohn's plan had to be economical in its use of space, yet allow room for expansion. His solution to this problem is seen in the south wing where movable walls set on tracks were installed between the sanctuary and foyer, and a curtain hung between the foyer and auditorium. These partitions remain in place most of the time but can be opened to accommodate 1500 participants for special services. Movable walls also are found between the classrooms in the north wing.

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B'nai Amoona is entered on the west, just north of the sanctuary-auditorium area. All parts of the north, west and east wings are functional and contemporary in design and fixtures. Notable features in these areas include window strips and round windows, often placed unexpectedly high on the walls, providing all rooms with ample natural light.

To the south, the sanctuary and adjacent areas provide the clearest example of Mendelsohn's artistic expression. Tradition led the architect to place the Ark on the east within the sanctuary and to prevent direct access from the street to this part of the building. The interior decoration here is in tones of beige and gold with 4' by 8' maple panels stained a deep russet tone covering the walls and off-white acoustical tiles covering the ceiling. The Ark is located in a recess in the wall which continues up and through the curve of the parabola. This recess is furnished with strips of windows on its vertical sides which continuously flood the Ark with light. The recess culminates at the west in a huge window beneath the cantilever, which provides dramatic afternoon lighting within the sanctuary. To either side of the Ark are recessed areas which were originally to have been decorated with contemporary geometric paintings. Two circular openings above these recesses indicate the location of the choir room which sits in the small residual space between the eastern exterior wall and the curve of the parabola.

Speculation has been made that several aspects of Mendelsohn's design for B'nai Amoona can be interpreted as symbolic expressions of Jewish religious tenets.¹ For example, the large western window in the sanctuary is divided by ten mullions, which recall the number of commandments which were received by Moses. These mullions create 11 windows out of one, a total of twelve elements which recall the Twelve Tribes of Israel. An ancient tradition calls for twelve windows in a temple.² In addition to this, the basic shape of the sacred Tablets is used as a motif in the designs of the openings of the panels on the front of the Ark and in the plates affixed behind the handles of the doors on the west wall. Symbolism also calls to the mind the seven days of creation in the series of steps which rise on each side of the Ark and in the seven wooden panels set on the front of the podium. The windows and the clerestory cast natural light onto the Ark and the Tablets and impart, especially during the late afternoon, their own form of symbolism. And while the large mullioned window admits light into the sanctuary, in the words of B'nai Amoona's Rabbi Lipnick, it also "casts the light of the Torah out to the world beyond the building."³ The artificial raising of B'nai Amoona 10' above street level has also been interpreted symbolically. A statement from the Talmud, "Any city whose gardens are higher than the synogogue will ultimately be destroyed," perhaps influenced the architect when he caused the building plot to be artificially raised.⁴ So with all of these factors in mind, there is reason to suspect that Mendelsohn strove to create a powerful symbol as well as a pleasing and functional design.

The building is presently in good condition, though severe problems with roof leaks have developed, particularly in the choir room, which will require

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extensive repairs. The congregation has recently completed a large new building on Mason Road near Conway Road, just west of the city of Creve Coeur, and most functions have been transferred there, although the present building will be retained for the time being. Since this part of University City already has a super abundance of institutional facilities and a shortage of parking spaces, the future of B'nai Amoona is in doubt.

FOOTNOTES

- 1 The speculations were made by John Lindenbusch in his draft Inventory-Nomination form.
- 2 Z. Abrams, Book of Memories (St. Louis: Hub Printing Co., 1932), pp. 59-60.
- 3 Draft Inventory-Nomination form prepared by John Lindenbusch.
- 4 Azriel Eisenbert, The Synagogue Through the Ages (New York: Bloch Publishing Co.), 1974, p. 180.

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 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 type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1945-1950 **Builder/Architect** Eric Mendelsohn
Supervising Architect: Bernard Bloom

Statement of Significance (in one paragraph)

INTRODUCTION

Congregation B'nai Amoona in University City, Missouri, was the first synogogue in the United States to break significantly from the Moorish and Byzantine styles that had become traditional in synagogue design since the mid-nineteenth century. It heralded a new era in synagogue design, employing the vocabulary of the International Style to achieve both functionalism and an appropriate religious symbolism. B'nai Amoona's design was acclaimed even before it was constructed, and it has continued to be seen as a milestone in the architecture of synagogues. It is equally a monument to the modern movement as a whole, having been designed by Eric Mendelsohn, one of the giants of modernism. It was Mendelsohn's first executed project in this country and set the standard for his subsequent designs here, which included six more synagogue complexes, three of which were realized. B'nai Amoona retains a look of newness that disguises its historic significance, but like its contemporary, Lever House in New York City, its place in the history of the era is already more secure than its continued existence. The building is now used only for Sabbath and high-holiday worship by a congregation that has already completed a much larger community facility many miles to the west. The demolition or disfigurement of this 20th-century architectural monument would, as Pulitzer Prize-winning critic Frank Peters has said, "draw reproachful attention from around the world."¹

ERIC MENDELSON

Eric Mendelsohn (in German "Erich") was born in Allenstein, East Prussia, in 1887.² During his youth he developed a passion for Greek architecture, and after he completed a course of study in Economics at the University of Munich he studied architecture at the Berlin Technische Hochschule and the Munich Technische Hochschule, receiving degrees in 1908 and 1912 respectively. Mendelsohn was deeply influenced by the Expressionist Movement emerging in German art during the first twenty years of this century, and his earliest architectural designs and drawings have taken their place among the foremost products of this movement. After an exhibition of these drawings in 1919 in Berlin at a show entitled "Architecture in Steel and Concrete," Mendelsohn was chosen as the architect for the Einstein Tower near Potsdam (1921-1923), which has become one of the acknowledged major monuments of western architecture.³ In his formative period, Mendelsohn was also influenced by the Wendigen School of modern architecture in Amsterdam, by Oud and his followers in Rotterdam, by Gropius and the International Style and by the Futurists. In the end he created his own style based on the elastic continuity of space and flowing, integrated architectural forms as exemplified by his designs for the Schocken Department Stores in Stuttgart (1926-1927) and Chemnitz (1928-1929) which became a decisive influence on American architecture and design in the

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1930's.⁴ "He was the first successful modern architect, pleasing his clients and all but the most reactionary critics."⁵ After the Nazis took over, however, Mendelsohn's innovative ideas and his Jewishness were no longer welcome. He left Germany in 1933, and after living in Belgium, England, and Palestine he immigrated to the United States in 1941.

After a hiatus in his design career during which he organized exhibits of his work and lectured in several countries, Mendelsohn began to practice again in America in 1946 with the design of Congregation B'nai Amoona. "This building was a great success" Oscar Beyer recalled "and led to many more commissions for synagogues and community centers."⁶ These were for Cleveland, Ohio (1946-1952); Washington, D.C. (1948); Baltimore, Maryland (1948); Grand Rapids, Michigan (1948-1952); St. Paul, Minnesota (1950-54); and Dallas, Texas (1951). The Washington and Dallas designs were not realized; at Baltimore only the school was built. All follow B'nai Amoona in arranging a series of low education buildings around a higher, strikingly shaped sanctuary. Other executed work included the Maimonides Hospital, two scientific research centers, and the Leon Russell House, all in California. Mendelsohn died suddenly of cancer in 1953, "the first major talent of the generation of the eighties to leave the architectural scene."⁷

CONGREGATION B'NAI AMOONA

Congregation B'nai Amoona traces its origin to a group of immigrants from Cracow, now in Poland but then a part of Russia, who gathered together in 1881 to form a "Modern Orthodox Congregation" which became popularly known as the "Krakover Congregation." Their first regular service was held in March, 1882.⁸ Conflicting statements have been made about B'nai Amoona's early years. In one version, this organization was originally named the Moses Motifiore Congregation in honor of a well-known Jewish philanthropist. When he did not respond to an appeal for a contribution to assist the St. Louis group, one of the founders suggested a change to B'nai Amoona because that had been the name of his congregation in Cracow. An alternate tradition holds that the "Krakover Congregation" was not the same as B'nai Amoona but that the two groups merged in 1882. Still another report suggests that the congregation was an offshoot of Shearith Israel and that for several months in 1884 the two groups were served by a single rabbi.⁹

Congregation B'nai Amoona is listed in the local directories for the first time in 1885 where its location is given as 824 Washington Avenue, and it obtained articles of incorporation from the State of Missouri on October 12, 1886. Two years later a building at the corner of Thirteenth and Carr Streets was purchased, and B'nai Amoona remained there until 1906, when it moved to the corner of Garrison and Lucas. This structure was sold in 1917, and a new building, designed by A. Meyer, was built at Academy and Vernon. The group moved in during April of 1919. The congregation had been located in this building for only three years when the desirability of following the westward movement of the city's Jewish population was again debated. No action was taken in that regard, however, until 1942 when the present site was purchased.

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THE DESIGN OF B'NAI AMOONA

In 1947 Rachel Wischnitzer, the foremost historian of synagogue architecture, wrote an article for Commentary, "The Problem of Synagogue Architecture: Creating a Style Expressive of America," in which she called for the abandonment of period styles.¹⁰ "Respect for tradition does not necessarily mean copying established styles," she wrote. "It may mean respect for the spirit and the desire to interpret in a personal way symbols that have acquired permanence and significance." She pointed to Eric Mendelsohn's recent commission in St. Louis as a potential breakthrough: "What Mr. Mendelsohn produces may supply at least a partial indication of the future of American Synagogue architecture."

Since the middle ages, synagogues had generally been designed in the style of their time and place, adapted to liturgy and custom. This is true of the earliest surviving American synagogues, the Georgian Touro Synagogue in Newport, Rhode Island (1759-63), and the Greek Revival Beth Elohim in Charleston, South Carolina (1841) and Lloyd Street Synagogue in Baltimore (1845). About the middle of the nineteenth century, however, Jews began to feel that synagogues should be more clearly differentiated from other places of worship. One answer was the Moorish style, derived primarily from Islamic buildings of Spain and the Near East; the finest surviving synagogues in this style are the Plum Street or Isaac Wise Temple in Cincinnati (1865) and the Central Synagogue in New York (1870-72). As the religious irony inherent in the Moorish style became more evident, designers shifted to others, moving through Gothic, Romanesque, Byzantine and Classical. The search for an appropriate style continued unabated into the twentieth century, culminating in such buildings as Temple Emanu-El in New York (1929-30).¹¹ After a century, the custom of building in the styles of the past had become deeply ingrained, but Mendelsohn was strongly opposed to it: "It has been said that religious structures must be traditional to impart a sense of the sacred, that the dignity and emotional significance of a building can only be expressed through an historic association. To admit this is to deny that religion is an important part of our today's society."¹² His genius was that he was able to integrate the functionalism of the International Style with the Expressionism of his own early work to create a building that was distinctive without being derivative.

The planning of B'nai Amoona was as innovative as its style and had a wide and to some extent independent influence. Unlike most churches, Jewish congregations experience a drastic fluctuation in attendance, two to three times as many people on high holidays as on an average sabbath. Mendelsohn provided for this by placing moveable doors between the sanctuary and lower spaces, an assembly room and an intermediate foyer. With the doors open, seating capacity expands from 600 to 1500.¹³ "Now a cliché of synagogue design, the 'flexible plan' was nothing less than revolutionary in 1946... Mendelsohn was the first to perfect this feature on a large scale."¹⁴ He was also able to integrate the assembly hall and other functional spaces of a community center -- kitchen, classrooms, administrative offices -- with the

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sanctuary to form a coherent, hierarchial whole, rather than an appendage.¹⁵ This plan, usually as here organized around a courtyard, was "seen in most of the projects built in the next thirty years."¹⁶

Mendelsohn found on his arrival in the United States that he had an old friend in St. Louis, Erwin V. Weichmann, for whom he had designed a store in Gleiwitz, Silesia, in 1922.¹⁷ Weichmann had established a dress fabric shop in St. Louis called Winston's, a name he later took as his own. Mendelsohn was invited to show his work at the City Art Museum in 1944 and gave two lectures here at that time. These contacts led to the B'nai Amoona commission. Construction was delayed by the war and then by construction costs, which proved to be more than twice Mendelsohn's 1946 estimate of \$380,000. Several of the originally planned refinements had to be eliminated because of the expense, including the copper covering of the sanctuary roof, the pattern of interlocking stars of David for the north exterior wall of the sanctuary, and the library intended to project into the courtyard. Nevertheless Mendelsohn was pleased with the result, as he reported to his wife following the dedication in 1950: "The building proper is one of my best and very powerful without being heavy. The inside exactly as I envisioned it...The Ark magnificent...The building is visited daily by crowds of all denominations and the Congregation is very proud."¹⁸

FOOTNOTES

¹Frank Peters, "Erich Mendelsohn's Legacy to St. Louis," St. Louis Post-Dispatch, Sept. 4, 1983, p. 5F.

²Biographical information and illustrations are found in Reyner Banham, Mendelsohn," Architectural Review CXVI, 682 (August, 1954), pp. 85-93; Oscar Beyer, ed., Eric Mendelsohn: Letters of An Architect (London: Abelard-Schumann, 1976), p. 157; Wolfgang Pehnt, Expressionist Architecture (London: Thames and Hudson, 1973), pp. 117-127; Wolf von Eckardt, Eric Mendelsohn (New York: George Braziller, Inc., 1960); Arnold Whittick, Eric Mendelsohn (London: Leonard Hill, Ltd., 1956).

³See e.g. Frederick Hartt, Art: A History of Painting, Sculpture, Architecture, Vol. II (Englewood Cliffs, N.J. Prentice-Hall, 1976), p. 433.

⁴See Banham, op.cit. , and in Age of the Masters (New York: Harper & Row, 1975), p. 100. Chemnitz is now Karl-Marx-Stadt.

⁵Von Eckardt, p. 23.

⁶Beyer, p. 156.

⁷Banham, Age of the Masters , p. 101.

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- ⁸Congregation B'nai Amoona Diamond Jubilee, 1882-1917 (5642-5717),
unpaged; William Hyde and Howard Conard, eds., Encyclopedia of the
History of St. Louis (St. Louis: Southern Historical Co., 1901),
p. 1129.
- ⁹Congregation B'nai Amoona Golden Jubilee: 1882-5642 - 1932-5692,
pp. 8-9; Z. Abrams, The Book of Memories (St. Louis: Hub Printing
Co., 1932), p. 62; St. Louis (Missouri) Post-Dispatch, July 25,
August 22 and 31, 1984.
- ¹⁰Rachel Wischnitzer-Bernstein, "The Problem of Synagogue Architecture,"
Commentary, III, 3 (March 1947), pp. 233-241. Mrs. Wischnitzer's
later works are Synagogue Architecture in the United States
(Philadelphia: The Jewish Publication Society of America, 1955) and The
Architecture of the European Synagogue (Philadelphia: The Jewish
Publication Society of America, 1964). Her stature was acknowledge
by Gerald Bernstein & Gary Tinterow in Two Hundred Years of American
Synagogue Architecture (Waltham, Mass.: The Rose Art Museum, 1976,
p. 5); "Our entire understanding of synagogue architecture is founded
in her pioneering studies on the subject."
- ¹¹The temples mentioned here are illustrated by Wischnitzer (United
States) pp. 13-19, 38, 40, 71-73, 80-81, 128-131; and by Bernstein
and Tinterow, plates 1, 5, 10 and 18. Touro, Isaac Wise, and Central are
National Historic Landmarks.
- ¹²Richard Meier, ed., Recent American Synagogue Architecture (New York:
Jewish Museum, 1963), p. 23.
- ¹³Eric Mendelsohn, "Background to Design - My Approach to Building a Modern
Synagogue," Architectural Forum, Vol. 98, No. 4 (April, 1953); Von
Eckardt, p. 29; Brian de Breffmy, The Synagogue (New York: Macmillan,
1978), p. 196.
- ¹⁴Bernstein and Tinterow, p. 30.
- ¹⁵Peters; Wolf Von Eckardt, "Eric Mendelsohn," Macmillan Encyclopedia of
Architects, ed. by Adolph Placzek (London: Collier Macmillan, 1982),
p. 158.
- ¹⁶Bernstein and Tinterow, p. 31.
- ¹⁷The building history of B'nai Amoona was recounted by Frank Peters, op.
cit, and "A Great Architect's Vision As It Rose In St. Louis," St.
Louis Post-Dispatch, Sept. 11, 1983, p. 5C.
- ¹⁸Beyer, p. 175.

9. Major Bibliographical References

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Banham, Reyner, "Mendelsohn", Architectural Review, CXVI, #682 (August, 1954), 85-93.

Beyer, Oskar, ed. Eric Mendelsohn: Letters of an Architect. London: Abelard-Schumann, 19

10. Geographical Data

Acreage of nominated property .9

Quadrangle name "Clayton, MO."

Quadrangle scale 1:24,000

UTM References

A

1	5	7	3	4	0	3	0	4	2	8	1	6	9	0
Zone			Easting					Northing						

B

Zone			Easting					Northing						

C

Zone			Easting					Northing						

D

Zone			Easting					Northing						

E

Zone			Easting					Northing						

F

Zone			Easting					Northing						

G

Zone			Easting					Northing						

H

Zone			Easting					Northing						

Verbal boundary description and justification

Lots 8, 9, 10 and 11, Block #3, Rosedale Heights subdivision, fronting 200 feet on Trinity Ave. and 200 feet on Washington Ave.

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

state Missouri code 029 county St. Louis code 189

state code county code

11. Form Prepared By

name/title L. Noelle Soren, Historic Architecture Specialist

Div. of Parks & Historic Preservation,

organization Dept. of Natural Resources

date

street & number P.O. Box 176

telephone 314/751-4096

city or town Jefferson City

state Missouri 65102

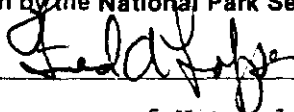
12. State Historic Preservation Officer Certification

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 National Park Service.

State Historic Preservation Officer signature



title Fred A. Lafser, Director, Department of Natural Resources and State Historic Preservation Officer

date

3/13/84

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

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Blake, Peter, ed. An American Synagogue for Today and Tomorrow: A Guide Book to Synagogue Design and Construction. New York: Union of American Hebrew Congregations, 1954.

Congregation B'nai Amoona. Our Dream Comes True! Dedication Ceremony, 1950.

Congregation B'nai Amoona Diamond Jubilee, 1882-1917 (5642-5692).

Congregation B'nai Amoona Golden Jubilee, 1882-5642 - 1932-5717.

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Kampf, Avram. Contemporary Synagogue Art: Developments in the United States, 1945-1965. New York: Union of Hebrew Congregations, 1966.

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Peters, Frank, "Erich Mendelsohn's Legacy to St. Louis," St. Louis Post-Dispatch, September 4, 1983, p. 5F.

_____, "A Great Architect's Vision As It Rose In St. Louis," September 11, 1983, p. 5C.

Roggero, Mario Federico. Il contributo di Mendelsohn alla evoluzione dell'architettura moderna. Milan, Libreria Editrice Politecnica Tamburini, 1952.

St. Louis Post-Dispatch, July 25, August 22 and 31, 1884.

Tinterow, Gary, "Post World War II Synagogue Architecture," Two Hundred Years of American Synagogue Architecture. Waltham, Mass.: The American Jewish Historical Society, 1976.

Von Eckardt, Wolf. Eric Mendelsohn. New York: George Braziller, Inc., 1960.

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_____, "Eric Mendelsohn," Macmillan Encyclopedia of Architects,
ed. by Adolph Placzek. London: Collier Macmillan, 1982, Vol. 2, pp. 157-159.

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

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

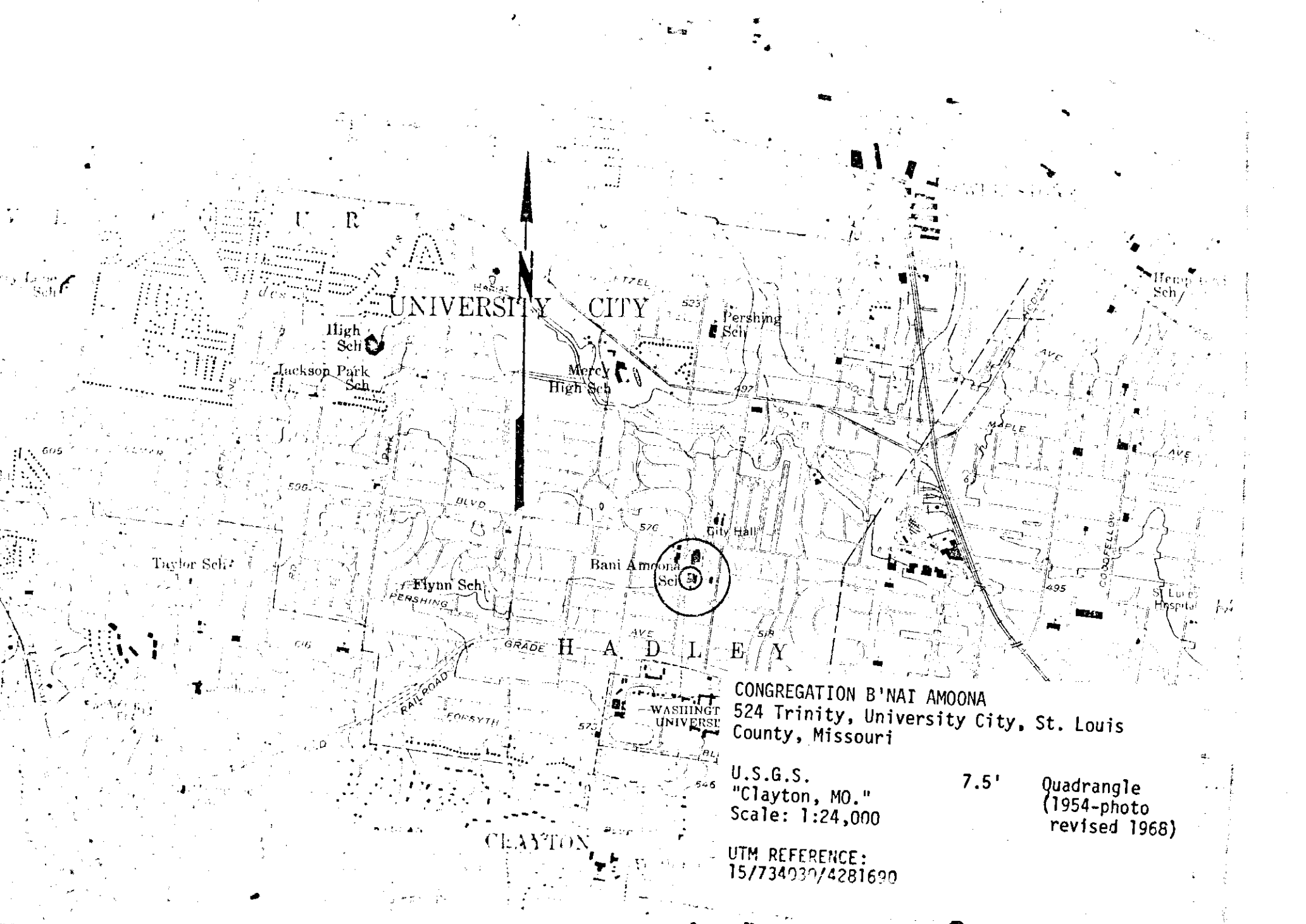
Continuation sheet Congregation B'nai Amoona Item number 11

Page 1

2. John H. Lindenbusch
University City Historic Preservation Committee
6701 Delmar 314/727-3150
University City, Missouri 63130

3. Esley Hamilton
St. Louis Co. Department of Parks & Recreation
41 South Central 314/889-3357
Clayton, Missouri 63105

4. James M. Denny, Chief, Survey & Registration
and State Contact Person
Department of Natural Resources
Historic Preservation Program
P.O. Box 176 314/751-4096
Jefferson City, Missouri 65102



UNIVERSITY CITY

CONGREGATION B'NAI AMOONA
524 Trinity, University City, St. Louis
County, Missouri

U.S.G.S.
"Clayton, MO."
Scale: 1:24,000

7.5' Quadrangle
(1954-photo
revised 1968)

UTM REFERENCE:
15/734030/4281690

High Sch

Jackson Park Sch

Mercy High Sch

Pershing Sch

Henry Sch

Taylor Sch

Flynn Sch

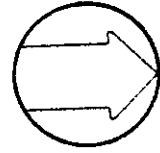
Bnai Amoona Sch

St. Luke's Hospital

WASHINGTON UNIVERSITY

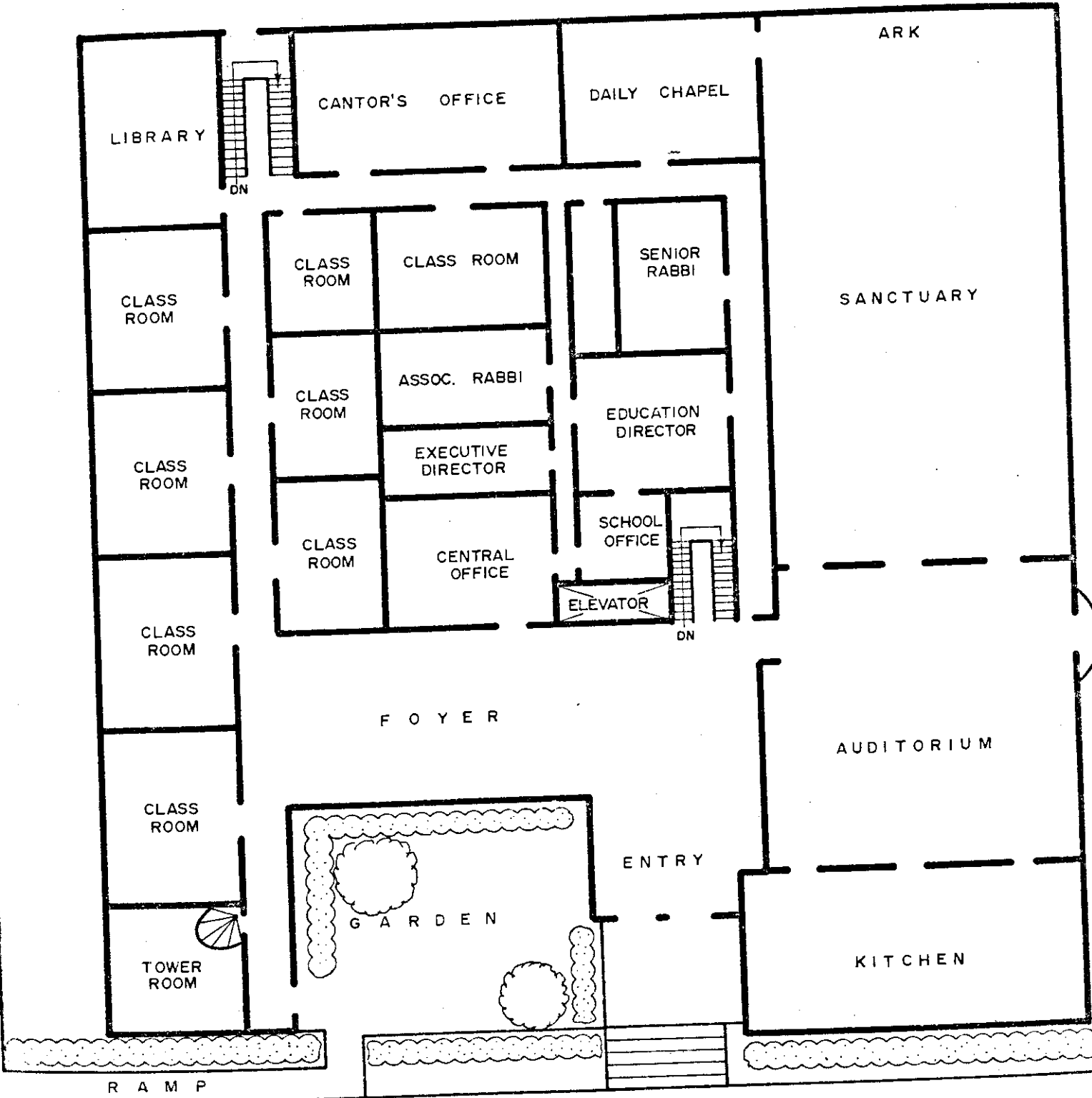
CLAYTON

FLOOR PLAN
CONGREGATION B'NAI AMOONA
UNIVERSITY CITY, ST. LOUIS COUNTY, MISSOURI



P A R K I N G L O T

N O T T O S C A L E



W A S H I N G T O N
A V E N U E

T R I N I T Y A V E N U E

Photo Log:

Name of Property: **B'Nai Amoona Synogoue**

City or Vicinity: **University City**

County: **St. Louis County** State: **MO**

Photographer: **Charles S. Payne**

Date

Photographed: **Jul. 1980**

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

- 1 of 10. View to SE of main entrance.
- 2 of 10. View to S of glazed N side. Central projection is parabola over sanctuary.
- 3 of 10. View to SW of E side.
- 4 of 10. View to SW of beginning of parabola on E side.
- 5 of 10. View to NW of S side with parabola in foreground.
- 6 of 10. View to NE of S and W sides.
- 7 of 10. Architect's model of building as originally intended.
- 8 of 10. View to SE within courtyard showing glazed W side and the NW corner of the sanctuary.
- 9 of 10. View to NE inside courtyard of NW corner of classroom wing.
- 10 of 10. Interior of sanctuary, view to E of Arc.





REMEMBER
SOVIET JEWS

THE
MEMORIAL
TO
THE
MURDERED
JEWISH
CHILDREN
OF
SOVIET
RUSSIA









