

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: Beni Kedem Shrine Temple

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: 100 Quarrier Street

City or town: Charleston State: WV County: Kanawha

Not For Publication: Vicinity: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 x 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 x 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 X local

Applicable National Register Criteria:

 A B X C D

 Deputy State Historic Preservation Officer	<u>10/1/24</u> Date
Signature of certifying official/Title:	
<u>West Virginia State Historic Preservation Office, Department of Arts, Culture and History</u> State or Federal agency/bureau or Tribal Government	

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

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

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

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

Category of Property

(Check only **one** box.)

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

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>1</u>	objects
<u>1</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

SOCIAL: meeting hall

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

Current Functions

(Enter categories from instructions.)

SOCIAL: meeting hall

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/New Formalism

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, Concrete, Glass

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

Narrative Description

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

Summary Paragraph

The Beni Kedem Temple building is located on Quarrier Street in downtown Charleston, West Virginia. Designed in 1964 by Glenn C. Hancock and Donald L. Moses, AIA, and built in 1964-65 by Kenhill Construction Company, it reflects the Modern Movement with New Formalism styling. The visually distinctive concrete, glass, steel, and brick structure consists of a two-story central tower flanked on both sides by a one-story wing. Set on a raised earthen platform fronted by a low brick retaining wall that emphasizes rectilinear symmetry and composition of a heavy horizontal form, it features unadorned masonry wall planes intermittently punctuated by strong vertical massing from shallow concrete pilasters. Modern construction materials effectively convey elements of design that reflect Classical influences of the past. Exterior changes and alterations are limited to an ADA-compliant access ramp constructed at the west side entrance in 2010, and a shed roof erected over the terrace in 2023; interior spaces have undergone only minor renovations and upgrades. Beni Kedem Temple is an outstanding example of the Modern Movement in architectural design. It retains a high level of integrity in materials, workmanship, location, design, setting, feeling, and association.

Narrative Description

Location and Setting

Beni Kedem Temple occupies a 1.08-acre lot (166 ft. x 243 ft.) on the north side of Quarrier Street at the intersection with Civic Center Drive in Charleston, Kanawha County, West Virginia [designated tax parcel 11-0002-0027]. The building is situated within Charleston's original 1794 town limits, but wholesale redevelopment since the 1950s-60s has transformed the immediate area. A grassy lawn covers the south and west portions of the property, with paved surface parking on the east and north. Conspicuously situated at the southeast (front) corner of the property is a "Silent Messenger" statue that depicts a Shriner carrying a physically handicapped child. The iconic Silent Messenger image originated at a 1970 Shriner's outing for handicapped children in Evansville, Indiana, where a photograph made of a Shriner carrying a little girl with cerebral palsy inspired the first statue, which has since been rendered in many forms on decals, mosaics, pins, statues, etc. It has been reproduced in many forms and is now one of the best recognized symbols of Shriners Children's hospitals, a major philanthropy of Shriners

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

International.¹ Beni Kedem officials estimate the statue was set in place in the mid-to-late 1970s, though an exact date is unknown. It is a non-contributing structure.

Bordering Beni Kedem Temple to the north and west is the sprawling Charleston Coliseum and Convention Center, which occupies a large tract along the east bank of Elk River. The coliseum site had been a ballfield, playground, fairground, and malodorous garbage dump/landfill prior to 1958 when the Charleston Civic Center opened on the site. The venue had a 6,000-seat arena, 750-seat theater, meeting rooms, kitchen, and recreational ice rink added later. In 1983, a renovation created a regional entertainment complex featuring a 13,500-seat coliseum and convention center with expanded meeting spaces, exhibit halls, banquet facilities, and two stand-alone parking structures. A major 2018 upgrade created the Charleston Coliseum and Convention Center, a modern entertainment and event complex with a 13,500-seat coliseum, 25,000-square foot ballroom, 15,000 square feet of meeting rooms, spacious glass lobbies, new exhibit spaces, and other amenities.

Located immediately east of the Temple and grounds is a separate 1.2-acre (190 ft. x 272 ft.) tract acquired by Beni Kedem Shrine from the City of Charleston in 1973 for operation as a revenue-producing public parking lot.² It includes the former site of a modern Shoney's Restaurant built in 1981. Shoney's vacated in the 1990s, and Fifth Quarter Steak House occupied the building until 2016 when Beni Kedem Shrine demolished it for additional parking. A 561 ft. long faux wrought iron fence was erected around the parking lot in 2020.³

Beyond the parking lot and east of Clendenin Street stands the hulking Charleston Town Center Mall that occupies 6.7 acres. Hailed as the largest downtown-based shopping mall east of the Mississippi when it opened in 1983, Town Center has struggled to survive amid changing consumer habits and shifting economic fortunes. In 2022 the City of Charleston and Kanawha County Commission announced plans to build the Capital Sports Center on a portion of the mall site. The 254,000 square-foot indoor complex will feature a fitness center, climbing wall, courts for basketball, pickleball, and volleyball, turfed soccer area, indoor track, and other amenities. Phase one of the project commenced in 2024.

Opposite the main entrance to Beni Kedem Temple on the south side of Quarrier Street, from Clendenin Street on the east to Civic Center Drive on the west, are the following properties: an empty lot where Sears Automotive Center formerly stood, a long vacant and derelict modern building that housed Joey's Restaurant from 1985 to 2007; the Goldfarb Electric building and parking lot; a modern metal building occupied by a gaming parlor; surface parking lot for a

¹ "Silent Messenger," El Kahir Shrine, Accessed April 12, 2024. <https://elkahir.org/silent-messenger>.

² "Just Ask the Right People," *Charleston Daily Mail*, Nov. 21, 1973.

³ "Anna Baxter and Kelsey Hoak, "Fifth Quarter restaurant demo begins, plans for hotel in the works," *WSAZ News Channel 3*, June 1, 2016, Accessed May 24, 2024. <https://www.wsaz.com/content/news/Fifth-Quarter-closes-its-doors-in-Charleston-381517001.html>.

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

nearby Holiday Inn Express on Virginia Street. Further west is a girder deck highway bridge that carries U.S. Route 60 over Elk River and beyond.⁴

Building Description

Built by Kenhill Construction Company of Charleston at a cost of around \$1.25 million (nearly \$12.4 million in 2024), the 50,860 square-foot building was designed for business and recreational purposes.⁵ Two longtime Charleston concerns, West Virginia Heating & Plumbing Company and Schoolfield-Harvey Electric Company, served as mechanical contractor and electrical contractor, respectively.⁶ Erected primarily of steel, concrete, brick, glass, and aluminum, the distinctive two-story, flat-roofed structure combines established architectural design concepts with new construction materials and technologies. Built in the New Formalism style, the structure emphasizes symmetry and proportion and conveys a sense of grandeur and importance through its scale, massing, and distinctive portico entryway with large glass and aluminum windows. Where possible, construction materials and furnishings were acquired from West Virginia concerns. Locally fabricated building materials included brick, steel, and raw material for floor tiles.⁷ In addition, plate glass window panels were manufactured at Libbey-Owens-Ford Glass Plant in Charleston, billiard tables at Southland Billiards Manufacturing in South Charleston, chairs made in Martinsburg, and dishes at Trenle Blake China Company in Ravenswood.⁸

Character-defining features include a flat cornice band with shallow concrete pilasters. Evenly spaced across the full width of the flat masonry walls along the entire front façade and partial width of side elevations are similar cornice-pilaster-corbel arrangements, creating a regular rhythm of wall and void that accentuates the narrow-depth pilasters. Exterior walls are topped by a simple fascia on the same plane as the pilasters with no overhang, which conveys a clearly defined horizontal roofline that accentuates the low rectilinear profile and emphasizes clarity, functionalism, and simplicity of design. Collectively, the building's proportion and composition capture a strong sense of Classical grandeur embodied in modern design.

⁴ West Virginia Property Viewer, "Beni Kedem Temple, Reynolds & Quarrier Streets," Kanawha County, Charleston, WV, Accessed March 20, 2024. <https://www.mapwv.gov/parcel/>; WV Secretary of State Online Data Services, "Business Organization Detail for Joey's, Inc.," Charleston, WV. <https://apps.sos.wv.gov/business/corporations/organization.aspx?org=109898>.

⁵ "Beni Kedem Shrine Temple to be Dedicated April 17," *Charleston Daily Mail*, March 19, 1965, 21.; "Pink, Gold Decorate Temple," *Charleston Gazette*, April 14, 1965, 12.; Property Viewer, "Beni Kedem Temple." <https://www.mapwv.gov/parcel/>.

⁶ *Dedication Program for Beni Kedem Temple*, Beni Kedem Archives, Charleston, West Virginia, April 17, 1965.

⁷ "Beni Kedem Shrine," *Daily Mail*, March 19, 1965.

⁸ *Ibid.*; Griffith, Alexander, Billy Joe Peyton, and Clio Admin. "Libbey-Owens-Ford Glass Factory (1917-1980)." Clio: Your Guide to History. January 30, 2020. <https://theclio.com/entry/13918>; "Southland Trophy in South Charleston Marking 75 Years in Business," *Charleston Gazette-Mail Kanawha Metro Edition*, May 3, 2017.; "Mountain Hopping 2016: Trenle Blake," *What is Behind Carr China?*, Accessed July 21, 2024. <https://carrchinacompany.com/dig5-trenle-blake.html>.

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

Exterior

Beni Kedem Temple occupies a lot that measures 166 ft. x 243 ft. The primary (south) façade (Photos #1 and #2) reflects a balanced and harmonious rectilinear placement with carefully arranged elements that accentuate a heavy visual emphasis on horizontal and vertical lines. Masonry walls of (red) brick are set in the common bond with Flemish bond every sixth course. A prominent three-bay center entryway extends out from the front façade, accentuated by precast concrete pilasters that taper in width from the cornice down to inconspicuous granite corbels that frame large glass and aluminum windows above three glass doors on both sides of the entrance. The mid-level interior atrium is bathed in natural light that floods through the abundant fenestration. Above the exterior doorway is a precast concrete aggregate panel upon which is attached the Shriner's logo (Scimitar, Crescent, and Star) and BENI KEDEM TEMPLE in raised aluminum lettering. Carved into the cornerstone near the southwest corner of the façade is "1964," below which is the Square and Compasses that symbolize worldwide Freemasonry.

Ornamentation is lacking on the north (rear) elevation (Photo #5) which is visually separated into three planes. The center plane consists of a solid brick wall divided into five segments by a series of narrow recessed brick bands that extend the building's full height from cornice to foundation. These recessed courses effectively add texture and visual interest to the plain brick while providing a subtle break in the surface pattern. At ground level are three steel roll-up doors that provide vehicular access to the lower-level garage and shop area. An adjacent driveway slopes down from the surrounding parking lot. On either side of these doors is a separate pedestrian entrance. The easternmost one is a plain metal fire door that opens directly into the garage and shop; to the west is a glass door sheltered under a metal-clad overhang that provides access into commonly used ground floor spaces. Symmetrical side planes on the north elevation are lower in height than the prominent center plane and are adorned with characteristic cast concrete pilasters atop concrete corbels. A small center window pierces each of four pilastered bays on the side planes. Centered above the rear door bays is a neon sign that displays a variation of the Shriner's symbol (Scimitar, Crescent, and Star) and BENI KEDEM TEMPLE in large lettering.

The east and west (side) elevations (Photos #3 and 4) are the longest sides of the building. On the east side the concrete foundation is exposed above street level. Here, the building is divided into nine distinct bays adorned with concrete pilasters on concrete corbels. Starting at the southeast (front) corner, each of the first three east side bays are pierced by two slider windows of different sizes. The smaller windows are centered slightly above the concrete foundation course, and the larger are centered equidistant between the top of the smaller window and top of the concrete pilasters. Bays four and five each have one large sliding window only, and bays six and seven altogether lack fenestration. Next is an unadorned section of plain brick wall with four door openings, two large slider windows and one small slider, and a protruding rectangular chimney that extends above the roofline. At the northernmost (rear) portion of the east side are bays eight and nine which are adorned with concrete pilasters and corbels. A single sliding window pierces bay nine.

The west elevation (Photos #6 and #7) mimics in part the configuration of the east elevation. Specifically, the first seven brick bays are adorned with concrete pilasters set on corbels. Each

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

bay has one sliding window positioned on the wall slightly above midpoint between foundation and cornice. An outside terrace is situated slightly north of center on the main (second) floor west elevation and parallel to Civic Center Drive. It features aluminum railings and a parapet with aesthetically pleasing metal lattice panels. In 2010, Beni Kedem officials constructed a white vinyl ADA-accessible ramp on the north side that leads to the public sidewalk along Civic Center Drive. The ramp is supported by wooden support posts and flooring. In 2022-23, the terrace was covered with a shed-style porch roof that is clad in modern siding and supported on square metal columns. Situated slightly north of the terrace and ramp is the secondary entrance with two glass doors. Cast concrete aggregate panels surround the entrance. Above the doorway is a large metal rendition of the Shriner's logo and BENI KEDEM TEMPLE in raised aluminum lettering. At the northwest (rear) corner of the structure is a two-bay brick wall with cornice, pilasters, and corbels of concrete, as well as a single window that mirrors the size and placement of others on the west side. The surrounding lawn gently slopes away from the building and raised platform to expose the concrete foundation at ground level.

On its exterior, Beni Kedem Temple is a distinct edifice of steel, concrete, brick, glass, and aluminum construction that combines established concepts of Classicism with new materials and technologies. Architects incorporated several common elements of the New Formalism style in the design. It has a carefully organized hierarchy of space with a visible emphasis placed on the exterior structural grid of the building. Like many New Formalist civic and institutional buildings, it is designed on a larger urban scale and achieves a monumental presence by emphasizing symmetry and the axis or orientation of the building. It is separated from nature and the adjacent sidewalk by being set on a raised earthen podium. Floors are not articulated on the exterior, presenting a one-story aesthetic that belies the large scale of the building. It is at once both monumental and small.⁹

Character-defining exterior features include brick masonry walls constructed in a common bond with Flemish bond every sixth course, poured concrete foundation that is partially exposed on the sides and rear of the building, three-bay center portico of glass and aluminum windows and doors supported by three precast concrete pilasters that taper in width from the plain cornice band to unadorned granite corbels on the main façade and concrete corbels on secondary ones. Pilasters intersect with the flat roof and plain cornice of the structure, thus creating a clearly defined rectilinear shape. Juxtaposed over the flat walls, the pilasters add depth and texture to the building's appearance and emphasize symmetry and proportional relationships found in ancient Greek architecture.

Interior

The main entrance to Beni Kedem Temple opens into an airy foyer with two sets of double staircases with aluminum railings. It is a brightly sunlit space adorned by non-load bearing

⁹ "New Formalism 1955-1975," *State of Washington, Department of Archaeology and Historic Preservation*. Accessed April 15, 2024. <https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide/new-formalism>.

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

feature walls of brick set in a stack bond pattern and polished terrazzo floors. One flight of stairs ascends to the main floor and a second flight descends to the ground floor. (An interior passenger elevator services both floors as well.) At the top of the ascending stairs is a long glass curtain wall with glass doors on both ends which opens into the spacious lounge and reception area. This space unifies several hallways, conference room, administrative offices, auditorium/ballroom, and more. At the building's unveiling, a local reporter made special mention of the "luxurious women's lounge decorated in shocking pink and gold."¹⁰ Originally furnished with casual Danish furniture and a striking plush gold carpet, the décor has been updated.¹¹ Drop ceilings exist throughout the main floor, and formerly carpeted floors are now tiled.

On the north-facing (back) wall of the foyer is a prominent 12 ft. x 18 ft. mural by Charleston artist Thomas P. Schmader and dated February 13, 1965. Schmader (1925-1994) attended Ringling Art School in Sarasota, Florida, and then worked as Supervisor of Design and Productions for the West Virginia Department of Commerce where he designed and executed the artwork on literature and road maps issued by state agencies. A member of Allied Artists of West Virginia, he also taught commercial art.¹² After considering suggested ideas of Shriners and completing his own research for the mural, Schmader created a thematic work of ancient Egyptian iconography that depicts the Pyramids of Giza and Great Sphinx, while an army of pilgrims trek through the desert on foot and camelback to Mecca.

Located beyond the foyer and east of the lounge/reception area is the Arabian Room, originally constructed as a dining area for around 60 people. Lunches and dinners were regularly served there to Shrine members and guests. Spouses of Shriners also used it for bridge luncheons. Dominant colors are deep red, with accent shades of brown and tan for trim.¹³ The east-facing outside wall of the Arabian Room retains its original unpainted brick finish. An area to the west of the lounge/reception area are the business and office for Beni Kedem Shrine.

In addition to multiple smaller rooms, the main floor includes a large auditorium/ballroom with stage that was designed for dances, ceremonies, and banquets. The commodious space accommodates nearly 1,500 people for meetings and 1,000 for sit-down dining.¹⁴ An adjacent serving kitchen handled food prepared in the large downstairs kitchen and brought upstairs by elevator or dumbwaiter. Beneath the elevated stage enclosure is compact storage for portable tables and chairs. Behind the stage area is the exterior loading platform that opens to the loading area and parking lot on the north. A set of glass doors on the building's west side opens to the exterior terrace and ADA-compliant access ramp that leads to the public sidewalk along Civic Center Drive.

The ground floor consists of a multi-purpose recreation area and numerous unit workshops. Access/egress is gained through either the front or west side entrance. Space is utilitarian in nature and lacks ornate styling or ornamentation. Interior walls consist of painted concrete

¹⁰ "Pink, Gold Decorate," *Gazette*, April 14, 1965.; "Beni Kedem Shrine," *Daily Mail*, March 19, 1965.

¹¹ *Ibid.*

¹² "Thomas Schmader to Address Club at Potomac Motel." *Cumberland News*. May 17, 1969, 10.

¹³ "Pink, Gold Decorate," *Gazette*, April 14, 1965.; "Beni Kedem Shrine," *Daily Mail*, March 19, 1965.

¹⁴ *Ibid.*

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

blocks, original floor tiles remain in many areas (including two vintage shuffleboard courts that are imbedded in the recreation room floor), and drop ceilings are found throughout. Regularly spaced floor-to-ceiling concrete columns support the central portion of the building. Few windows exist. Overall, most elements of design and function remain intact on the ground floor.

Recreation areas were designed for a variety of games and activities, and originally included a billiard room, card room, TV lounge, and modern commercial kitchen where meals were prepared for large groups.¹⁵ On the lower level also is a band locker room and director's work room. In addition, individual Shrine units (i.e., Beni Kedem Gold Band, Patrol, Oriental Band, etc.) have designated spaces furnished with makeup tables, musical instrument storage, costume closets, and/or space for miscellaneous regalia. In the north (rear) downstairs area is the garage/workshop with three roll-up doors that open to the exterior loading area and adjacent parking lot. Props and equipment for Beni Kedem parades and shows are fabricated and repaired there, which was reduced in size by a concrete block partition wall added at an unknown date.

Alterations

Beni Kedem Temple building has had nominal exterior alterations. Visible changes are limited to a modern ADA-compliant ramp constructed in 2010 at the west entrance, and a shed roof erected over the west side balcony in 2022-23. The ramp consists of vinyl railings and trim, sawn lumber flooring, and wooden support posts; the roof is of modern construction. Aside from these minor changes, original exterior materials remain intact and unaltered. Interior alterations are likewise minor. Original elements of design, layout, and function survive and remain substantially intact throughout the building. It survives in an excellent state of preservation in downtown Charleston.

Integrity

Beni Kedem Temple exists today in nearly original condition. Shriners have been proud stewards of the building since 1965, and local members continue to own and operate it as headquarters of the southern West Virginia order of Shriners International. They continue their responsible stewardship by retaining the building's integrity with no significant exterior additions or alterations. Physical characteristics that have existed since construction are still present, and historic integrity is intact. While redevelopment has transformed the surrounding area, the physical environment and landscape of Beni Kedem Temple remains present. The building maintains its historic appearance, preserves original physical materials, design features, and aspects of construction dating from 1965 when it attained significance. In summary, Beni Kedem Temple retains a high level of integrity in location, design, setting, materials, workmanship, feeling, and association.

¹⁵ Pink, Gold Decorate," *Gazette*, April 14, 1965.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

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

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1965

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Glenn C. Hancock and Donald L. Moses

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

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.)

Completed in 1965, Beni Kedem Temple is eligible for listing in the National Register of Historic Places on a local level of significance under *Criterion C: Architecture* for its distinct interpretation of New Formalism architecture in Charleston, West Virginia. Designed by local architects Glenn C. Hancock and Donald L. Moses, the building evokes classical architectural design through modern construction materials. As an exemplar of the Modern Movement, original elements of design, layout, and function are present and unaltered.

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

Context and Developmental History

In 1870, a group of Freemasons in New York informally discussed the idea of creating a new fraternity for Masons to focus on fun and fellowship. Two years later they organized the Ancient Arabic Order of the Nobles of the Mystic Shrine (AAONMS). To join the order a man had to obtain the Master Mason level in Freemasonry. This new order emphasized social aspects of the brotherhood, with rites and extravagant costuming reflecting an Islamic theme adopted by the founders after visiting the Near East and North Africa. Intrigued and impressed by the colorful and exotic rituals, the fraternity created Shrine pageantry around the concept. The New York men went on to establish Mecca Temple in 1872, which began the tradition of naming local Shrine branches as “temples.” Individual groups adopted the familiar Near East imagery, attire, regalia, and naming practices that are still sometimes used. Common themes include camels, pyramids, the Great Sphinx, and other ancient Egyptian and Arabian iconography.¹⁶

Guided by strict rules and secret rituals, Shrine membership hit 7,210 by 1888 when 48 temples existed in the United States and Canada. Numbers expanded to 55,000 members and 82 temples at the dawn of the twentieth century, and eventually swelled to around 340,000 Shriners in the U.S. by 1938 when the popular *Life* magazine published a photo essay. The article portrayed the order as being first in prestige, wealth, and show among secret societies, adding that Shriners were typically among the most prominent citizens in cities and towns nationwide.¹⁷ After decades of growth, membership declined during World War II as tens of millions of Americans turned their attention to ending the global conflict.

Historically, the Ancient Arabic Order of the Nobles of the Mystic Shrine was open only to white males. In response, a black counterpart fraternity called the Ancient Egyptian Arabic Order

¹⁶ “About Shriners,” Shriners International, Accessed April 2, 2024. <https://www.shrinersinternational.org/en/who-we-are/about-shriners>.

¹⁷ “The Shriners “Ancient Arabic Order of Nobles” Reveals its Pageantry,” *Life*, May 16, 1938, Vol. 4, No. 20, May 16, 1938, 50-57.

Beni Kedem Shrine Temple

Kanawha, WV

Name of Property

County and State

Nobles Mystic Shrine of North and South America and Its Jurisdictions was established in Chicago in 1893. White orders for years filed and won numerous legal actions to stop black orders from adopting white Shriners regalia and traditions. Then, in 1929 the U.S. Supreme Court ruled unanimously to protect the right of black Shriners to continue practicing and fundraising nationwide. The Ancient Egyptian Arabic Order Nobles Mystic Shrine Jurisdictions still exists and in 2024 membership exceeded 75,000.¹⁸

In the earliest period of the Shrine movement, women family members were involved on the periphery of the organization through auxiliary activities directly associated with the brotherhood. That changed abruptly in 1903, when the Ladies Oriental Shrine of North America was founded by spouses of Shriners attending the spring initiation ceremony at the Osiris Shrine in Wheeling, West Virginia. As the men attended to their functions, the women, in a moment of spontaneity lacking any ritual or ceremony, convened the first session of Ladies Oriental Shrine and created Isis Court Number 1. The organization was created as a separate and distinct entity not intended to be an auxiliary of the AAONMS. Remaining independent from Shriners International to this day, in 2024 the Ladies Oriental Shrine of North America counted almost 8,000 members and 64 courts in North America, Japan, and Taiwan.¹⁹ A second independent women's group called Daughters of the Nile was founded in 1913 in Seattle, Washington. As of 2024, the group claimed 20,000 members in 134 cities throughout the United States, Canada, and South America.²⁰ Ladies of the Oriental Shrine and Daughters of the Nile are open to any woman aged 18 or older who is related to a Shriner or Master Mason by birth or marriage; any former female patient at a Shriners Hospital may join without a male family connection, as well. Both the Ladies Oriental Shrine of North America and Daughters of the Nile support Shriners Hospitals and promote sociability.

Islamic symbolism has accompanied rites and ceremonies of the Ancient Arabic Order of the Mystic Shrine since its inception. However, the order in recent years has removed some Middle Eastern theming at both the local and national level and made several significant organizational changes. The organization relocated its headquarters from Chicago to Tampa, Florida, in 1988. Then, in a move that reflects the fraternity's worldwide presence, the brotherhood in 2010 changed its name to Shriners International. With nearly 200 local chapters and thousands of clubs on six continents, worldwide membership exceeded 200,000 in 2024.²¹ Despite significant organizational changes and updates, Shriners remain best known for their fellowship, brotherhood, compassion and generosity. The order now describes itself as "a fraternity based on fun, fellowship, and the Masonic principles of brotherly love, relief and truth."²²

For over a century, the principal social responsibility of Shriners has involved helping children with specific medical needs. At the 1920 Imperial Session held in Portland, Oregon, the

¹⁸ "History of Ancient Egyptian Arabic Order Nobles Mystic Shrine of North and South America." Ancient Egyptian Arabic Order Nobles Mystic Shrine of North and South America and its Jurisdictions, Inc. Accessed May 2, 2024. <https://aeonms.org/history/>.

¹⁹ "Our History," Ladies Oriental Shrine of North America, Inc. <https://ladiesorientalshrine.org/our-history/>.

²⁰ Daughters of the Nile, Accessed April 4, 2024. <https://daughtersofthenile.org/>.

²¹ "History of Ancient Egyptian Arabic Order," <https://aeonms.org/history/>.

²² "About Shriners." <https://www.shrinersinternational.org/en/who-we-are/about-shriners>.

Beni Kedem Shrine Temple

Kanawha, WV

Name of Property

County and State

fraternity unanimously passed a resolution that established Shriners Hospitals for Children (now Shriners Children's) as its official philanthropy. The first hospital opened in 1922 at Shreveport, Louisiana, and 15 were in operation by 1927. Shriners International continues to support the mission today, while striving to make the world a happier, better place. In 2024, 22 hospitals operated in the U.S. to provide orthopedic care, burn care, spinal cord injury rehabilitation, and cleft lip/palate care for children. Shriners International also supports a network of outpatient clinics for children in need. According to Shriners Children's website, "all care and services are provided regardless of the families' ability to pay or insurance status. Families who are not covered under an insurance plan may be eligible for financial assistance. If your family doesn't have health insurance, our staff will make the appropriate arrangements to cover your child's medical care provided by Shriners."²³

Shriners in West Virginia

Freemasonry existed in the western counties of Virginia prior to 1863, when West Virginia seceded from the Old Dominion and became a state. April 12, 1865, is historically significant as the date the Civil War ended when Confederate General Robert E. Lee surrendered to General Ulysses S. Grant at Appomattox, Virginia. That auspicious day also marks the founding of the Grand Masonic Lodge of West Virginia at Fairmont in Marion County. Seven years later, the Ancient Arabic Order of the Nobles of the Mystic Shrine was founded in New York City. The fraternity traces its West Virginia roots to 1887, when it issued a charter to locate Osiris Temple in the city of Wheeling. The temple held its first southern West Virginia ceremonial at Charleston on November 26, 1891. At the gathering, 23 candidates were elected and initiated as Shriners. Membership in the southern counties expanded quickly, which in turn spawned interest in Charleston having its own temple. Wheeling's Osiris Temple received several petitions seeking consent for approval, but each was denied. Committees then sent petitions to Imperial Council sessions elsewhere, and Osiris again raised opposition. Finally, on June 26, 1892, the Imperial Council of Cleveland, Ohio, granted a dispensation for the formation of Beni Kedem Temple in Charleston.²⁴ The temple received its charter on June 9, 1897, and was instituted and constituted with all appropriate rites and ceremonies on December 7, 1897, with 103 charter members.²⁵

²³ Shriners Children's Hospital, Accessed May 2, 2024. <https://www.shrinerschildrens.org/en>

²⁴ "Beni Kedem" is a Hebrew expression meaning Children of the East, an appellation given to peoples living on the eastern border of modern Syria and Palestine. "Kedemites or Easterners," Jewish Virtual Library, Accessed May 4, 2024. <https://www.jewishvirtuallibrary.org/kedemites-or-easterners>.

²⁵ Gilbert E. Griffin, "History of Beni Kedem Temple," *Dedication Program for Beni Kedem Temple*, Beni Kedem Archives, Charleston, West Virginia, April 17, 1965.

Beni Kedem Shrine Temple

Kanawha, WV

Name of Property

County and State

To generate interest in the Shrine order, Beni Kedem ceremonies in the early years were held in various locations across southern West Virginia. Goodwill tours also visited many small towns to spread the word. Such outreach efforts met with success, as Charleston became headquarters for Shriners in the region. Counting around 4,400 members by 1936, Beni Kedem Temple claimed to be the largest shrine in terms of members in the territory south of the Mason-Dixon Line and east of the Rocky Mountains.²⁶ Notwithstanding a lull during World War II, membership totaled nearly 8,000 by 1958 and 7,355 in 1965, placing the southern West Virginia unit of the North America Shrine order in the top 30 of 178 active temples.²⁷ Three temples operated in West Virginia in 1965. Beni Kedem had more members than the combined total of Nemesis Temple in Parkersburg and Osiris Temple in Wheeling.²⁸

Beginning at its formation in 1897, Beni Kedem for many years held its sessions in the 1893 Masonic Temple Building located at the corner of Hale and Virginia streets in downtown Charleston. On July 14, 1914, a lightning strike sparked a fire that badly damaged the structure. A major renovation ensued, and in 1916 a larger and more ornate Masonic Temple reopened. Beni Kedem Shrine subsequently purchased a one-fourth interest in the property and held meetings there for several years. The Masonic Temple building still stands and is a contributing structure in the Downtown Charleston Historic District.

Beni Kedem officials made plans in 1920 to buy a parcel on present Kanawha Boulevard to build a new facility. However, efforts to sell stock failed and the project was dropped. At about the same time, the Scottish Rite acquired a building at 406 Capitol Street in downtown Charleston that had been erected as an armory in 1912.²⁹ Beni Kedem rented the structure for a few years before securing title and ownership to it in 1931. Shrine meetings and events were held there for three decades, until the order sold the structure on Capitol Street to the Scottish Rite Bodies of Charleston in 1962 for the sum of \$300,000 plus \$50,000 for furnishings and equipment in the building.³⁰ The Scottish Rite Building is now a contributing structure within the Downtown Charleston Historic District.³¹

²⁶ Cecil Anderson, "Development of Charleston and the Great Kanawha Valley," University of Richmond, VA: Senior History Thesis, 1937, 37.

<https://scholarship.richmond.edu/cgi/viewcontent.cgi?article=1329&context=honors-theses>.

²⁷ *Dedication Program*, Beni Kedem Archives.

²⁸ "Beni Kedem Shrine," *Daily Mail*, March 19, 1965.

²⁹ The Ancient and Accepted Scottish Rite of Freemasonry is a Rite within the broader context of Freemasonry. It is the most widely practiced Rite in the world. *The Scottish Rite*. <https://www.gascottishrite.org/the-scottish-rite/>.

³⁰ "Beni Kedem Shrine," *Daily Mail*, March 19, 1965; "The New Temple." *Dedication Program Beni Kedem Temple*, Beni Kedem Archives.

³¹ Stan Cohen with Richard Andre, *Kanawha County Images: A Bicentennial History, 1788-1988*, Charleston, WV: Pictorial Histories Publishing Co., Inc., 1987, 355; "Downtown Charleston Historic District. National Register of Historic Places Registration Form 2006," *National Park Service*, Accessed April 12, 2024. <https://wvculture.org/wp-content/uploads/2021/03/Downtown-charleston-historic-district.pdf>; "Downtown Charleston Historic District. National Register of Historic Places Registration Form Revised (Additional Documentation) 2024," *National Park Service*; Accessed April 12, 2024. https://wvculture.org/wp-content/uploads/2024/04/WV_KanawhaCo_DowntownCharlestonHistoricDistrictAD_form.pdf.

Beni Kedem Shrine Temple

Kanawha, WV

Name of Property

County and State

Beni Kedem's long-held desire to erect a new temple building in Charleston became reality in 1963 when it acquired a 1.08-acre lot at the corner of Quarrier and Reynolds streets for around \$240,000. The Temple acquired title to the property, removed 14 houses that stood on Reynolds Street (now Civic Center Drive), and approved plans for the new building.³² Construction contracts were let for \$630,000 in 1964, and groundbreaking occurred on April 16, 1964, followed by laying of the cornerstone on June 27, 1964. The new temple was substantially completed on March 15, 1965, at an approximate cost of \$1,025,000, including land, building, equipment, and furniture. The cost was paid in cash with no debt of any kind. Beni Kedem Potentate Harry B. Lambert proudly proclaimed that the only indebtedness on the building at its dedication would be current bills, adding that "we've been saving for more than 30 years." Essentially, the temple was paid for the day it opened.³³

Formal dedication of Beni Kedem Temple building took place on Saturday, April 17, 1965, but activities began on Friday. Scores of state and national dignitaries came for the formal dedication. Events on the 17th began at 11:00 a.m. with the registration of distinguished guests at the Daniel Boone Hotel on Capitol and Washington Streets (about six blocks east of the temple). Throughout the early afternoon Shriners assembled at the old Scottish Rite Temple near the hotel, and at 3:00 p.m. they led a parade through downtown that ended at the new Quarrier Street building. Formal dedication ceremonies got underway in the auditorium there at 3:30. The formal program culminated with acceptance of the building by Beni Kedem Shrine Potentate Harry B. Lambert, followed by the dedicatory address by the Imperial Potentate of the Ancient Arabic Order of the Nobles of the Mystic Shrine in North America, O. Carlyle Brock of Erie, Pennsylvania. An open house took place after the dedication, followed by dinner and an evening program.³⁴

Modern Movement and New Formalism

The Modern Movement traces its origins to the late 1800s when architecture in Europe and the United States began moving in a new direction in response to societal changes and advances in technology. The use of industrially produced plate glass, steel, and concrete allowed for lighter, stronger, and taller structures. Following the end of World War I architects in France, Germany, and Holland began to experiment with new building materials and styles that emphasized simple forms with no decorative details or ornamentation, balance over symmetry, and a visual emphasis on horizontal and vertical lines. Referred to as the "International Style," it presented a stark and minimalist approach to modern architecture and design as exemplified in the work of Le Corbusier, Mies van der Rohe, Walter Gropius and The Architects Collaborative, and Skidmore, Owings & Merrill. The Getty Research Institute's Art & Architecture Thesaurus Online defines the International Style as being characterized "by an emphasis on volume over mass, the use of lightweight, mass-produced, industrial materials, rejection of all ornament and

³² "Shrine Site Preparation," *Charleston Daily Mail*, December 10, 1963, 10.

³³ "Pink, Gold Decorate," *Gazette*, April 14, 1965.; Griffin, "Beni Kedem Temple."

³⁴ *Dedication Program*, Beni Kedem Archives.

Beni Kedem Shrine Temple

Kanawha, WV

Name of Property

County and State

color, repetitive modular forms, and the use of flat surfaces, typically alternating with areas of glass.”³⁵

The severity of internationalism dominated commercial, industrial, and institutional architecture until the 1970s.³⁶ However, it also evolved into something more comfortable through the work of Frank Lloyd Wright, his students and colleagues. Various early Modern architectural styles emerged, and they included Art Deco, Style Moderne, Constructivism, and the Bauhaus School that emphasized honesty of form and material, a simplicity of design best expressed in Mies van der Rohe’s principal of “Less is More.” This modified approach to the International Style evolved into what is broadly termed Mid-Century Modern and includes a wide range of innovative architectural designs that shattered traditional building forms.³⁷ One such design is “New Formalism” which developed in the mid-1950s and gained popularity in the 1960s as a rejection of the rigid Modernist form. As the name implies, New Formalism designs were meant to evoke Classical architecture—typically Greek or Roman but sometimes even Gothic. The style represents an effort to wed building forms of the past with new forms enabled by advances in building technology. New Formalism architecture sought to reintroduce classical architectural elements, such as symmetry, proportion, and ornamentation, into contemporary building design.

The three leading New Formalist architects in the U.S. were Edward Durell Stone, Philip Johnson, and Minoru Yamasaki, each of whom wanted to try new styles and materials.³⁸ Buildings constructed in the style typically embraced many Classical precedents such as proportion and scale, Classical columns, highly stylized entablatures, colonnades, and the creation of modern monuments through techniques such as setting the building on a podium or pedestal. Construction utilized traditionally rich materials, such as travertine, marble, and granite, or manufactured materials that mimic their qualities. Designs often featured the newly discovered plastic-like qualities of concrete to create new forms. New Formalism was most popular for high-profile civic, cultural, and institutional designs on a monumental urban scale. Examples may be found on college campuses in the form of auditoriums, libraries, and museums. Small-scale commercial buildings also used the style but are not as common.³⁹

During his 40-year career Glenn Hancock worked with many talented architects and designers. Among them, Irving Henry Bowman stands alone for his exceptional contributions to the Modern Movement in the U.S. Bowman was born in Chicago in 1906 and graduated from the

³⁵ *Encyclopedia Britannica*, “International Style.” <https://www.britannica.com/art/International-Style-architecture>.

³⁶ *Ibid.*

³⁷ Brian Knight Research, “Survey of Modern Architecture in Burlington, Vermont.” City of Burlington Department of Planning and Zoning, 2011, 13-14.; William H. Jordy, *American Buildings and Their Architects—Volume 5: The Impact of European Modernism on the Mid-Twentieth Century*. New York: Oxford University Press, 1972., 171.

³⁸ Marcus Wiffen, *American Architecture Since 1780: A Guide to the Styles*, Cambridge, MA: The M.I.T. Press, 1969.; “Edward Durell Stone, Architect.” Accessed May 22, 2024. <https://www.edwarddurellstone.org/edward-durell-stone-life.html>.; Rebecca Binno Savage, “Minoru Yamasaki Biography,” Wayne State University. Accessed May, 27, 2024. <http://yamasaki.wayne.edu/biography.html>.

³⁹ “McGregor Memorial Conference Center,” National Park Service. Accessed May 18, 2024. <https://www.nps.gov/places/mcgregor-memorial-conference-center.htm>. “New Formalism, 1955-1975,” *State of Washington*. Accessed May 12, 2024. <https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide/new-formalism>.

Beni Kedem Shrine Temple

Kanawha, WV

Name of Property

County and State

Illinois Institute of Technology in 1928. His prolific career began in the late 1920s in partnership with older brother and fellow architect Monroe Bengt Bowman (1901-1994). The siblings worked together in leading Chicago architects' offices such as Holabird & Root and Tallmadge & Watson before opening their own firm in 1928, where they developed their ideas for prefabricated mass production in housing.⁴⁰ The Bowman boys strove to make a name for themselves as modernists in the architecturally conservative Windy City. Meanwhile, the Museum of Modern Art in New York was about to undertake a landmark project that would be a major turning point in the nascent Modern Movement. It would also profoundly impact the respective careers of both Bowman brothers.

In 1930, MoMA director Alfred Barr began planning the museum's first-ever architectural exhibition. As Barr explained in 1931, "The Museum of Modern Art has closely followed this international activity in architecture. Although the Museum has until now exhibited only works of painting and sculpture, it has felt the need since its inception for a comprehensive exhibition of modern architecture."⁴¹ He recruited the respected historian Henry-Russell Hitchcock and well-known architect Philip Johnson to curate it. The pair spent nearly two years researching and collecting materials in Europe, where they observed an emergent modern architectural style that used industrially produced materials such as steel, glass, and concrete, characterized by simplified geometry and a lack of ornamentation. Hitchcock and Johnson labeled that fledgling movement the "International Style," a term they first used for the exhibition and then it became accepted worldwide.⁴²

MoMA's carefully curated *Modern Architecture International Exhibition* opened on February 10, 1932, for a six-week run (to March 23rd). Using photographs, drawings, and specially crafted models, the landmark exposition illustrated key characteristics of the increasingly popular style which had emerged in Europe since 1922. Featuring works from "four leaders of modern architecture:" Le Corbusier, Walter Gropius, Mies van der Rohe, and J. J. P. Oud, it also included sections on housing for a new domestic environment, as well as modern building designs by 37 leading progressive architects from 15 different countries, including Frank Lloyd Wright.⁴³ The landmark exhibition was accompanied by an extensive catalogue, along with a simultaneously published 420-page book authored by Henry-Russell Hitchcock and Philip Johnson titled *The International Style: Architecture Since 1922*.⁴⁴ Collectively, the exhibition, catalogue, and book established the foundation for the canon of Modern architecture in the United States.

⁴⁰ *Architects Directory*, First Edition, R.R. Bowker, LLC, 1956.

<https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory>.

⁴¹"Modern Architecture: International Exhibition," *Museum of Modern Art*, February 10 to March 23, 1932.

https://assets.moma.org/documents/moma_catalogue_2044_300061855.pdf.

⁴² *Encyclopedia Britannica*, "International Style." <https://www.britannica.com/art/International-Style-architecture>.

⁴³ Henry-Russell Hitchcock, Jr., and Philip Johnson. *The International Style: Architecture since 1922*. New York: W. W. Norton & Company, Inc., 1932.

⁴⁴ *Ibid.*

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

Meanwhile in Chicago, the upstart Bowmans contributed pioneering designs on insulated metal thin wall-ribbon windows for high-rise buildings, for which Irving Bowman received praise for technological research in the science of construction. Of particular importance was the pioneering of insulated thin wall window construction for high-rise buildings, and his advanced insight into prefab housing. In 1981, Irving became a prestigious Fellow in the American Institute of Architects in part because of these landmark achievements in pioneering the science of construction.⁴⁵ The Bowman brothers' progressive designs attracted the attention of Philip Johnson, who invited them to participate in the 1932 MoMA exposition. Additionally, Monroe and Irving were the only Chicago architects involved, and at 30 and 25 years old, respectively, the youngest architects in the entire exhibition. Curators lauded their work, noting the following:

*The Bowman Brothers of Chicago have as yet built very little, but their thorough study of steel construction in relation to architecture, both technically and legally, may revolutionize certain phases of American architecture within the next few years. Their concern with structural probity and frankness has led them very naturally to work in the International Style.*⁴⁶

The Bowmans remained disciples of the Modern Movement their entire professional lives. They survived the Depression by designing and manufacturing contemporary metal items, including for the Italian, Westinghouse, and General Electric pavilions at the 1935-36 Chicago World's Fair.⁴⁷ Monroe B. Bowman enjoyed a long career in Chicago, where his architectural commissions consisted mainly of industrial and commercial structures.⁴⁸ Irving H. Bowman worked with his brother in Chicago until 1936, when he moved to Charleston, West Virginia, and designed primary industrial works for Union Carbide Corporation. He gained registration in the American Institute of Architects in 1938 and entered private practice in Charleston where he resided. Bowman partnered with Glenn Hancock for a time before forming Irving Bowman & Associates, Architects and Engineers, in 1948.⁴⁹ His long and distinguished career culminated in selection for Fellowship in the American Institute of Architects (FAIA) in 1981.⁵⁰ Irving Henry Bowman, a pioneer of modern design who lived and worked in Charleston for over half a century, died there in 1990 at age 84.⁵¹

⁴⁵ "American Institute of Architects," Application for Membership Emeritus, Irving Henry Bowman, 1976 and 1981, West Virginia Board of Architects, Charleston, WV.

⁴⁶ "Modern Architecture: International Exhibition." New York, Museum of Modern Art, 1932, pg. 16. https://assets.moma.org/documents/moma_catalogue_2044_300061855.pdf.

⁴⁷ "Application for Membership Emeritus," Irving Bowman.

⁴⁸ Department of Architecture, the Art Institute of Chicago, "Interview with Monroe B. Bowman," *Chicago Architects Oral History Project*. Accessed May 17, 2024. <https://artic.contentdm.oclc.org/digital/collection/caohp/search/searchterm/Bowman,%20Monroe%20Bengt/field/crao/mode/exact/conn/and/order/title/ad/asc/cosuppress/1>.

⁴⁹ *American Architects Directory*, Second Edition, 1962, R.R. Bowker LLC. <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20677106/1962+American+Architects+Directory>.

⁵⁰ "Application for Membership Emeritus," Irving Bowman.

⁵¹ "Irving Henry Bowman," *Ancestry.com Ancestry Tree*, Accessed May 27, 2024. <https://www.ancestry.com/family-tree/person/tree/26859410/person/27131825912/facts>.

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

Modern Movement and Beni Kedem Temple

The Charleston architectural firm of Glenn Hancock and Donald Moses designed Beni Kedem Temple. Senior partner Glenn Carlos Hancock was born on July 13, 1906, in Portsmouth, Ohio. Prior to his fourth birthday the family moved to Charleston, West Virginia, where Glenn attended public school. Following high school graduation, he studied architectural education at Chicago Technical College and earned three years of Beaux Arts credits at the Carnegie Institute of Technology (now Carnegie Mellon University) in Pittsburgh, Hancock worked for a time as an architectural draftsman in Charleston under architect Virgil C. Pettit. He honed his design skills at the Pittsburgh-based firm of Ingham & Boyd from 1928 until 1932. Glenn returned to Charleston by 1933 and joined the office of Warne, Tucker, and Silling (now Silling Associates), where he participated in designing mainly commercial and institutional buildings and some private residences. His extensive portfolio includes Stonewall Jackson High School in Charleston (1939, now West Side Middle School), B'nai Jacob Synagogue (1950), Temple Israel (1960) in Charleston, and West Virginia University Mineral Industries Building (1942) in Morgantown.⁵²

In 1952, Hancock collaborated with prominent local architect Irving H. Bowman (joined at times by older brother Monroe B. Bowman from Chicago), Walter F. Martens, Robert E. Martens, and John C. Norman, to create "Associated Housing Architects" for the purpose of designing the 360-unit Orchard Manor public housing project (1955) in Charleston.⁵³ Irving Bowman would also partner with Hancock a few years later to design the Charleston Civic Center (1959), precursor of the Charleston Coliseum and Convention Center. Glenn Hancock retired in 1968; shortly thereafter, he and wife Frances relocated to Sarasota, Florida, where he died on November 29, 1983, at age 77. Glenn Carlos Hancock and Frances Lee Agnor Hancock (1906-1997) are buried in Sunset Memorial Park, South Charleston, West Virginia.⁵⁴

Hancock's junior partner, Donald Lee Moses, was born on October 4, 1928, in Toledo, Ohio. His parents, Charles and Fannie Moses, were from Cabell County, West Virginia before relocating to Toledo where Charles worked in the auto parts industry. The family returned to Huntington in Cabell County, West Virginia, around 1935. They settled in Charleston in the early 1940s, where Charles was employed as a telegraph operator at a postal lab.⁵⁵ Meanwhile, Donald attended public schools in Huntington and Charleston. He graduated from Charleston High School in 1946, then studied Engineering and Architecture for one year at Marshall University before attending the University of Cincinnati from 1947 to 1950. As part of his cooperative training at

⁵²"Glenn C. Hancock" Obituary, *Charleston Daily Mail*, December 1, 1983.; "Glenn C. Hancock," in Rodney S. Collins, *Bibliographical Dictionary of West Virginia Architects: 19th Century and Early 20th Century*, Unpublished manuscript, n.d.

⁵³"Orchard Manor's Road to Success Often Rocky," *Charleston Daily Mail*, June 5, 1955, 22.

⁵⁴Rodney S. Collins, "Dictionary of West Virginia Architects," Hancock Obituary, *Daily Mail*, December 1, 1983.; "Glenn Carlos Hancock," *Ancestry.com Family Search*. <https://ancestors.familysearch.org/en/LC6Y-FPN/glenn-carlos-hancock-1906-1983>.

⁵⁵"Donald Lee Moses," *Ancestry.com Family Tree*, https://www.ancestry.com/search/?name=DONALD+LEE_Moses&event=charleston-kanawha-west+virginia-usa_24704&birth=1928&count=50&location=2&name_x=s_1&priority=usa.

Beni Kedem Shrine Temple

Kanawha, WV

Name of Property

County and State

Cincinnati, Moses worked on engineering design projects with the West Virginia State Road Commission (now West Virginia Division of Highways). Between 1950 and 1955 he was employed as a designer/draftsman for Glenn Hancock, where he gained valuable experience working with Hancock, Lewis G. Tucker, Irving H. Bowman, and other accomplished local architects.⁵⁶ Donald Moses received his architect's license in 1957 and later completed a civil defense training course in Fallout Shelter Analysis at the U.S. Army Engineering School in Virginia.⁵⁷

Moses & Hancock formed their decade-long architectural partnership in Charleston on January 1, 1958.⁵⁸ The firm completed numerous commercial and institutional design projects in West Virginia and the surrounding area. Their extensive portfolio included National Guard armories in Charleston, Huntington, and Logan; Highland Hospital, Temple Israel Synagogue, West Virginia Education Association building, numerous church additions, Bank of West Virginia (now a branch of Truist Bank) in Charleston; a large warehouse in Columbus, Ohio; and an office for West Virginia Pulp and Paper Company in Luke, Maryland. In the early 1960s, Hancock & Moses operated a full-service branch office in Beckley, West Virginia (about 60 miles southeast of Charleston).⁵⁹ Following Glenn Hancock's retirement in 1968, the firm became Donald L. Moses and Associates. Moses died on February 19, 1998, in Charleston at age 69.⁶⁰



Glenn Carlos Hancock (1906-1983)



Donald Lee Moses (1928-1998)

⁵⁶ "Application for a Certificate of Qualification to Practice the Profession of Architecture in the State of West Virginia for Donald L. Moses, November 29, 1955." West Virginia Board of Architects.

⁵⁷ Donald Lee Moses, "Information Submitted by Donald Lee Moses as to Training, Experience and Professional Practice" to National Council of Architectural Registration Boards, 8 January 1963." West Virginia Board of Architects.

⁵⁸ Ibid.

⁵⁹ "Architect D. L. Moses Opens Beckley Office." *Raleigh Register*, May 27, 1963, 2.

⁶⁰ "Donald Lee Moses," *Ancestry.com Ancestry Tree*.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

HANCOCK, GLENN C(ARLOS). AIA 45. West Virginia Chapter
Hancock & Moses, Ott Bldg, 215 Dunbar St, Charleston 1, West Virginia, b. Portsmouth, Ohio, July 13, 06. Educ: Carnegie Inst, of Tech. Dftsmn, Ingham & Boyd, Archts, 28-32; Desr, Tucker & Silling, Archts, 34-41; Ford, Bacon & Davis, Engrs, 41-44. Prev. Firms: Glenn C. Hancock, Archt, 45-58. Present Firm: Hancock & Moses, Archts, org. 58. Reg: Md, Ohio, Pa, W. Va. Gen. Types: 2, 4, 5, 6, 11, 12, 13, 19. Prin. Wks: Cedar Grove Jr. HS, C.G, W. Va, 54; Bk. of W. Va, Charleston, 57; Charleston Civic Ctr, C, 58, AA, Irving Bowman, Archt, & Martens & Son, Archts; Chesapeake Storage Co, Columbus, Ohio, 58; Bur, of Mines Bldg, Gen. Servs. Admin, Mt. Hope, W. Va, 59; Temple Israel, C, W. Va, 60. ALA Act: W. Va. Chapt, Pres, 58-59; Dir, 60-61.

MOSES, DONALD L(EE). AIA 57. West Virginia Chapter
Hancock & Moses, 215 Dunbar Street, Charleston 4, West Virginia, b. Toledo, Ohio, Oct. 4. 28. Educ: Univ. of Cincinnati; Marshall Univ. Desr, Glenn C. Hancock. Present Firm; Hancock & Moses, Archts, org. 58. Reg: W. Va. Gen. Types: 2, 4, 5, 6, 11,12,13,19. Prin. Wks: Temple Israel, Charleston, 60; Logan Nat. Gd. Armory, Logan. & Venture Bowling Lanes, C, 61; Point Harmony Elem. Sch, Union Dlst, Kanawha Co, 61, AA, Perkins & Will, Archts/ Engrs; Highland Hosp, & Charleston Nat. Gd. Armory & Expanded Facils, C, 61; all W. Va.

Above: Individual entries for Hancock and Moses in *American Architects Directory* (1962).⁶¹

⁶¹ *American Architects Directory*, Second Edition, R.R. Bowker LLC, 1962.
<https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20677106/1962+American+Architects+Directory>.

Beni Kedem Shrine Temple

Name of Property

Kanawha, WV

County and State

Although unconfirmed at this writing, Glenn Hancock likely crossed paths with Irving and Monroe Bowman while studying in Chicago in the 1920s. In a city of conservative architectural proclivities at the time, these and other like-minded “young turks” in the emerging progressive design community had similar career goals and aspirations. Notably, Hancock and Irving Bowman both wound up in Charleston, West Virginia, where they partnered professionally as Hancock & Bowman in 1946-47. Although each would later open his own firm, collaborations continued on a project by project basis. In retrospect, Hancock likely honed his expertise in modern design through Bowman, a true pioneer who was involved in the birth of the Modern Movement. Given the pair’s shared background and interest, it is understandable why Glenn Hancock and Donald Moses chose to design Beni Kedem Temple as an exemplar of the New Formalist style.

Criterion C: Architecture

During the 1965 dedication of Beni Kedem Temple, the *Charleston Gazette* reported the 17,500 square-foot building was intended for “business and recreation purposes,” and that “Shriners have left no stone unturned in the construction of their new meeting place.”⁶² In so doing, designers chose the locally atypical New Formalism style. Charleston’s downtown contains a fine collection of historic buildings exhibiting architectural styles such as Italianate, Classical Revival, Renaissance Revival, Art Deco, International, and more. In fact, nearly all architectural styles popular between circa 1877 and 1974 are represented in the Downtown Historic District, created in 2006 (1877-1956) and revised in 2024 (1877-1974). The District includes 123 contributing and 32 noncontributing resources. Among contributing buildings are 17 that represent the Modern Movement, 16 of which Moderne, Art Deco, or International, and one (added in the 1974 District revision) is Miesian in style. Aside from the Beni Kedem Temple, no buildings within the Downtown Historic District (contributing and noncontributing) and surrounding vicinity are New Formalism in design.⁶³

Constructed in 1964-65 at the height of the New Formalist era, Beni Kedem Temple consists of a central tower flanked by symmetrical wings, exterior walls of brick with aluminum windows, and cast concrete panels that mimic Gothic pointed arches found in Islamic architecture. Presence of arches, prominent central entryway, and temple-like appearance induce a sense of verticality and elegance, and perhaps even a hint of Moorish Revival detailing.⁶⁴ The structure

⁶²Pink, Gold Decorate,” *Gazette*, April 14, 1965.

⁶³ “Downtown Charleston Historic District, National Register Form 2006,” Accessed April 12, 2024. <https://wvculture.org/wp-content/uploads/2021/03/Downtown-charleston-historic-district.pdf>; “Downtown Charleston Historic District, National Register Form Revised 2024,” Accessed April 12, 2024. https://wvculture.org/wp-content/uploads/2024/04/WV_KanawhaCo_DowntownCharlestonHistoricDistrictAD_form.pdf.

⁶⁴The Moorish Revival style emerged in the late 1800s-early 1900s and drew on elements from classic Moorish architecture and from broader Islamic architectural traditions and aesthetics. Shrine orders nationwide built temples in the Moorish Revival style that complemented Islamic elements in their dress and rituals. Notable National Register-listed temple sites include Murat Shrine (1909) in Indianapolis, Indiana; Algeria Shrine (1920) in Helena, Montana; Tripoli Shrine (1928) in Milwaukee, Wisconsin; Shrine Auditorium (1926) in Los Angeles, California; Zembo Shrine (1930) in Harrisburg, Pennsylvania.

Beni Kedem Shrine Temple

Kanawha, WV

Name of Property

County and State

contains nine distinct bays on the east and west sides and six bays on the north and south sides. Simple columns and pilasters create a regular rhythm of wall and void. Floors of the two-story structure are not plainly articulated on the exterior, presenting a one-story aesthetic that belies its true scale. The seemingly modest rectilinear building is at once monumental and small. In proportion and composition, it harks to Classical design with shallow pilasters supporting a simple entablature that forms an exterior plinth base raised in the landscape. Flat walls fill voids between pilasters, which accentuates the shallow pilasters to provide clarity and simplicity of intent. A flat cornice tops the walls on the same plane as pilasters with no overhang yet provides slightly inset wall planes.

The building has a flat roof, concrete foundation, and plain masonry walls of brick set in the common bond with Flemish bond every sixth course. A prominent three-bay center entryway extends out from the façade, accentuated by precast concrete pilasters that taper in width from the cornice band down to an inconspicuous granite and concrete foundation corbels. Large glass and aluminum windows with glass doors open into a mid-level atrium. A perron (exterior staircase) with center handrail leads from the front sidewalk to the raised platform entrance. Simple masonry wall planes are broken by vertical slot window openings and relatively formalized concrete entry surround. Simple masonry wall planes are broken by vertical slot window openings and relatively formalized, concrete entrance and surround. In its design, the main façade is reminiscent of a Renaissance loggia that takes advantage of the site's southern exposure to frame the nearby hills.

Beni Kedem Temple is architecturally significant as an example of modern design that seamlessly blends classical structure with modern materials. Exhibiting a composition of the horizontal form punctuated by intermittent strong verticals, the building conveys an elegance that combines the richness of dark red brick and cast concrete. Beni Kedem Temple retains a high level of integrity in materials and workmanship, as well as location, design, setting, feeling, and association.

Summary

Designed by local architects to symbolize modernity in form and function while including Classical elements of design, the Beni Kedem Temple building is an architecturally significant resource located in downtown Charleston. Constructed in 1964-65 for business and recreation purposes, it continues to serve that function to the present day. The visually distinct concrete, glass, and steel New Formalist structure is an anomaly among older architectural styles found in the nearby Downtown Historic District, as well as newer Modernist buildings in the Historic District and the larger downtown area. With very few exterior alterations, the temple possesses a strong degree of historic integrity and is a prime example of New Formalism architecture adapted on the local level.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

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Name of Property

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Name of Property

County and State

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

10. Geographical Data

Acreeage of Property 1.08

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: 38.355214 | Longitude: -81.640835 |
| 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.)

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

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

The building boundaries include the footprint of the building itself, the exterior access stairs and adjacent lawn area located immediately south (front) and west of the building. To the east is an asphalt surface parking lot, and to the north (rear) is a paved parking area. The boundary is also depicted in Figure 2.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries fully encompass the nominated resource and the original plot of land on which it exists.

11. Form Prepared By

name/title: Dr. Billy Joe Peyton
organization: Historian
street & number: 1570 Virginia Street East
city or town: Charleston state: WV zip code: 25311
e-mail: bjpeyton7@aol.com
telephone: 304-993-0415
date: August 26, 2024

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.)

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

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: Beni Kedem Temple

City or Vicinity: Charleston

County: Kanawha

State: West Virginia

Photographer: Billy Joe Peyton

Date Photographed: April 14, 2024

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

1 of 24: (WV_KanawhaCo_BeniKedemTemple_001)
South elevation, camera facing North.

2 of 24. (WV_KanawhaCo_BeniKedemTemple_002)
Photo 2: South entrance, camera facing North.

3 of 24. (WV_KanawhaCo_BeniKedemTemple_003)
Photo 3: Southwest oblique, camera facing Northeast.

4 of 24. (WV_KanawhaCo_BeniKedemTemple_004)
Photo 4: West elevation, camera facing East.

5 of 24. (WV_KanawhaCo_BeniKedemTemple_005)
Photo 5: West elevation terrace, camera facing East.

Beni Kedem Shrine Temple

Kanawha, WV
County and State

Name of Property

6 of 24. (WV_KanawhaCo_BeniKedemTemple_006)

Photo 6: West elevation entrance and terrace railing, camera facing East.

7 of 24. (WV_KanawhaCo_BeniKedemTemple_007)

Photo 7: Northwest oblique, camera facing Southeast.

8 of 24. (WV_KanawhaCo_BeniKedemTemple_008)

Photo 8: North elevation, camera facing South.

9 of 24. (WV_KanawhaCo_BeniKedemTemple_009)

Photo 9: Northeast oblique, camera facing Southwest.

10 of 24. (WV_KanawhaCo_BeniKedemTemple_010)

Photo 9: Northeast oblique, camera facing Southwest.

11 of 24. (WV_KanawhaCo_BeniKedemTemple_011)

Photo 11: Southeast oblique (Silent Messenger statue on lawn at left), camera facing Northwest.

12 of 24. (WV_KanawhaCo_BeniKedemTemple_012)

Photo 12: Stairs to second floor inside main entrance, camera facing North.

13 of 24. (WV_KanawhaCo_BeniKedemTemple_013)

Photo 13: Foyer and lounge/reception area on second floor, camera facing South.

14 of 24: (WV_KanawhaCo_BeniKedemTemple_014)

Figure 14: Thomas P. Schmader mural in lounge/reception area, camera facing North.

15 of 24. (WV_KanawhaCo_BeniKedemTemple_015)

Figure 15: Second-floor auditorium/ballroom, camera facing North

16 of 24. (WV_KanawhaCo_BeniKedemTemple_016)

Photo 16: Entrance from foyer and lounge as viewed from stage, camera facing South.

17 of 24. (WV_KanawhaCo_BeniKedemTemple_017)

Photo 17: Doors from auditorium/ballroom to outdoor terrace, camera facing Northwest.

18 of 24. (WV_KanawhaCo_BeniKedemTemple_018)

Photo 18: Second floor Conference Room, camera facing Southeast.

19 of 24. (WV_KanawhaCo_BeniKedemTemple_019)

Photo 19: Arabian Room, camera facing Northeast.

20 of 24. (WV_KanawhaCo_BeniKedemTemple_020)

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

Photo 20: Ground floor multipurpose recreation area, camera facing Northeast.

21 of 24. (WV_KanawhaCo_BeniKedemTemple_021)

Photo 21: Original shuffleboard court in recreation room, camera facing North.

22 of 24. (WV_KanawhaCo_BeniKedemTemple_022)

Photo 22: Card Room with original two-color floor tiles, camera facing Southeast.

23 of 24. (WV_KanawhaCo_BeniKedemTemple_023)

Photo 23: TV Lounge on ground floor, camera facing East.

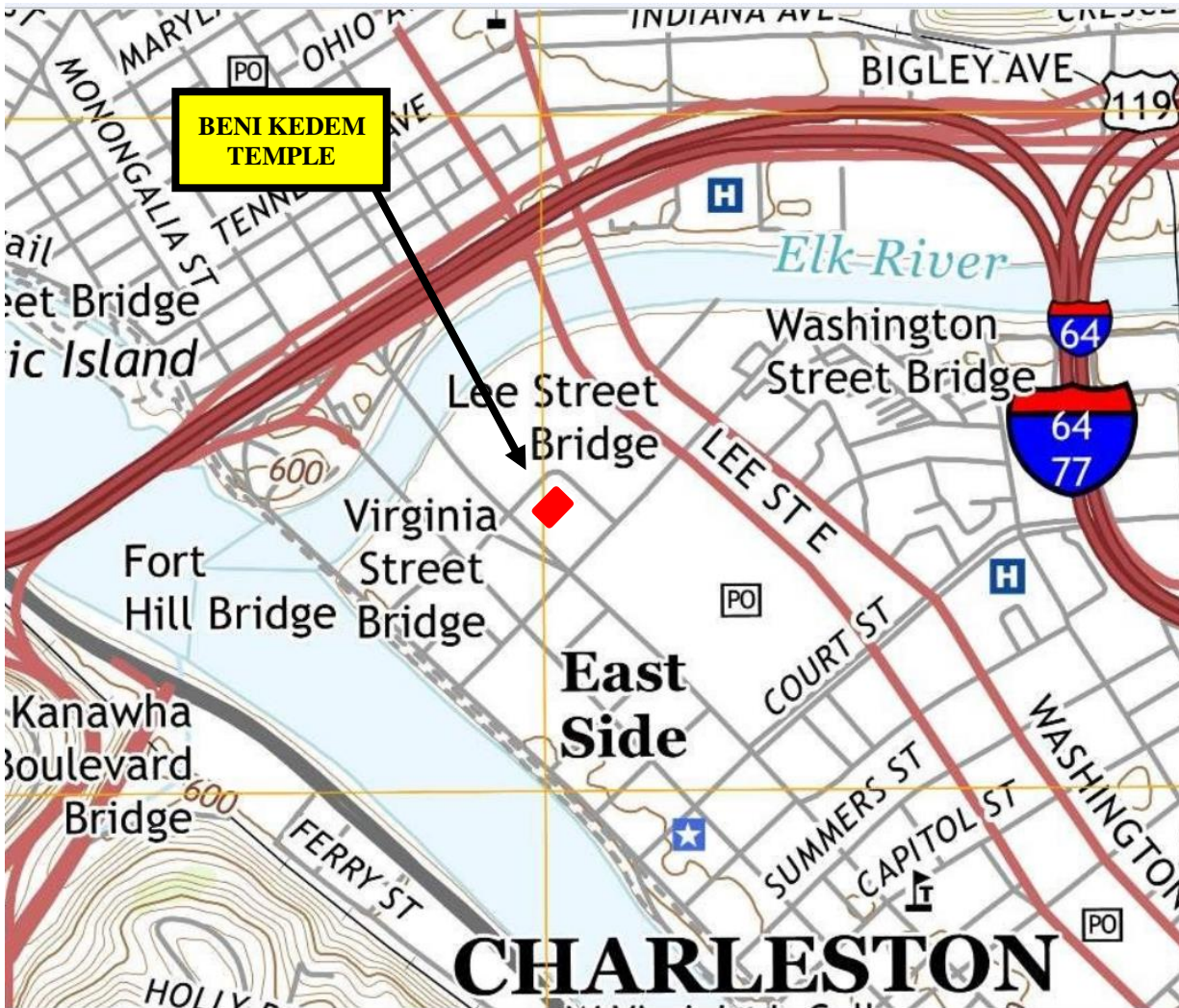
24 of 24. (WV_KanawhaCo_BeniKedemTemple_024)

Photo 24: Remodeled Billiard Room, camera facing Southwest.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

Figure 1



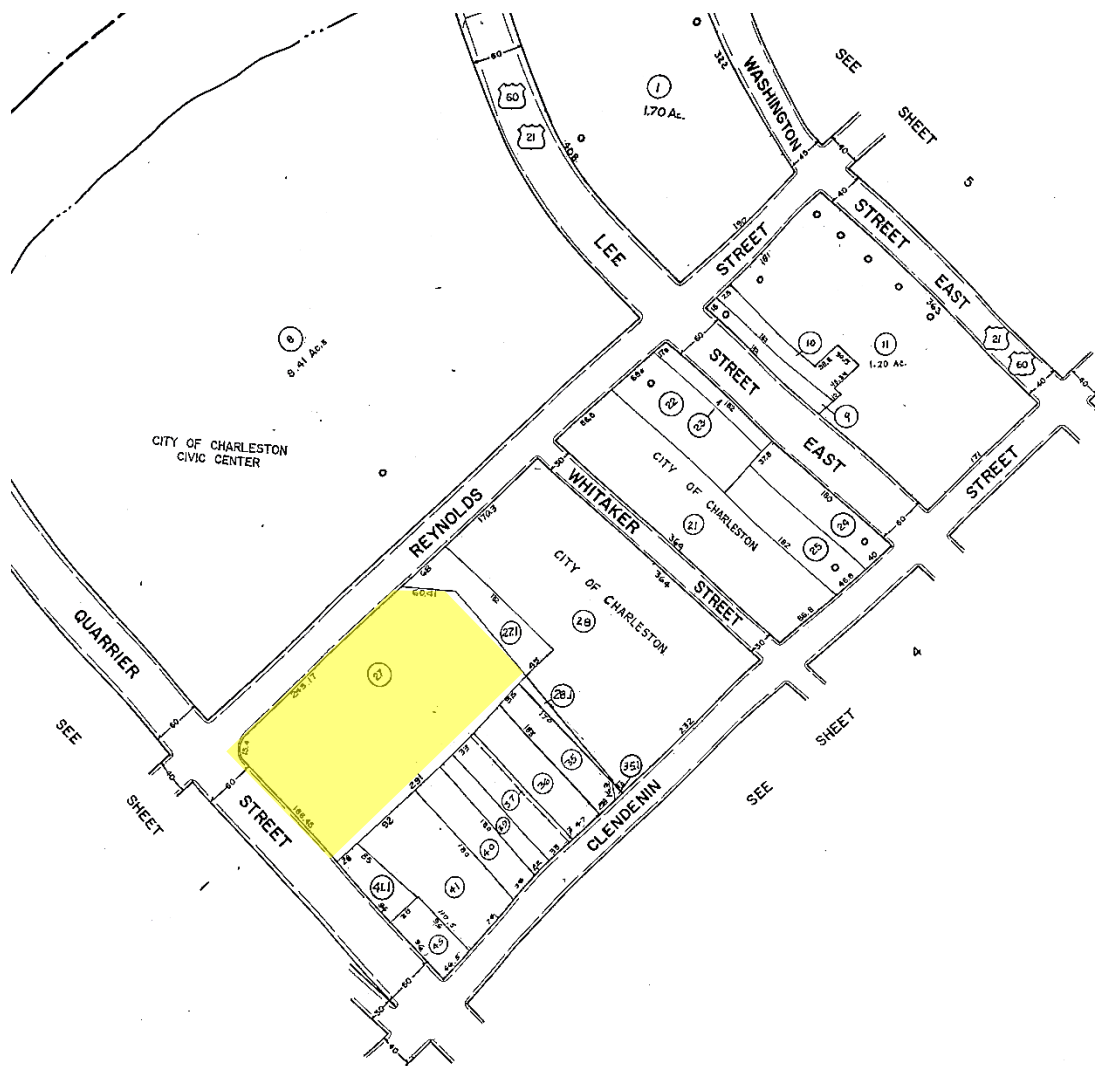
USGS Map
Charleston West 2016
West Virginia—Kanawha County
7.5-Minute Series (Topographic)
NAVD88

Beni Kedem Temple
100 Quarrier St. E
Charleston, WV
Latitude: 38°35'45"N
Longitude: 81°64'04"W

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

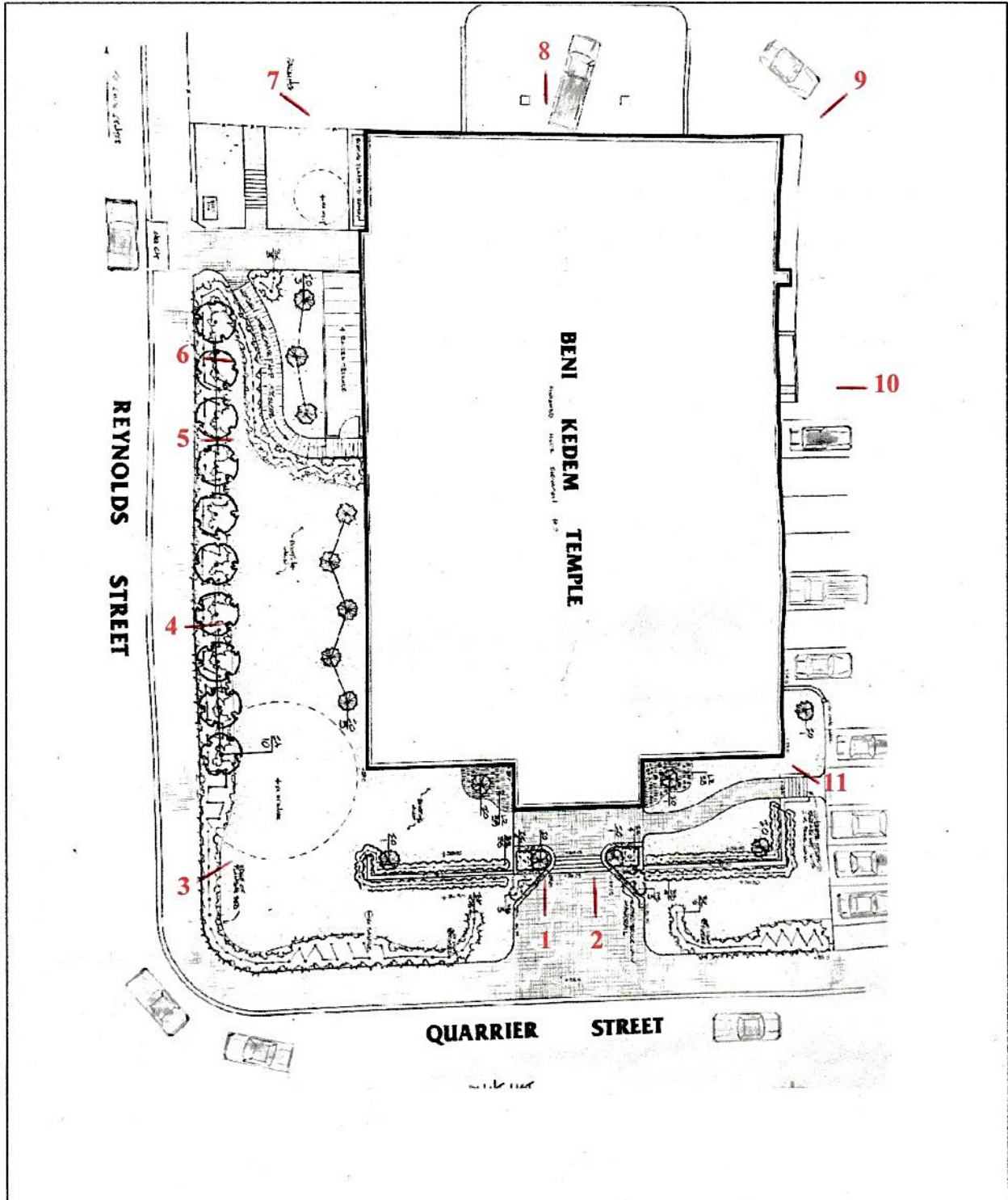
**Figure 2. Kanawha Co. Tax Map
CHARLESTON EAST TAX DISTRICT
MAP 2/PARCEL 27**



Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

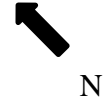
Figure 3. Site Plan and Exterior Photo Locations



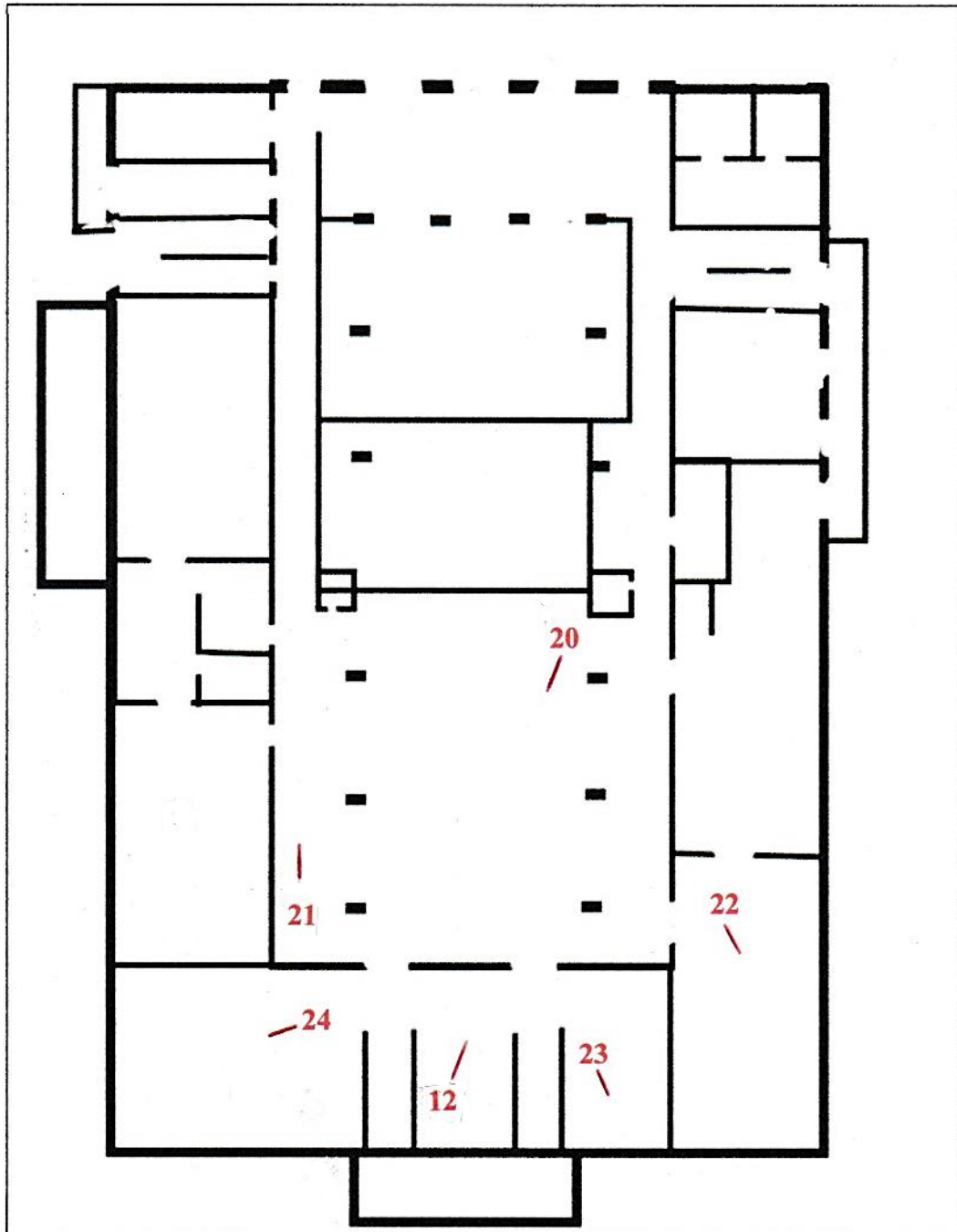
Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

Figure 4. Floor Plan (First Floor) and Photo Locations



Not to Scale

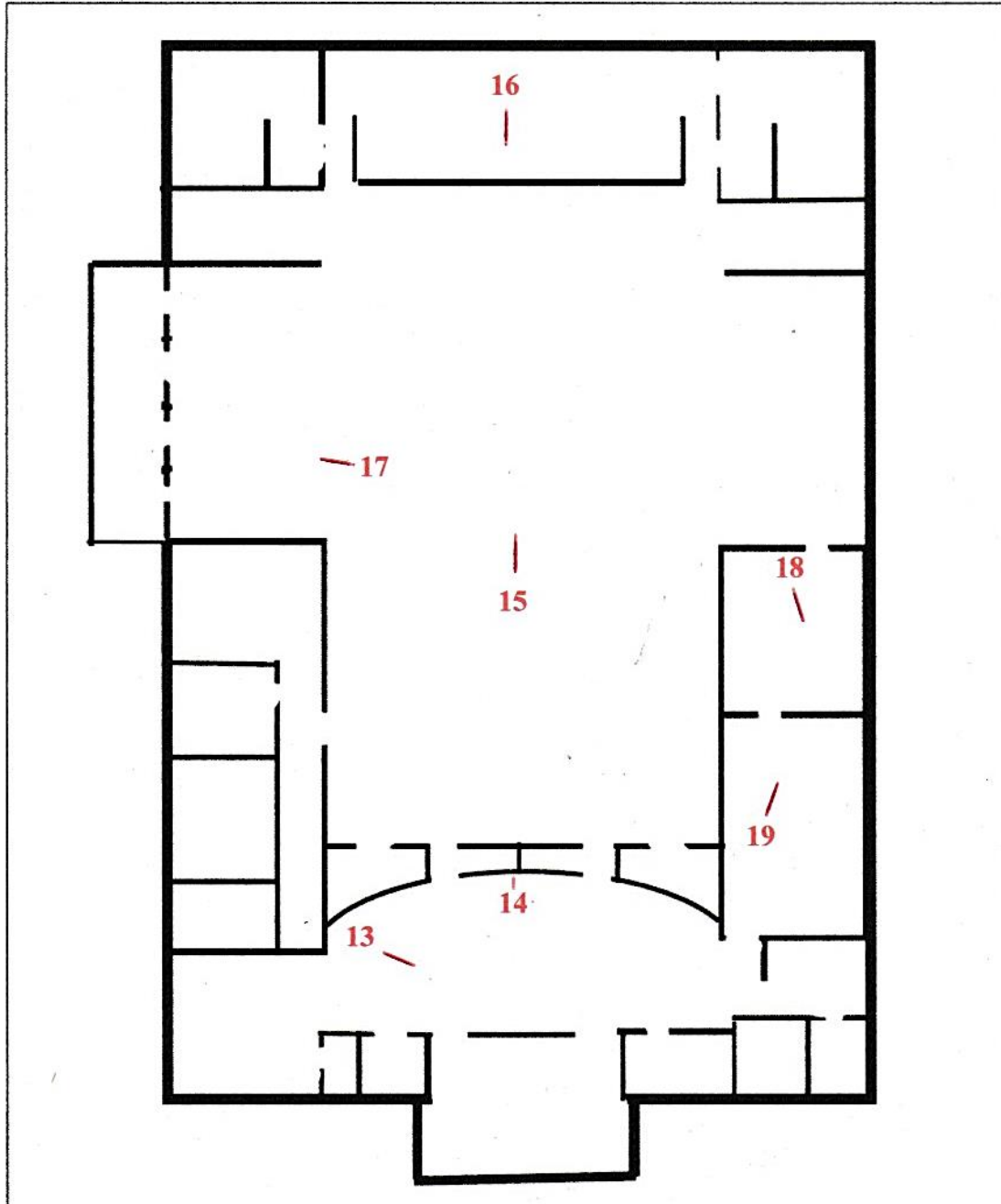


Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

Figure 5. Floor Plan (Second Floor) and Photo Locations

Not to Scale



Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 1: South elevation, camera facing North.



Photo 2: South entrance, camera facing North.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 3: Southwest oblique, camera facing Northeast.



Photo 4: West elevation, camera facing East.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 5: West elevation terrace, camera facing East.



Photo 6: West elevation entrance and terrace railing, camera facing East.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 7: Northwest oblique, camera facing Southeast.



Photo 8: North elevation, camera facing South.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 9: Northeast oblique, camera facing Southwest.



Photo 10: East elevation, camera facing West.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 11: Southeast oblique (Silent Messenger statue on lawn at left), camera facing Northwest.

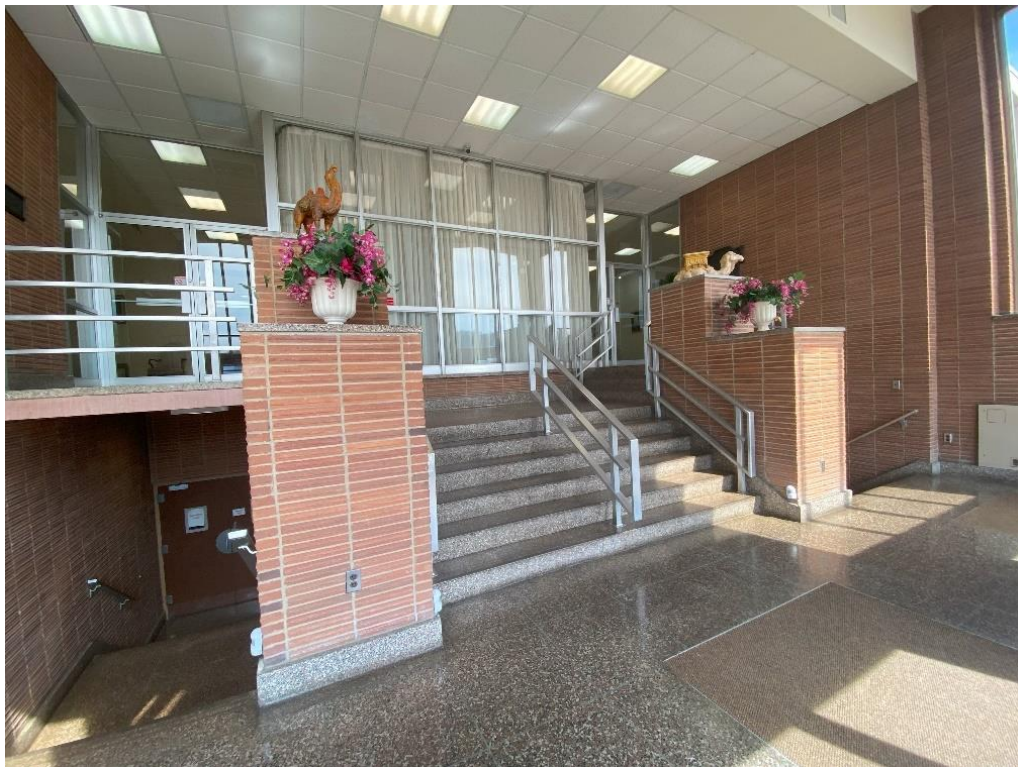


Photo 12: Stairs to second floor inside main entrance, camera facing North.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 13: Foyer and lounge/reception area on second floor, camera facing South.



Figure 14: Thomas P. Schmader mural in lounge/reception area, camera facing North.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Figure 15: Second-floor auditorium/ballroom, camera facing North.



Photo 16: Entrance from foyer and lounge as viewed from stage, camera facing South.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 17: Doors from auditorium/ballroom to outdoor terrace, camera facing Northwest.



Photo 18: Second floor Conference Room, camera facing Southeast.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 19: Arabian Room, camera facing Northeast.



Photo 20: Ground floor multipurpose recreation area, camera facing Northeast.

Beni Kedem Shrine Temple
Name of Property
Figure 1

Kanawha, WV
County and State



Photo 21: Original shuffleboard court in recreation room, camera facing North.



Photo 22: Card room with original two-color floor tiles, camera facing Southeast.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Photo 23: TV Lounge on ground floor, camera facing East.



Photo 24: Remodeled Billiard Room, camera facing Southwest.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

Historic Aerial Photographs



1955 aerial



1958 aerial



1971 aerial



1984 aerial



2007 aerial



2020 aerial

“1955-2020 Aerial Photos,” *Historic Aerials*. <https://www.historicaerials.com/viewer>.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



SHRINE SITE PREPARATION

Site preparation for the new Beni Kedem Shrine Temple at Reynolds and Quarrier streets continues despite wintry weather. This is one of 14 structures that will make way for the improvement. It faces Reynolds Street, across from the Civic Center. Design and plans for the temple are being prepared by Charleston architect Glenn C. Hancock. Core drillings to determine subsoil conditions will begin just after the holidays. The building, to occupy a 1.5-acre site will cost nearly a million dollars before completion.

Charleston Daily Mail, Dec. 10, 1963

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



Design approved for Beni Kedem Temple, as reported in the *Charleston Daily-Mail* on February 14, 1964. Newspaper clipping from Beni Kedem Archives.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

PROGRESS REPORT OF THE NEW TEMPLE

Just a little over a year ago we were dreaming and talking about a new Temple.—The dream has become a reality—Our new Temple is almost completed.

By the time this issue of the "Sons of the Desert" goes to press, the roof will be in place and the work of the Temple 60% completed.

If all goes well from here on out the building will be ready for occupancy by the end of February 1965.

The equipment, furnishing, etc., have been contracted for and will be in place by the time the building is finished.

Your Building Committee has done its best to give you a Temple which you will enjoy and be proud of. In so doing we have stayed well within the allotted budget. The pictures shown below will give you some idea of the layout of the building.

Frank S. Mullen, Chairman
Building Committee

PICTURES

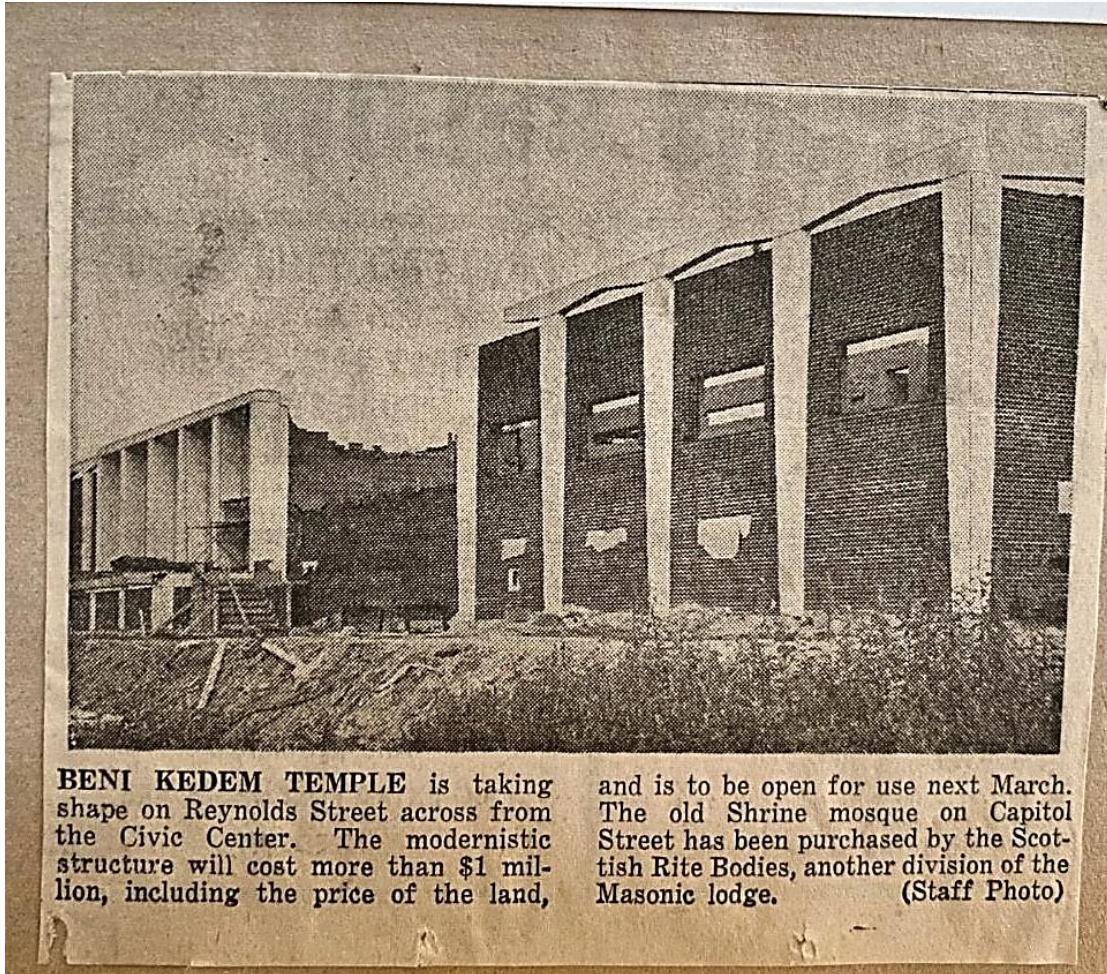
1. The property, purchased by Beni Kedem Temple at Quarrier and Reynolds Streets, is outlined in white. This picture was taken May 9, 1963.
2. April 9, 1964 the property was clear of all buildings.
3. September 16, 1964 the new Shrine Mosque took on shape, as is shown in this picture.
4. The Ground-Breaking Ceremonies was held on April 16, 1964. Left to right are Past Potentate Rocco J. Gorman, a member of the Building Committee; Potentate J. Stuart Ervin; Chief Rabbi Harry B. Lambert; Past Potentate Frank S. Mullen, Chairman of the Building Committee; G. E. Griffin, Emeritus Recorder; Mayor John A. Shanklin and Ralph W. Campbell, C. Leon McIntosh and Recorder Neil W. MacDermid, members of the Building Committee.
5. Acting Potentate Harry B. Lambert opens Corner-Stone Ceremonies.
6. Acting Potentate Harry B. Lambert introducing O. Carlyle Brock, Deputy Imperial Potentate, at the Corner-Stone Ceremonies June 27, 1964.
7. O. Carlyle Brock, Deputy Imperial Potentate, laying the Corner-Stone of the new Mosque June 27, 1964.

Page 10

Unidentified 1964 magazine report on temple construction in 1964.
Article from scrapbook in possession of Beni Kedem Archives, Charleston, WV.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State



A Charleston news photographer captured an interesting photograph of the east wing and central entryway of Beni Kedem under construction in 1964. (No attribution was found with the clipping, but it came from either from the *Charleston Daily Mail* or *Charleston Gazette*. Source: Beni Kedem Temple Archives.

Beni Kedem Shrine Temple
Name of Property

Kanawha, WV
County and State

NATIONAL DIGNITARIES TO ATTEND

Beni Kedem Shrine Temple To Be Dedicated April 17

Nobles of Beni Kedem Shrine Temple are spending their available spare moments putting the finishing touches on plans for dedication of their new mosque here April 17.

Most of the interior furnishings have been moved into place at the new fraternal home for Shriners. Building Committee Chairman Frank S. Mullen today said his group expects to take over the million-dollar structure from Keehill Construction Co. by April 1.

Chartered in 1897, temple membership now places the southern West Virginia unit of the North America Shrine order among the top-20 of 178 active temples. O. Carlye Bruck of Zema Temple, Erie, Pa., and imperial potentate of the 800,000-member fraternal order, will head a large delegation of state and national dignitaries here for the formal opening program.

Beni Kedem Shrine Potentate, host for a tour of the building's facilities yesterday afternoon.

2 Boys Arrested In Jewelry Theft

Detectives Bob Gunnoe and Richard Gordon last night arrested two 14-year-old boys here and recovered jewelry valued at \$600, stolen from the home of a vacationing family.

The boys will be certified to Juvenile Court.

Stolen items consisted of diamonds, mood rings and watches.

Details of how the boys broke into the home and other facts were withheld because the family remains out of the city.

said all furnishings possible were purchased from West Virginia concerns.

Plate glass panels were made in Charleston and the billiard tables manufactured in South Charleston. Chairs were fabricated at Martinsburg, while the dishes were purchased from a Ravenswood plant. Brick, steel and other material was made in this area. Raw material for floor tiles also was produced in an area plant.

"We're most proud of the fact that the only indebtedness at the time of dedication will be current bills," the potentate added. "We've been saving for more than 30 years."

Just inside the Quarrier Street entrance are stairways leading to the upper level auditorium and to the lower level recreation center and unit workshops.

The center portion of the foyer wall just inside the upper entrance is covered by a 12x18-foot mural by Thomas P. Schneider of 117 Westview Drive. To the left is the office of Recorder Neil W. MacDermid and the business office. Along a corridor behind this suite is the richly decorated executive conference room.

The Arabian Room—a dining facility with a seating capacity of 60—dominates the right side of the foyer. Lunches and dinners will be served in the restaurant. The dominant color is deep red with shades of tan and brown for trim.

The remaining part of the upper level is reserved for the auditorium and stage. This room will seat nearly 1,500 for meeting purposes or 1,000 for dinners. To the left is the serving kitchen, supplied from the main kitchen below.

Beneath the stage enclosure is the compact storage space for tables and chairs. At the rear of the stage is the exterior loading platform and parking lot.

When not used for meeting purposes, the auditorium will serve as a practice floor for the Oriental Band and Uniform Patrol. The temple band on May 14-15 will be host to more than a score of units from temples in seven states that comprise the Mid-Atlantic Area. The final day of the program will coincide with the temple's spring ceremonial for new initiates.

The Gold Band will have practice space in the multi-purpose room that centers the lower level. The floor tiles are designed with shuffleboard squares. The director's work room is in the rear of this level. Along one side is the billiard room and a band locker room. On the other side is the card room, television room, preparation kitchen and storage space.

Lambert said Beni Kedem is one of three temples in the Mountain State. Its 7,455 membership is larger than the combined total for Nemesis Temple at Parkersburg and Oslra Temple at Wheeling.

The new mosque across from the Civic Center is the third Shrine home. The unit first shared space with lodges in the Hale Street Masonic Temple. Later nobles acquired a former theater building in the 500 block of Capitol Street. This structure two years ago was sold to Scottish Rite bodies of Charleston.



Charleston Daily Mail, March 19, 1965

Beni Kedem Shrine Temple
 Name of Property

Kanawha, WV
 County and State

12 The Charleston Gazette Wednesday, April 14, 1965

Pink, Gold Decorate Temple

By Fran Alfred
 Home Furnishings Editor

Saturday will be moving day for Charleston's Beni Kedem Shrine. A parade at 3 p. m. from the old meeting place on Capitol Street to the newly constructed temple at 100 Quarrier St. will mark the event.

Shriners have left no stone unturned in the construction of their new meeting place. From a beautifully planted entrance to a basement hideaway workshop — it's a dream come true for the more than 7,000 members spread across the southern half of West Virginia.

THE BUILDING, according to Neil W. MacDermid, recorder, is designed for business and recreation. Attractive of-

fices for the staff and a paneled conference room will make affairs of business a pleasure. Total cost will reach approximately \$1 1/4 million.

A double staircase featuring planters lies behind the brick and glass facade of the new temple. The long foyer at the top of the stairs, furnished with casual Danish furniture and a plush gold carpet, serves as both a lounge and unifies a series of halls leading to the conference room, offices, the Arabian room, the auditorium, and a luxurious women's lounge decorated in shocking pink and gold.

Tom Schmader created the wall mural for the lounge from ideas suggested by members and lots of research. Desert scenes, pyra-

mids, camels, the sphinx and a journey to mecca are detailed in the painting.

The Arabian room, which will serve lunch and dinner daily, will seat 56 and will be used by wives of members for bridge luncheons. Bright pink carpeting and upholstery contrast with dark wood in this room and draperies are strips of pink and a goldish orange. A local artist painted the air conditioning units to disguise them as trunks.

MEALS WILL be prepared in and served from a modern kitchen in the basement which features four refrigerators and two freezers, an electric dumb-waller, an elevator and a 3 horsepower disposal system. The kitchen will be working at

capacity May 15 when 3,000 meals will be served.

The auditorium is designed for dances, ceremonies and banquets. Folding chairs painted green, gold and red and banquet tables can be stored under the stage when a dance is on the schedule.

Femininity is the word for the women's lounge which features a striped couch and chairs against walls decorated with an all-over design of gold on pink.

Included in the basement are an all-purpose room for games and shuffleboard, a TV room, billiards room, card room, kitchen and work shop. In addition, each Shrine unit, such as the Beni Kedem Gold Band, patrol, Oriental Band, and others, has a room to call its own.

Make-up tables, storage space for instruments and closets for costumes are included in the rooms for each of the individual groups.

Sliding doors in the basement workshop open directly onto the parking lot which has a capacity of 72 cars. Props and equipment for Shrine shows are fashioned in the workshop which also houses the motorized equipment.

The best thing about the temple, says MacDermid, is that it is all paid for. And it's all new. All the equipment used formerly has been sold and replaced.

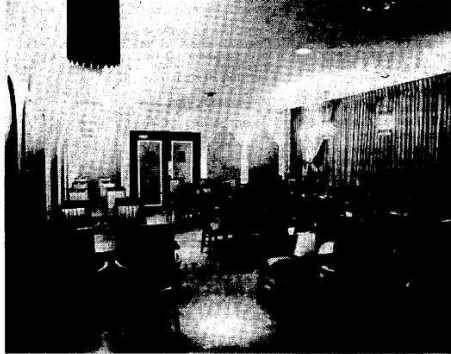
O. Carlyle Brock of Erie, Pa., imperial potentate, will deliver the dedicatory address Saturday afternoon when the temple officially opens its doors.



BRIGHTENING THE foyer of the new Beni Kedem Temple is this mural by Tom Schmader. Members made suggestions of what should be included and Schmader came up with his conception which includes pyramids, the desert, and travelers to mecca, depicted in the clouds in the center of the painting. (Photos by Harold Benton)

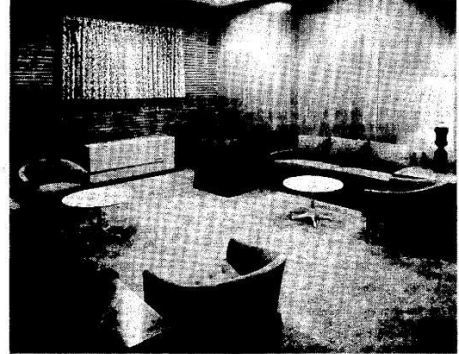


WARM WELCOME is extended by the cheery entrance to the new temple at 100 Quarrier St. Brickwork predominates in the walls and planters and bright gold draperies cover a wall of glass.



COMFORTABLE DINING is the aim of the Arabian Room which has a capacity of 56. Wives of Shriners may schedule cater-

noon bridge parties here and lunch and dinner will be served daily. The color scheme is hot pink and a goldish orange.



MASCULINITY IS predominant in the conference room which is furnished with tweedy green couches and gold occasional chairs against brick and paneled

walls. A refrigerator in the bar, not shown, is electric but has no moving parts.

Above: Charleston Gazette, April 14, 1965
 Below: Sunday Gazette-Mail, April 18, 1965

9C—April 18, 1965 Sunday Gazette-Mail
 Charleston, West Virginia



A large throng (left) watched reverently Saturday as Shriners in resplendent garb (right) performed one of the mystic rituals with which the new Beni Kedem Temple was dedicated. The dedicatory address was delivered later by Imperial Sir O. Carlyle Brock of Erie, Pa., the Shrine's imperial potentate. The new temple is at 100 Quarrier St., across Reynolds Street from the Civic Center. (Staff Photos)

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Above and next page: Historic interior images of Beni Kedem Temple in 1965.
(Dedication Program, Beni Kedem Archives.)



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