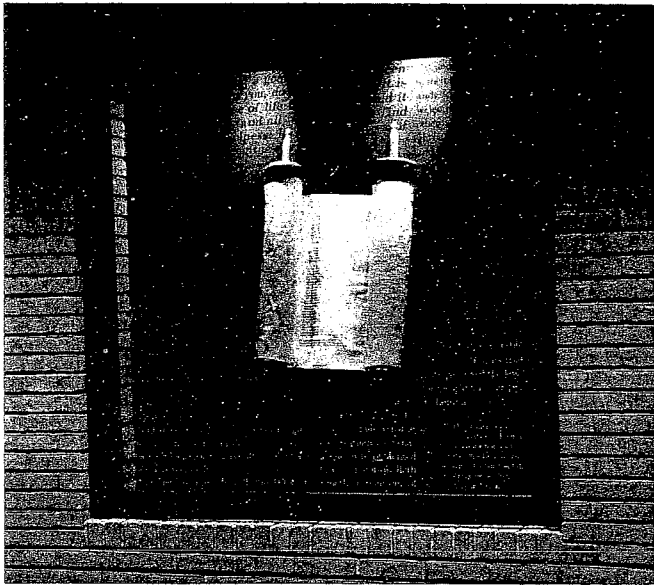


# The Academy Road Temple

The great folded roof of the Sanctuary is the dominating element of our Temple. One enters the building by way of a covered walk, passing the Formal Garden, into the Lobby.

## The Lobby

The western wall is partially a colorful tapestry of stained glass. The first window, executed and de-



*The Torah Scroll Rescued from the Nazis*

signed by Robert Sowers, was dedicated to Charles M. Stern. The second window was dedicated to Benjamin F. and Dorothy Oppenheim. This work was designed by Robert Pinart.

The eastern wall [of brick] forms a background for the Golden Book. Resting in a display case, this book, the first since medieval times to incorporate in the design of its cover the ancient technique of cloisonne enamel, is set with semi-precious stones and secured by a clasp of silver. The book was designed and executed by Robert Pinart, and it contains the names of donors who made our 1957 home possible.

The northern brick wall contains a Torah Scroll, on permanent loan, which was obtained for the congregation by the Weinberg Family. This scroll was rescued from the Nazis, and along with many others, was made available to congregations throughout the world. The display case contains the wonderful story of our scroll's history.

## The Great Hall

The Great Hall is tri-partite: A Reception Lounge, the Paul Social Hall and the Sanctuary. When needed, the walls fold and the chambers become one great, air-conditioned Sanctuary.

The Reception Lounge is wood paneled. At one side is the entrance to the Paul Hall, at the other that of the Sanctuary. Over the Sanctuary doors are two large decorative panels, the Tapestry rugs, designed by Samuel Weiner and executed by Edward Fields. These decorations, in brilliant color, represent Jacobin and Boaz, the two columns which flanked the portals of Solomon's Temple in Jerusalem.

The Paul Hall is a high ceiling room, similar to the Reception Lounge, with clerestory windows over its brick walls. The hall contains a stage at its eastern end. Adjacent to the Paul Hall and Wolk Hall is the Schlesinger kitchen.

## The Wolk Hall

The Wolk Hall was added after the completion of the building in memory of Rabbi Samuel Wolk who died just prior to the dedication of the new edifice. The stained glass windows in the Wolk Hall are the reworking of the original Sporborg-Rosendale windows from the Temple when it was located on Lancaster and Swan Streets and depict Moses and the Ten Commandments. They are made from Tiffany glass. Reconstruction of these windows was made possible by a contribution from Mr. and Mrs. Henry Finks.

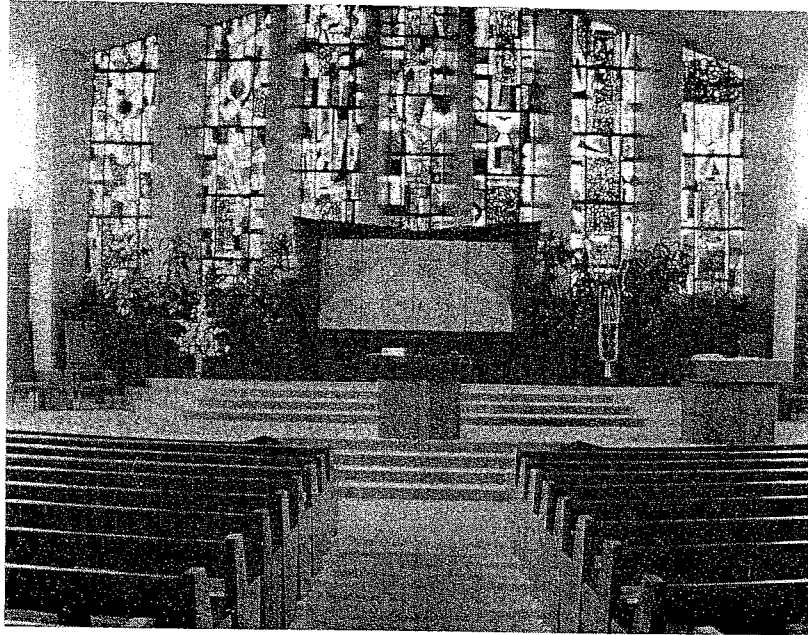
The Sisterhood of Beth Emeth has been responsible for the refurbishing of the room which resulted in a lowered ceiling, a new lighting system and a wood parquet floor.



*Moses and the Ten Commandants window in the Wolk Hall.*

## The Sanctuary

The crown of the Great Hall is the Sanctuary. The folds of the three gabled roof suggest those of a tent, or Mishkan, such as God commanded Moses to prepare for the desert tabernacle. The Sanctuary is wider than it is long, assuring greater intimacy between the Clergy and the Congregation. The walls,



*The Sanctuary*

which are of the same salmon colored brick found elsewhere in the building, form a high parapet. Between the topmost edge of the parapet and the roof, there is clear glass giving the viewer the sensation that the roof floats free and unsupported above the entire structure. The stained glass windows, skillfully worked by Robert Sowers, are a tour de force of artistry and ingenuity. These are the beautiful and beloved windows removed from Beth Emeth's old Sanctuary remade into a great new concept.

Centered, and the focus of attention, is the Ark, with its oak framed and massive doors deeply and boldly carved from Korina wood. Created by the sculptor, Nathaniel Kaz, these Ark doors represent the giving of the Commandments at Sinai. In the center is Sinai and the Commandments, overspreading are the wings of the Cherubim.

Above the Ark hangs the Eternal Light brought from the Lancaster Street Temple. To one side in beaten bronze, stands a glorious Menorah. On each side of the Sanctuary are memorial panels illuminated by bronze sculptured memorial lights. The Menorah and the memorial lights are also from the hand of Nathaniel Kaz.

## Administration

A corridor leads from the Lobby to the glass enclosed Judaica Shop, the Information Window and administrative offices, including the Executive Director's office, the Library, and Reference Room. At

the end of the corridor is a stained glass window by Pinart, the Helen Anker Sommers' window; beneath it, a ramped walk leads to the school. The south corridor walls are lined with pictures of the past presidents.

The Hessberg Library is book lined, and wood paneled. This room has many uses in addition to

its primary purpose. It serves for meetings, and as a Chapel. There is a small Ark behind the paneled doors in the east wall.

## The School

In this E1 shaped plan, there are two wings containing the religious school classrooms. The school is entered through a covered way into the school lobby. Here are the school offices and corridors leading to the classrooms. In this area are located the Rabbi's and Cantor's studies.

## The Barnet Room

Our former warehouse was converted into a beautiful multipurpose room in 1994. Located at the far end of the east school wing, the room and its furnishings were the gift of five generations of the Barnet Family.

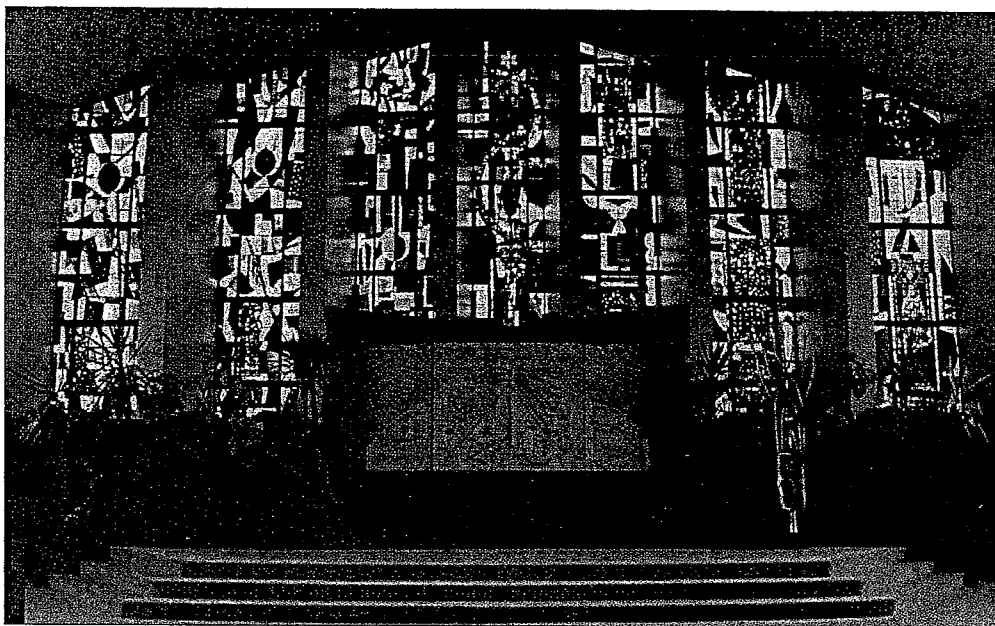
## The Formal Garden

The Formal Garden situated at the right of the entrance to the Temple was refurbished by Mr. and Mrs. Myron Cohn, and dedicated to the memory of their parents, Mr. and Mrs. Leon Moos and Mr. and Mrs. Robert Cohn.

In the center of the garden is a free bronze sculpture conceived and executed by Robert Flood. Also in the garden is a sun dial which was placed there in memory of Edward Laventall by his wife, Elizabeth.

## Description and Interpretation of the Stained Glass Windows in the Sanctuary

*Editor's Note: These windows have been reworked by Mr. Robert Sowers an international authority on stained glass windows, from the windows which previously adorned Temple Beth Emeth on Lancaster, Jay and Swan Streets. It should be borne in mind, therefore, that the references in this account to forms and figures that now are captionless refer to the old windows which have been here re-interpreted.*

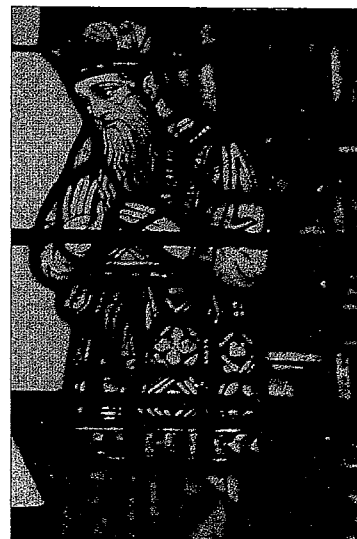


The seven windows behind the Ark are dedicated to the *Seven Days of the Creation*. Individually, they contain a number of newly designed motifs derived from the account of the Creation in Genesis. These, however, are not limited in the first window to the First Day and second window to the Second Day etc., but often anticipate or carry on through several windows some aspect of the Creation. There is a series of circles, for example, beginning in the left hand window and terminating in the center window which is intended to suggest first, the void; second, the gradual emergence of light, beginning in the second window and separating into night and day in the third window. In the center window, the circle is represented as dissolving in the firmament of light that is crowned by the *Star of David*.

1 Returning to the first window on the left again, we see in the lower part the figures of a man and a woman. They are an isolated anticipation of the final act of Creation in a window otherwise intended to symbolize with its rather violent rhythms the directionless infinitude that existed in the beginning of Creation.



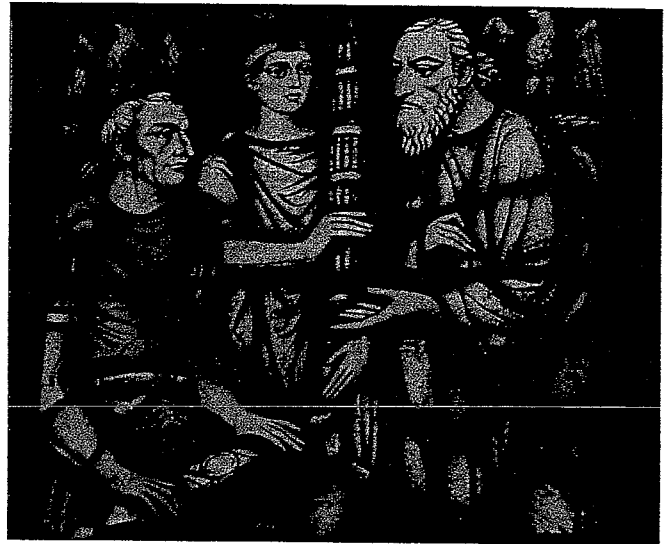
2 The second window is based primarily upon the division, in the Second Day, of "the waters from the waters." A great cascading movement from top to bottom is intended to express this moment of Creation as if it were the beginning of gravity, the separation of heavy and light things. Water is tumbling down to form the oceans leaving the Firmament above. The color green appears for the first time as a dominant color in this window, anticipating the beginnings of plant life and separation of earth from water. A figure is seen isolated in the lower part of the window, anticipating the final Creation.





3 The third window is darker than its predecessors and is intended, with its sharp contrasts of dark areas and pinches of light, to dramatize the final emergence of light from darkness. This meaning is carried by the color scheme of the window from which green has been eliminated and which plays off very dark colors - ruby, blue, and black - against very light blues, yellow, and white. Another meaning is suggested in the upper part of the window where a series of predominantly vertical forms gather into an upward movement, like the stems of growing things, to burst into flower at the top. In the lower part of the window stands the figure of Hosea from the previous windows. Captionless, he stands as a man with a torch.

4 The central window is the darkest of all representing the fullness and mystery of the Firmament. In it alone is the full palette of colors utilized; dark and light blue, purple, ruby, green, yellow, white, and black. The upper central part of the window is dominated by great semi-circular arcs suggesting the paths of heavenly bodies through the skies. These are made from the inscribed borders of the tympani of three of the old windows. Above them are twelve diamond-shaped astral figures on a field of blue which signify the Twelve Tribes of Israel and above that window culminates in Star of David. The lower part of the window which will be partially obscured by the Ark, contains more of the old panels incorporated in arabesques of color.



5 The fifth window contains elements derived from the Fifth Day when God said: "Let the waters swarm with swarms of living creatures and let fowl fly above the earth in the open firmament of heaven." At the top of the window, the existing figure of Elijah was placed captionless: man among the birds. Somewhat below this figure is a white winged form; and up and down each border of the window are a number of flat disc-like shapes which may be seen to stand for the simplest of water and earth creatures or their beginnings in the egg and cocoon stage. In the lower part of the window are placed two panels from the previously existing windows. The lower one of these, representing *Kiddish*, anticipates the coming of Sabbath Eve.



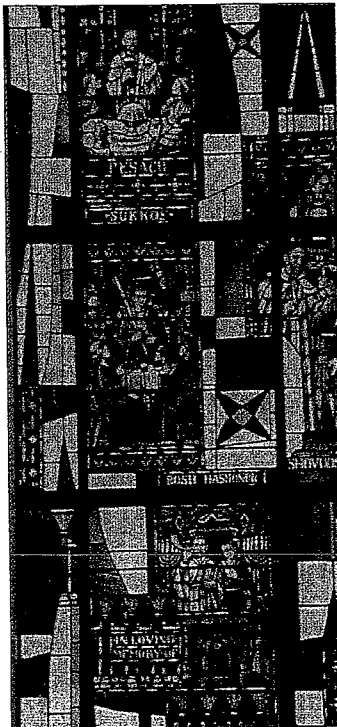
**G**The sixth window depicts the created man in dominion over all of the creatures of the earth. At the top of the window, the panel of Nathan with King David, which was in the old design, is employed to stand for all men. Below them the figure of Ruth with the sheaves of grain, from an earlier window, is employed, also without specific ascription, to stand for all women and for the reaping by human-kind of nature's bounty. The borders of the window contain a number of blade and lever-forms, a goblet, and challah intended to bring to mind some of the most basic instruments and products of man's forming instinct.



**7**The seventh window is dedicated to the *Sabbath*. In the lower center of the window is placed the *Worship* panel from the old temple. It is surrounded with innumerable door-like forms, intended to suggest the opening of the Ark and wrapping of the Torah. Above this is a large candelabra, and at the top of the window is one of the existing panels which depicts the scholar and the pupil.

*The two large windows over the side entrances to the sanctuary are dedicated to the Festivals and to the Decalogue on the left and right respectively.*

The *Festival Window* incorporated four panels from the old Temple, representing from top to bottom, *Pesach*, *Shavuot*, *Sukkot* and *Rosh Hashanah*. These panels, together with that above them containing the candelabra and several fragments of the old border decorations form parts of a gigantic candelabra, asymmetrical in design, which encompasses the whole window.



In contrast, the *Decalogue Window* is treated predominantly symmetrical scaffolding in which are incorporated the figures of Deborah and Judah Ha-Nasi from the previously existing windows. The names have been removed from these and most other figures so that in their new context they may stand more evidently for all of the men and women of the Bible. The alphabetical signs of the *Ten Commandments* appear in sequence along each side of the window from top to bottom and the window is crowned with gigantic *Shin* for *Shaddai*.

