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The Brigham City Temple: An Architectural Intersection of Standardization and Localization

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by

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Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in
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ABSTRACT

THE BRIGHAM CITY TEMPLE: AN ARCHITECTURAL INTERSECTION OF STANDARDIZATION AND LOCALIZATION

AshLee McKay Hall, 2023

Thesis Directed by: Dr. Trenton Olsen

This paper analyzes the necessary interplay of standardization and localization within the design of Latter-day Saint temples. These buildings are sacred religious structures intended for spiritual growth, learning, and rituals. Previous scholarship has discussed different aspects of various temple designs within the context of contemporary history. These analyses focus on different temples constructed by the LDS Church and how the design of these building was impacted or influenced by contemporaneous events. Prior critical efforts have also focused on symbolic interpretations of motifs incorporated into temple design and criticized the standardization of Latter-day Saint buildings. This scholarship will consider the Brigham City, Utah Latter-day Saint temple itself as a motif that incorporates localization and standardization simultaneously. This incorporation is achieved through the intentional design of the building's site, landscape, exterior and interior ornamentation, and ritual presentation. The interplay of these two design principles, when purposefully applied to the construction of a sacred space, create physical, spiritual, and global significance.

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I would like to thank my husband, who cheered me on to achieve my dreams, even after I had given up. I would like to thank my children, who have been the best homework buddies I have ever had. I would like to thank my friends in the Church Historic Sites Division, who have advised and supported me. I would like to thank my committee Dr. Olsen, Dr. Torbitzky, and Dr. Andres, for their support, encouragement, and direction.

TABLE OF CONTENTS

List of Figures

Introduction

  Artistic and architectural expressions of faith are frequently a manifestation and symbol of the devotion of an artist, architect, or community. Simultaneously, these same examples of visual and material culture represent and epitomize the religion with which they are associated. The integration of religious focused visual and material culture into a community takes on devout implications for the persons who interact with it. This evolution of meaning highlights the dynamic relationship between religion and culture, where standard religious symbols and motifs can evolve and take on new and deeper meanings as they are embraced by diverse local communities. The intersection of standardization and localization is not confined to a singular motif or religion but offers a broader lens for examining several different motifs within the context of a belief system. The aim of this scholarship is to delve into the motif of temples constructed by the Church of Jesus Christ of Latter-day Saints, with a specific focus on the Brigham City, Utah Temple.

  The temple constructed in Brigham City, Utah is an excellent example of the intersection of localization and standardization. The site, exterior and interior ornamentation, as well as the architecture have been designed to incorporate the local culture. Simultaneously, standard requirements for this monumental sacred space have been met. This scholarship will argue that, after centuries of temple building, a balance of local and standard features is visually evident in the design of the Brigham City, Utah temple.

  The Church of Jesus Christ of Latter-day Saints (LDS church hereafter) is a worldwide religion based in Salt Lake City, Utah that originated in 1830. Temples in Latter-day Saint theology are sacred spaces reserved for rituals that teach spiritual progression. Temple rituals are believed to be required for individuals desiring to achieve the highest, or celestial level of heaven. These buildings are largely reserved for religious ceremonies with limited social

interaction and require an interview process to enter. This is different than Latter-day Saint meetinghouses where religious rituals are performed, but social and community interaction is facilitated.

Within many religious traditions, including the Latter-day Saints, the practice of engaging in religious rituals or ordinances plays a central role. An "ordinance" is defined as a sacred, formal act or ceremony performed by the authority of the priesthood.[1] Both temples and meetinghouses allocate specific rooms for the performance of these ordinances, each tailored to its respective purpose. In a meetinghouse, there is a chapel where weekly gatherings take place, primarily for the purpose of administering bread and water for the congregants to ingest as a symbol of Jesus Christ. This ordinance is referred to as taking the Sacrament.[2] The temples encompass a variety of specialized rooms, including a baptistry for proxy baptisms, sealing rooms for marriage ceremonies, and instruction rooms for the endowment ceremony. [3] Latter-day Saints believe that everyone who participates in temple ordinances and upholds the promises made during these rituals will one day live with God. Temples are a place for faithful members to participate in ordinances for themselves, and to perform proxy ordinances on behalf of persons who did not participate in these rituals during their lifetime.[4]

A scripture invoked by Latter-day Saints when discussing temples contextualizes the purpose of temples in Latter-day Saint doctrine; found in The Old Testament in the book of

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[1] "Ordinances," *The Church of Jesus Christ of Latter-day Saints*, accessed October 29, 2023, https://www.churchofjesuschrist.org/study/manual/gospel-topics/ordinances?lang=eng#p14.

[2] "Meetinghouse," *Mormon Wiki*, accessed October 29, 2023, https://www.mormonwiki.com/Meetinghouse.

[3] "What Happens in Temples of The Church of Jesus Christ of Latter-day Saints?," *The Church of Jesus Christ of Latter-day Saints*, accessed October 29, 2023, https://www.churchofjesuschrist.org/comeuntochrist/article/what-happens-inside-latter-day-saint-temples.

[4] *The Church of Jesus Christ of Latter-day Saints,* "What Happens in Temples of The Church of Jesus Christ of Latter-day Saints?."

Malachi, it reads: "And he shall turn the heart of the fathers to the children, and the hearts of the

children to their fathers, lest I come and smite the earth with a curse."[5] Saints are encouraged to

do family history work with the end goal of taking names they find to the temple and performing

religious ceremonies such a baptism, endowment, and marriage sealing on behalf of their

ancestors who might not have had the opportunity during their lifetime. The proxy ordinance

work conducted in temples is seen as an individual and personal participation in the fulfillment

of the prophecy in Malachi.

As participation in temple ordinances is the purpose of temple construction, the floor plan

of these buildings is required to incorporate specific rooms for specific purposes. For both

confidentiality and security reasons, floor plans of temples that are currently in use are generally

unavailable to the public.[6] Two examples of temple floor plans that are available are the Manti,

Utah temple and the Provo, Utah temple.

The Manti floor plan is an excellent example of an early Pioneer temple floor plan with

its three stories (Figure 1). The baptistry is in the basement, a particularly appropriate place for

an ordinance that is understood as foundational. According to this floor plan the ceremony

known as the endowment would have also started in the basement in the Creation room,

progressing up through the Garden, World, and Terrestrial rooms, finishing in the Celestial

room. The endowment is explained as a gift of knowledge. This ritual is composed of a washing

and anointing similar to the Jewish tradition that took place in the tabernacle and Solomon's

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[5] Malachi 4:16.
[6] Personal interview with Emily Utt, a Church Historic Sites Curator. Utt explained that while the church does deem a lot of information about temples "Sacred and Confidential," temple floor plans are not available to the public for security purposes.

temple.[7] The endowment continues with instruction that represents the creation of the Earth, and the transition from this life into the afterlife. During this instruction, patrons covenant or promise obedience to God's commandments; in return God promises eternal blessings. The culmination of the endowment ceremony is entrance into the Celestial room which represents God's presence on the earth.[8]

The final ordinance that temple patrons can participate in is a marriage ceremony. Rooms for this ordinance are not explicitly labeled on the Manti floor plan but are available for patrons' use on the second floor of the building.[9] This marriage ritual consists of the couple joining hands across a simple altar that binds the relationship for eternity. This ordinance is considered the crowing ritual of the temple, and the end purpose behind being baptized and receiving the endowment.[10]

The Provo, Utah temple floor plan, though incomplete, indicates some of the same rooms as the Manti floor plan despite the difference of nearly one hundred years (Figure 2). The various rooms used for the endowment in the Manti temple have been simplified to ordinance rooms. Rather than moving from room to room, as outlined on the Manti plan, the Provo plan indicates that patrons would receive instruction in an ordinance room and then participate in one transition to the Celestial room. This shift in design allows for a greater number of patrons to join in temple

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[7] "Journey through the Ancient Tabernacle," *The Church of Jesus Christ of Latter-day Saints,* accessed November 26, 2023, https://www.churchofjesuschrist.org/study/ensign/2018/03/journey-through-the-ancient-tabernacle?lang=eng.

[8] *The Church of Jesus Christ of Latter-day Saints,* "What Happens in Temples of The Church of Jesus Christ of Latter-day Saints?."

[9] Based on a visit to this temple by the author on June 10, 2011.

[10] *The Church of Jesus Christ of Latter-day Saints,* "What Happens in Temples of The Church of Jesus Christ of Latter-day Saints?."

ordinances simultaneously. However, it also indicates that despite a shift in temple design the basic structure of ordinances remained the same.

These ordinances are characterized by a high degree of standardization, featuring specific wording and actions that must be meticulously executed for the ceremony to be considered complete.[11] This uniformity ensures that identical ordinances are performed in every temple across the world, with the singular concession to localization being language. Each temple operates using the language that is native to the country in which it is built. If a temple visitor attends a temple in an area where the local language differs from their own, they can listen to a translation of the proceeds via a headset.[12]

The localization of language within a ritual that is otherwise rigorously standardized resonates in a manner akin to the individualized visual aspects of the temple's landscape, architecture, or ornamentation. Translation of temple ceremonies culminates in a religious rite that is tailored to enhance a patron's learning, understanding, and spiritual progression. This sense of belonging extends throughout every area where the church maintains a presence. Regardless of the country or language spoken, the core ordinance remains constant. Because of translation, a standardized ordinance ceremony is layered with nuance, meaning, and understanding because it is viewed through the unique cultural lens of the individual participating.[13]

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[11] "Performing Priesthood Ordinances and Blessings," *The Church of Jesus Christ of Latter-day Saints*, accessed October 29, 2023, https://www.churchofjesuschrist.org/study/manual/general-handbook/18-priesthood-ordinances-and-blessings?lang=eng#p279.

[12] "Temple Languages," *Temple Facts*, accessed October 29, 2023, https://www.templefacts.org/post/temple-languages.

[13] *The Church of Jesus Christ of Latter-day Saints*, "Inside Temples."

While language localization is not a visual aspect of a temple's presence, it undeniably serves as the pivotal filter through which every aspect of the structure must necessarily pass. As exemplified in the context of the Brigham City temple, the primary language employed is English, thereby influencing the building's design and ornamentation to resonate primarily with individuals whose cultural heritage and understanding are rooted in the English language. For Brigham City, this is evident in the utilization of an architectural pattern that was established in the American West. This fundamental principle of harmonizing visual elements with spoken language holds true for any temple, adapting its design execution to align with the specific location and cultural context.

While temple building is not unique to this church, it currently has 177 operating, 99 announced, 59 under construction, and five temples undergoing major renovations throughout the world.[14] Temples built by the LDS church are widely viewed as beautiful and are considered sacred by the members of the church.[15] Over the past two hundred years, the architecture of these houses of worship has evolved. In 1833, members of the LDS church, or Saints, as they refer to themselves, began constructing their first temple in Kirtland, Ohio. The inspiration for the building's architecture was drawn from the style employed in constructing Protestant meetinghouses in neighboring New England[16] (Figure 3). As the main body of Saints migrated from the continental northeast and Midwest to the west in the mid-nineteenth century, the construction of new temples continued and followed a course of development that mirrored the church's theology and practical needs.

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[14] "The Church of Jesus Christ will Build 18 New Houses of the Lord," *Newsroom,* October 2, 2022, https://newsroom.churchofjesuschrist.org/article/october-2022-general-conference-new-temples.

[15] Church of Jesus Christ, "Latter-day Saint Temples," *YouTube*, February 24, 2022, https://www.youtube.com/watch?v=HX9K42SnQQQ.

[16] David S. Andrew and Laurel B. Blank, "The Four Mormon Temples in Utah," *Journal of the Society of Architectural Historians* 30, No. 1 (March 1971): 54.

During the early Latter-day Saint Pioneer era of temple architecture (1841-1893), much of the exterior design focused on grandeur and fortification. This protective design feature is evident in the repetition of a battlement and buttress motif, heavy stone walls, and narrow windows. These features became more and more prominent leading up to the end of the nineteenth century. This progression is particularly evident when looking comparatively at temples that were built in the Utah cities of St. George (1877), Logan (1884), Manti (1888), and Salt Lake City (1893). After the turn of the century, another shift in Latter-day Saint temple architecture occurred. A design competition was held for a new temple to be constructed in Cardston, Alberta, Canada. The winning design was created by Hyrum Pope and Harold Burton.[17] The buttresses, heavy stone walls, and narrow windows are still present in this design, but they have been decoratively simplified. The detailed ornamentation found on earlier temples has been removed in favor of a geometric austerity. This temple perpetuates the physical and spiritual fortification feature of previous temples in an entirely different, new, and modern style.

From the time of the temple's construction in Cardston, the style of Latter-day Saint architecture has changed and adjusted as the church's growth necessitated consideration of the intersection of standard practices and local community and culture. Sometimes alterations were made to meet the needs of the local membership. In other instances, plans were specifically focused on the interior functionality of the space. Further into the twentieth century, temple plans began to be standardized to meet the growing functional needs of the membership.[18] An

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[17] Paul L. Anderson, "The Early Twentieth Century Temples," *Dialogue: A Journal of Mormon Thought"* 14, No. 1 (Spring 1981): 12.

[18] Martha Sonntag Bradley, "The Cloning of Mormon Architecture," *Dialogue: A Journal of Mormon Thought"* 14, No. 1 (Spring 1981): 26.

imbalance in favor of the practicalities of standardization in temple architecture was created and this practice continued throughout much of the second half of the twentieth century.

In 1999, however, the first hints of balancing standardization with the incorporation of local culture into temple architecture became apparent. At the time, Gordon Hinckley was the president of the Church, and in February 1999, the Palmyra, New York Temple was announced. This announcement was of particular importance as Palmyra was the area where Joseph Smith, the first president of the Church, was raised, and where in 1820, he claimed to receive his first divine visitation that led him to organize The Church of Jesus Christ of Latter-day Saints.[19] During the design process of the Palmyra temple almost 200 years later, a young artist specializing in stained-glass was commissioned to create a single window for the interior of the temple. One design turned into 108 windows, and the temple was filled with stained-glass depictions of the grove of trees near-by, as well as other motifs (see Figure 4). However, the lobby windows were intentionally left without design, to provide an unobstructed view of the enclosure of trees where Smith experienced his divine encounter.[20] The inclusion of the stained-glass windows that recreate the ambiance of the nearby site of religious inception, coupled with the accommodation of the clear windows overlooking the same grove, mark one of the first purposeful incorporations of local culture and history into temple architecture. [21]

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[19] According to Smith he experienced what would become known as "The First Vision" after secluding himself in the woods for prayer. He claims that he was visited by "two personages" God the Father and Jesus Christ, who advised and directed him. Smith left several accounts of the experience, one of which has been canonized as part of Latter-day Saint scripture. See: Joseph Smith – History 1:16-17 see also: The Church of Jesus Christ of Latter-day Saints, *Saints: The Story of the Church of Jesus Christ in the Latter Days, Volume 1, The Standard of Truth 1815-1846* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints), 12-16.

[20] Church News Archives, "Palmyra New York Temple," *Church News,* March 9, 2010, https://www.thechurchnews.com/2010/3/9/23228696/palmyra-new-york-temple.

[21] Church News Archives, "Palmyra New York Temple."

Importantly, this example of localization also pays tribute to historically significant events that occurred in church history, thus binding together the significance of the past with the rituals and sacredness of the temple. Standardization has not been eliminated. Instead, the historic interplay of standard practices and local culture requires further examination to fully understand the significance of increased localized motifs found within the architectural technique, design, ornamentation, and style of twenty-first century temples.

The modes of application for both localization and standardization include both visual and structural elements that, when executed intentionally, result in an intersection of function and meaning. I will argue that different aspects of temple design fulfill different roles in the interactive relationship between localization and standardization in Latter-day Saint temple architecture. These methods include architectural design, landscape design, exterior and interior iconography, and religious ritual. Each of these aspects contribute to the balancing act of honoring the global identity of the church and the unique identity of the local community where the temple is built. Using the Brigham City, Utah temple as an example, I will examine how the intersection of local and standard features collaborate to display both monumental meaning and physical presence within the community.

Literature Review

As the number of Latter-day Saint temples increase every year, the architectural nuances

of these structures have increasingly interested scholars of art, architecture, and religion. One

temple that has been extensively analyzed by scholars such as Melvin C. Johnson, Jill C. Major,

Shalisse Johnstun, and J. Earl Arrington is in Nauvoo, Illinois.[22] This structure was originally

built in the 1840s and reconstructed in the early 2000s, replicating the original exterior as closely

as possible[23] (Figure 5). The potential significance of featured iconographic and symbolic

representations included on both the original and the reconstruction have sparked intense debate

among scholars. In her dissertation "The Mormon Order: Understanding the Symbolic Heritage

of the Original Nauvoo Temple," Shalisse Johnstun delves into the symbolism of the Nauvoo

sanctuary extensively.[24] The chapter "Symbols in Stone" is particularly relevant to the

conversation of temple localization and focuses specifically on the symbolic meaning of the

iconography incorporated on the exterior the edifice. Johnstun argues the importance of Christian

symbolism in the process of understanding the divine and explains that because of the varied

backgrounds of early Latter-day Saint converts, "the symbols of the temple served as a unifying

element."[25] Johnstun is referring to the symbolic atmosphere of early Latter-day Saint history;

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[22] See Melvin C. Johnson, "Kirtland, Nauvoo, and Zodiac," *The John Whitmer Historical Association Journal* 39, no. 2 (Fall/Winter 2019): 52-74; Jill C. Major, "Artworks in the Celestial Room of the First Nauvoo Temple," *Brigham Young University Studies* 41, no. 2 (2002): 47-69; and J. Earl Arrington, "*William Weeks, Architect of the Nauvoo Temple* 19 no. 3 (1979): 337-360.

[23] "Nauvoo Illinois Temple," *Church of Jesus Christ Temples*, accessed March 22, 2023, https://churchofjesuschristtemples.org/nauvoo-illinois-temple/.

[24] Shalisse Lewis Johnstun, "The Mormon Order: Understanding the Symbolic Heritage of the Original Nauvoo Temple," Ph. D diss., California State University Dominguez Hills, 2018.

[25] Johnstun, "The Mormon Order," 31.

however, the unifying effect of symbols is still impactful in the context of more recently constructed temples. While Johnstun emphasizes the interpretation of the symbols found in Nauvoo, the incorporation of local iconography in the architecture of temples today serves the same purpose of unification, while simultaneously celebrating diversity.

The Salt Lake temple in Utah (Figure 6) is another Latter-day Saint temple that has become renowned for its exterior iconography and symbolism. This monumental religious sanctuary took forty years to build and has come to be a recognizable symbol of the Latter-day Saint faith. Richard Oman, an art historian, with the help of the photographer John P. Snyder, has analyzed the exterior symbolism of the Salt Lake temple in the context of "the faith that called the place into being."[26] This approach to temple iconography is crucial because without the religious framework that gives them meaning, the buildings, representations, and symbolism would be irrelevant. Oman explains, "I discovered that it was the relationships between the symbols that contained much of the iconographical meaning."[27] By considering the dynamic and interactive relationship between symbols and reading them within the context of the relevant religion, Oman's approach to temple iconography sheds light on the importance of localization. It is essential to design iconography that considers and enlightens the intended viewer. Oman argues that when consideration is not given to the intended audience, iconographic symbolism becomes null, void, and nothing more than superficial decoration with no significance. Oman centers his approach to iconographic interpretation around the exterior ornamentation on the Salt Lake temple. This methodology of interpretation is relevant to the discussion of localization and

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[26] Richard G. Oman and John P. Snyder, "Exterior Symbolism of the Salt Lake Temple: Reflecting the Faith That Called the Place into Being," *Brigham Young University Studies* 36, no. 4 (1996-97): 7.
[27] Oman, and Snyder, "Exterior Symbolism," 8.

standardization as it highlights the necessity to consider the context or community a temple exists within.

During the construction of Salt Lake, the Saints continued to build temples in the surrounding areas, including St. George, Logan, and Manti, Utah, all of which had a temple by 1888. According to David Andrew and Laurel Blank, these temples, along with Salt Lake, "embody those very beliefs which made nineteenth-century [Latter-day Saints] so revolutionary among American churches."[28] Andrew and Blank suggest that the architectural themes that tie these temples together reflect some of the iconography found in Nauvoo, while also incorporating a fortification motif which symbolized the Saints' determination of defending their home in the Great Basin, while simultaneously signaling their resolve to continue performing their temple rites.[29] The motif of fortification visually implied a spiritual safety when repeatedly represented physically on these Pioneer temples.

This reoccurring theme of fortification can be interpreted several ways. In the context of localization and the recent history of the Saints in the late 1800s, this religious group had recently suffered extreme persecution for their beliefs, which led them to move from Illinois to Utah.[30] Settling in what was then known as the Great Basin was a strategic move by Brigham Young, the leader and prophet of the church at that time, meant to provide the Saints with a place to gather in safety and peace.[31] This search for safety is reflected in the architecture of their most

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[28] David S. Andrew and Laurel B. Blank, "The Four Mormon Temples in Utah, "*Journal of the Society of Architectural Historians* 30, no. 1 (March 1971): 51.

[29] Andrew and Blank, "The Four Mormon Temples," 62.

[30] The Church of Jesus Christ of Latter-day Saints, *Saints: The Story of the Church of Jesus Christ in the Latter Days, Volume 2, No Unhallowed Hand, 1846-1893* (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, 2020), 5.

[31] The Church of Jesus Christ, *Saint Volume 2,* 65-67.

sacred edifice, and reflects the contemporary mindset of the Saints. The incorporation of a

repeated fortification motif in these temples symbolized a space of spiritual safety and sanctuary.

The repetition of the fortification motif in these Pioneer structures, as discussed by

Andrew and Blank, highlights the beginnings of standardization. From Kirtland to Nauvoo, and

Nauvoo to Salt Lake, the temple plans, while similar, continue to maintain a sense of unique

design and distinctiveness. The temple in St. George, the first to be completed in Utah, shows the

first signs of repetition in architectural design which ultimately leads to standardization (Figure

7). The Saints were determined to continue their temple building efforts, but to do so, a level of

uniformity and consistency was necessary. While architectural standardization was instigated in

St. George, the sacred rituals that were reserved for the temple also began their standardization

process in this southern Utah city.[32] The parallel impetus of these two standardizations

emphasizes the idea that what is taught inside the temple is reflected on the exterior and vice

versa. Andrew and Blank's analysis of the four Utah temples highlights the culmination and

conclusion of Pioneer-era architecture. Contemporaneously, the generation of Saints that began

the construction of these temples had nearly all passed away, and with the approach of a new

century, the membership of the church was facing different challenges than their predecessors.[33]

The Latter-day Saint style of architecture that emerged in the early twentieth century

reflects the outlook of this new generation of Saints and the world in which they lived. In his

article "The Early Twentieth Century Temples," Paul L. Anderson analyzes the Laie, Hawai'i,

Cardston Alberta, Canada, and Mesa, Arizona temples side by side in terms of design,

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[32] Aaron L. West, "A Gardner in the Parlor: Glimpses into Brigham Young's Winter Home," *The Church of Jesus Christ of Latter-day Saints*, accessed March 24, 2023 https://history.churchofjesuschrist.org/content/historic-sites/utah/st-george/a-gardener-in-the-parlor?lang=eng.

[33] Paul L. Anderson, "The Early Twentieth Century Temples," *Dialogue: A Journal of Mormon Thought* 14, no. 1 (Spring 1981): 9.

construction, location, and contemporary influences. Laie and Cardston were both designed and executed by the same architectural firm of Hyrum Pope and Harold Burton.[34] Meanwhile, one of the lead architects for the Mesa, Arizona temple, Don Carlos Young, had also recently completed the church administration building in Salt Lake City.[35] The repeated utilization of architects inevitably resulted in a level of standardized design that is visually evident in these three structures. It also builds upon the foundation of standardization that began in the Pioneer era despite the historic changes that took place between the two temple building time periods.

Anderson suggests that when approaching the issue of location, these early twentieth temples were adapted to their surroundings: the plains of Alberta; a hillside in Hawaii; the desert landscape in Arizona. Through color, form, and landscaping, these buildings were integrated into the countryside around them."[36] While Anderson does not focus explicitly on localization in his analysis, the accommodations made for location are meaningful and continue to impact the experience of these buildings. However, it is worth noting that the standardization of design, and repetition of architects, contributed to the exportation of redundancy and led to restricted innovation and creativity.

Anderson's scholarship traces the history of Latter-day Saint temples in the early twentieth century and comprises individual articles that analyze each of these structures separately. The first temple to be announced in the twentieth century was in Cardston, Alberta, Canada, where the church's presence had been gradually growing since 1899. The announcement of this temple was particularly significant as it was the first temple to be built in thirty-five

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[34] Anderson, "The Early," 12.

[35] Paul L. Anderson, "Desert Imagery and Sacred Symbolism: The Design of the Arizona Temple," *Journal History of Mormon History* 31, no. 1 (Spring 2005): 83.

[36] Anderson, "The Early," 19.

years.[37] As mentioned above, a competition was held to determine the architectural plan of the building, and the firm of Pope and Burton won the bid.[38] The young, inexperienced architects created a design that reflected several influences (Figure 8). Foremost among these influences was the work of Frank Lloyd Wright, who was known to create buildings that did not disrupt but rather blended with their natural surroundings.[39] Anderson notes that the pyramid-shaped silhouette of the temple was particularly well-suited to its location on a low hill in the midst of a broad prairie, as it "appeared equally strong, well-proportioned, and handsome from all angles."[40] Interestingly, the motif of fortification that became so prevalent in the Pioneer era is still evident in the design of Cardston. Adding to the repeated motif of fortification, Pope and Burton initiated the design of a temple floor plan that reinforced "the idea of progression found in the temple ceremony itself."[41] This approach to design emphasizes the standardized purpose of the building, while simultaneously taking into consideration its location.

In another article by Anderson "A Jewel in the Gardens of Paradise," he examines how location continued to be a guiding aspect of design for Pope and Burton as they were called upon by leaders of the church to miniaturize their Cardston design for a temple in Laie, Hawai'i. The architects realized that their design required modifications as "the hillside in Hawaii was quite different from the plains of Alberta…"[42] The diagonal wings of the building were eliminated, and a distinct frontal design created a more traditional appearance that was better suited for the site in Laie which was backed by mountains and faced toward the ocean (Figure 9).[43] While

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[37] Paul L. Anderson, "A Jewel in the Gardens of Paradise: The Art and Architecture of the Hawai'i Temple," *Brigham Young University Studies* 39, no. 4 (2000): 167.
[38] Anderson, "The Early," 12.
[39] Anderson, "The Early," 12.
[40] Anderson, "The Early," 14.
[41] Anderson, "The Early," 14.
[42] Anderson, "The Early," 14.
[43] Anderson, "A Jewel," 170.

several bas-relief sculptures were included on the exterior walls of the temple, as visitors move

toward the edifice from the ocean, a representation titled *Maternity* is particularly impactful in

the context of localization. Anderson presents these sculptures as temple design features that are

unique to the Laie temple despite the repetition of the floor plan originally created for

Cardston.[44] Anderson centers this article around the architectural context the Laie temple exists

within. The exterior sculptures mentioned exemplify localization and standardization, but are

discussed within the framework of early twentieth century architecture. These depictions placed

in a prominent and centralized location within the temple grounds emphasizes the local

membership, their relationships to one another, and their relationship to God.

Anderson explains that the floor plan of the temple, which emphasized the rituals within,

was preserved from Alberta to Laie. While the fortification motif was also maintained, it was

visually softened with fewer geometric angles than what is found in Cardston, and a clearly

marked approach like a traditional Grecian façade.[45] While these adjustments indicate some

consideration of the temple's locale, the repeated floor plan is an example of standardization

beginning to place a visual emphasis on the theological space temples occupy in the Latter-day

Saint religion. Specifically, that the temple is a physical refuge, and is explicitly set apart for

sacred rituals and worship different from the worship and socialization that occurs in Latter-day

Saint meetinghouses.

The successful design and construction of both Laie and Cardston temples situate Pope

and Burton as prominent church architects of the time. Soon, however, another competition was

held for the design of the Mesa, Arizona temple, and as Anderson notes in his article "Desert

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[44] Anderson, "A Jewel," 173.
[45] Anderson, "A Jewel," 170.

Imagery and Sacred Symbolism: The Design of the Arizona Temple," "all of the architects tried

to create designs that would respond in some way to the desert landscape," but it was Young and

Hansen that won the bid.[46] Their design was somewhat modest, classical, flat-roofed, and

"seemed at home in the desert"[47] (Figure 10). Anderson explains that the Young and Hansen

design incorporated the contemporary trend of the 1920s that included elements of classical

architecture and understated elegance in direct contrast to the previous century's intricate

architectural details.[48]

Anderson's article does not specifically examine localization. His systematic analysis

does provide insight into the most specific example of iconographic localization in Mesa, which

is an example of the intersection of localization, standardization, and globalization. "The exterior

of the building included a sculptured frieze on its four corners depicting the gathering of the

Latter-day Saints from the four corners of the world."[49] Anderson explains that these

representations depicted people of different cultures and peoples preparing for a journey,

presumably with the destination of the temple in mind. Interestingly, the portrayal of the

Hawaiian people in the frieze diverged from the other cultures depicted, showing them as relaxed

and content in their own land, rather than preparing for a journey to the temple.[50] This depiction

coupled with the recent completion of the temple in Laie emphasized the importance of gathering

to a temple. Now, like the Hawaiians, the membership of Mesa would no longer have to prepare

a long journey to gather (Figure 11). This localized message was conveyed visually through the

vehicle of globalization, highlighting the standardized need for a temple sanctuary. In this way,

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[46] Anderson, "Desert Imagery," 78-79.
[47] Anderson, "Desert Imagery," 86.
[48] Anderson, "Desert Imagery," 86.
[49] Anderson, "Desert Imagery," 95.
[50] Anderson, "Desert Imagery," 95.

the Mesa temple's design reflects the tension between local and global, as well as the importance of the temple as a unifying force for the church.

The motif of fortification is once again found in the design of Mesa. This time, however, rather than a castle or a mountain, the chosen iconography of the structure is similar to a high security building such as a bank, suggesting the existence of sanctuary within the walls of this edifice. The classical façade and nearly flat exterior walls are reminiscent of "other grand public buildings of the time," such as city halls, libraries, and museums.[51] The similarity to such structures emphasizes the idea of security, protection, and safety while simultaneously continuing the standardization of fortification. Anderson highlights that similar to what had been done by Pope and Burton previously, Young and Hansen also strove to create an interior space that reflected the teachings of the temple. This was done by the creation of a floor plan arranged along a central axis which was formed by a grand staircase that provided a path upward and a centralized focus on the temple's message of progression and spiritual advancement.[52] This concept and its application, though different than what was done in Alberta and Laie, is a continuation of standardization.

Further into the twentieth century, the church's architectural projects grew exponentially and continued to include temples and meetinghouses. Anderson highlights in his article "Mormon Moderne: Latter-day Saint Architecture, 1925-1945" that while many religious structures in America at the time were designed in gothic and colonial styles, the Latter-day Saints were experimenting with current styles and "constructed more than three dozen church

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[51] Anderson, "Desert Imagery," 90.
[52] Anderson, "Desert Imagery," 86.

buildings in various modernistic modes."[53] This design approach demonstrates the church's

desire to localize itself with mainstream American culture. While there were still buildings

constructed in a more traditional vein during this time, Latter-day Saints' willingness to explore

the new ideas of the period made a significant impact.[54] Anderson's analysis creates a foundation

for the argument that visual design features found on religious buildings can localize the

structure within a period of time.

Throughout the history of Latter-day Saint temple construction, there has been a

continuous interplay between localization and standardization. In the twentieth century,

standardization often became the guiding principle consulted in Latter-day Saint architectural

design. In Martha Bradley's article "The Cloning of Mormon Architecture," she examines how

this phenomenon was largely seen in meetinghouse design, and was a reaction to the church

population doubling in growth from 1940-1960.[55] Gradual standardization of building

construction improved efficiency and economic viability.[56] Meetinghouse standardization was so

successful and cost-effective that the practice was adopted into temple design as well.[57] Bradley

argues that official temple design standardization had a twofold impact: it reflected the

contemporary attitude of church leaders toward architectural design, and the desire that temple

worship should be made available to a greater number of members.[58] The construction of a

nearby temple was enviable as illustrated by the base relief representation in Mesa. Thus, the

increased ability to build temples quickly was exciting and spiritually enabling for the Saints,

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[53] Paul L. Anderson, "Mormon Moderne: Latter-day Saint Architecture, 1925-1945," *Journal of Mormon History* 9 (1982): 71.

[54] Anderson, "Mormon Moderne," 75.

[55] Martha Sonntag Bradley, "The Cloning of Mormon Architecture," *Dialogue: A Journal of Mormon Thought* (1981): 23.

[56] Bradley, "The Cloning," 28.

[57] Bradley, "The Cloning," 28.

[58] Bradley, "The Cloning," 29.

making it possible for more members to have closer access to these sacred structures. However, as Bradley points out, this standardization sometimes resulted in a "blatant disregard for such considerations as aesthetics, tradition and the sacred nature of certain spaces… [and led to] … a sterile and insensitive design…"[59] In situations where localization has been eliminated by standardization, this criticism proves true.

It is this thesis' contention that successful Latter-day Saint design is not one or the other, but rather an intersection of both localization and standardization. Standardization provides a sense of familiarity and consistency for members no matter where they are attending church or what temple they visit. Architectural standardization is also reflected on a doctrinal level as the same rituals are performed in every temple and the same curriculum is taught in every meetinghouse. Localization fosters a personal sense of belonging and identity by reflecting the unique cultural backgrounds of the membership. By striking a balance between the two, the design can both honor the sacred nature of the space and provide a sense of connection to the broader community.[60] Bradley's argument against architectural cloning, or standardization advocates for localization. However, she also fails to recognize that a level of standardization is both functionally and spiritually purposeful.

As Bradley discusses, standardization quickly became a guiding principle in Latter-day Saint architectural design. However, in Paul L. Anderson's article "A Style of Their Own: Transforming Mormon Architecture for California" he explains that there were exceptions to the rule of standardization that exhibit themselves in the form of localization. Anderson specifies that for Saints in California, constructing impressive buildings was a powerful way of claiming

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[59] Bradley, "The Cloning," 30.
[60] Bradley, "The Cloning," 31.

their place in the larger community of a rapidly growing church.[61] This localization movement

took multiple forms, sometimes incorporating the setting in which a building was constructed;

once it was the incorporation of a Spanish Colonial style, and in another, the space was "larger

and more lavish than most standard-plan Utah churches."[62] The Los Angeles temple design fits

in with its contemporary Idaho Falls, Idaho, and Bern, Switzerland temples through the

geometrically simplified incorporation of classic architectural principles of strength, utility, and

beauty. Simultaneously, Anderson argues that the interior "had a distinctly theatrical feeling,"

reflecting the influence of nearby motion picture studios[63] (Figure 12). For the temple in San

Diego, "the building was originally intended to follow the same standard plan as the Portland and

Las Vegas temples, [but] once again this California building became a special case."[64] Anderson

explains that the onerously acquired site in San Diego would not accommodate the intended

standardized plan, and the assigned architect, William S. Lewis Jr., was permitted to adjust and

ultimately transform the original blueprint. While the final product received both praise and

criticism, Lewis did strive to localize the building with its brilliant white exterior that was

intended to emphasize the "sunlight of the region"[65] (Figure 13). Collectively, these Californian

examples amalgamate into a collection of buildings that "led the way in dealing with the

challenges of social and cultural integration" within the architectural history of the Latter-day

Saints.[66]

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[61] Paul L. Anderson, "A Style of Their Own: Transforming Mormon Architecture for California," *Journal of Mormon History* 45, no. 1 (January 2019): 6.

[62] Anderson, "A Style of Their Own," 9.

[63] Anderson, "A Style of Their Own," 25.

[64] Anderson, "A Style of Their Own," 25.

[65] Anderson, "A Style of Their Own," 27.

[66] Anderson, "A Style of Their Own," 29.

Anderson's analysis of the localization that occurred in California emphasizes a desire within Latter-day Saint communities to have religious buildings that incorporate local aspects of design. However, each of the examples shared display localization by happenstance, rather than intention. The initial design of the localized Californian buildings was a standardized one. It was only as a result of community involvement, or site specific, necessity that the architecture was localized.

In the article "When Bricks Matter: Four Arguments for the Sociological Study of Religious Buildings," authors Robert Brenneman and Brian Miller explain that the integration of both localization and standardization in a religious building such as a temple "reflects in some fashion the hopes and needs of the community that builds it."[67] The community that builds a Latter-day Saint temple is multi-dimensional. Since the religion is standardized world-wide, it is essential to recognize that its architecture, on some level, needs to reflect the global nature of the church and recognize that members see themselves "as belonging to a larger unity that is greater than the sum of its parts."[68] This issue is addressed architecturally in the same way it is approached doctrinally: through standardization. However, this method is one-dimensional at best, and insensitive to the local community of members that creates the necessity for a temple in the first place. The construction of a religious building implies permanence, and if localization is not included in the iconography of the structure, Brenneman and Miller argue that it stands as a permanent representation to individuals within and without the religion, of indifference toward to

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[67] Robert Brenneman and Brian J. Miller, "When Bricks Matter: Four Arguments for the Sociological Study of Religious Buildings," *Sociology of Religion* 77, no. 1 (2016): 83.
[68] Brenneman and Miller, "When Bricks Matter," 84.

local culture.[69] Conversely, when a temple incorporates local culture into its design, it pays homage to the community and creates a sense of belonging among its members.[70]

 The organic history of Latter-day Saint temple architecture has resulted in a variety of examples- some are largely standardized with hints of localization, and others are entirely localized with traces of standardization. The changing trends of temple architecture provide visual clues that hint at the different priorities LDS church leadership is emphasizing. Standardization implies a cost-effective and efficient mindset, but also perpetuates the idea of comfort and familiarity. Localization suggests consideration of a community's culture and history, as well as intentionality. As discussed above, scholars have discussed and debated the issues of standardization and localization separately. It is the purpose of this scholarship to consider standard and local temple design elements in tandem. The intersection of these design approaches is exemplified in the Brigham City temple. The following analysis discusses the amalgamation of standardization and localization that is visually and physically present in Brigham City, and how these two principles can function effectively in tandem.

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[69] Brenneman and Miller, "When Bricks Matter," 90.

[70] Brenneman and Miller, "When Bricks Matter," 88.

Analysis

Brigham City History

Nestled in the Wasatch Mountains approximately one hour north of the Latter-day Saint

Church headquarters in Salt Lake City, Utah, is a small town with a significant historical and

religious heritage. In 1853, under the direction of Brigham Young, another prominent leader,

Lorenzo Snow, was entrusted with the task of selecting 50 families to journey north and establish

a settlement in Box Elder Creek.[71] Before the arrival of these early settlers, the area had been an

intermittent home to a band of Shoshone people.[72] Not long after their arrival, Snow renamed the

small settlement Brigham City in honor of the prophet that had sent him.[73]

During the first winter in the area, Lorenzo Snow lived in the Box Elder Fort and

meticulously planned out the city.[74] After receiving input from Young, this plan would

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[71] Clinton D. Christensen, Michele Peck, and Gina Conner, *Harvest of Faith: The Brigham City Utah Temple* (Salt Lake City, Utah: Temple Department, 2013), 55. This is a collaboratively written construction history of the Brigham City, Utah temple. It serves as a primary source for this scholarship and is not a scholarly article itself.

[72] "Brigham City Settlement," *Brigham City History Project*, accessed October 23, 2023, https://brighamcityhistory.org/1850-1900/brigham-city-settlement/.

[73] Christensen, Peck, and Conner, *Harvest of Faith,* 55.

[74] Christensen, Peck, and Conner, *Harvest of Faith,* 48.

eventually include a central location for a tabernacle.[75] The tabernacle's original and primary purpose was to serve as a gathering place for the community to meet, worship, and celebrate. In 1865, foundation work for the tabernacle began and in 1876 the stone wall construction was started. The original building was first dedicated in 1890. In 1896, a furnace failure resulted in a fire that severely damaged the tabernacle. In 1897, after fundraising efforts and some design changes, the tabernacle was rebuilt and continues to stand today as a testament to the enduring faith of the community (Figure 14).[76]

While the local Saints throughout the history of Brigham City were grateful for their beautiful tabernacle, they were told repeatedly not to ask for a temple. They were frequently assured that the nearby Logan and Ogden temples were sufficient for their needs.[77] This admonishment was within the realm of precedence as temples are constructed in proportion to the number of local active church membership.[78] With Brigham City's proximity to temples in Logan and Ogden the need for another would only be necessitated by increased temple attendance.

A turning point in the history of Brigham City occurred during the October 2009 General Conference of the Church, when then church president Thomas S. Monson made a momentous announcement. Among the locations chosen for the construction of new temples was Brigham City, Utah. This announcement was unexpected for the community, its local members, and

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[75] The word "tabernacle" as used by Latter-day Saints refers to a late 19th, early 20th century meetinghouse built by the pioneers. They are open to the public and can be found throughout several cities in Utah such as Brigham City, Bountiful, and St. George. In a unique case, the Provo City Center Tabernacle was turned into a temple after a fire in 2010. For more information see: "Mormon Tabernacles- Religious and Community Edifices," *The Church of Jesus Christ of Latter-day Saints*, accessed October 23, 2023, https://newsroom.churchofjesuschrist.org/article/mormon-tabernacles-religious-community-edifices.

[76] Christensen, Peck, and Conner, *Harvest of Faith,* 46.

[77] Christensen, Peck, and Conner, *Harvest of Faith,* 6.

[78] "The Process of Building a Temple," *The Church of Jesus Christ of Latter-day Saints*, accessed November 25, 2023, https://newsroom.churchofjesuschrist.org/article/latter-day-saint-temple-building-process.

leadership. Elder Boyd K Packer, a member of senior church leadership at the time, was among

the community members of Brigham City to celebrate the news.[79] In the months that followed,

President Monson asked Elder Packer to participate in the selection of a temple site and serve on

the planning committee for the Brigham City temple. In this role, Packer contributed to decisions

about the temple's architectural motifs, the carving of sculptures, the choice of trees to plant, and

the details to be depicted in paintings.[80] This temple was long-awaited for the pioneer town, and

there was no one more fitting to shape it into a sacred space than those who had lived, loved, and

worshiped in this region for generations.

Site History

Before the transformation into the present-day Brigham City temple site, and after the

settlement of nineteenth-century Saints in the area, this plot of land played a multifaceted role in

the community's history. This history, as well as the temple construction history, is recorded by

Clinton Christensen, Michele Peck, and Gina Conner in a compilation of primary sources titled

Harvest of Faith: The Brigham City Utah Temple that provides contextual understanding for this

Utah town and Temple. In 1901, a three-story structure was erected to cater to the educational

needs of local elementary students. This school served as a house of learning for generations

until 1947, when a devastating fire erupted and destroyed the building beyond repair.[81] However,

the resilience of the community prevailed, and by 1950 the school was rebuilt, with a formal

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[79] Christensen, Peck, and Conner, *Harvest of Faith,* 6. "The Quorum of the Twelve Apostles is the second-highest presiding body in the government of the Church. Its members serve under the direction of the First Presidency, a governing unit of three men—the president and two counselors." For more information see: "Quorum of the Twelve Apostles," *The Church of Jesus Christ of Latter-day Saints*, accessed October 23, 2023, https://news-middleeast.churchofjesuschrist.org/topic/quorum-of-the-twelve-apostles.
[80] Christensen, Peck, and Conner, *Harvest of Faith,* 31.
[81] Christensen, Peck, and Conner, *Harvest of Faith,* 16.

dedication held in 1952.[82] Once again, this plot of land became a place of learning, growth, and progression.

Nevertheless, by 1999 the school was in desperate need of repairs, prompting the school board to make the difficult decision to close the building at the end of the school year.[83] In the years that followed, the plot remained vacant despite several attempts that were made to purchase the property for development, all of which proved unsuccessful. In October 2009, an extraordinary turn of events occurred when Elder Boyd K. Packer, a former elementary student who had once walked the halls of the original school, received a call from President Monson, inviting him to join a day trip to Brigham City.[84] This was an uncommon occurrence, as decisions about temple sites typically fell within the purview of the First Presidency.[85] Nonetheless, the decision of the group that visited the site that day was unanimous; a new place of learning would be constructed, this time of a spiritual nature.[86]

While the Brigham City temple site underwent a century of transformations, to the east, the Box Elder pioneer tabernacle stood stalwart. The site for this religious edifice was originally designated for Brigham City's main intersection. However, during a visit to the settlement, Brigham Young declared that they had chosen the wrong spot and had it moved to the highest point along Main Street where it would serve as a symbol of faith.[87] The change was made

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[82] Christensen, Peck, and Conner, *Harvest of Faith,* 18.
[83] Christensen, Peck, and Conner, *Harvest of Faith,* 18.
[84] Christensen, Peck, and Conner, *Harvest of Faith,* 12.
[85] Christensen, Peck, and Conner, *Harvest of Faith,* 12.
[86] Christensen, Peck, and Conner, *Harvest of Faith,* 12. See also: Doctrine and Covenants 109:8, where instructions are given as to what the purpose of a temple is: "Organize yourselves; prepare every needful thing, and establish a house, even a house of prayer, a house of fasting, a house of faith, a house of learning, a house of glory, a house of order, a house of God;"
[87] Frederick M. Huchel, *A History of Box Elder County* (Utah: Utah State Historical Society, 1999), 148.

immediately, and over the years, the tabernacle would endure despite a fire and the passage of time- it would stand as "a light on a hill, [and] can be seen from afar."[88]

The decision to build the temple directly across the street from the pioneer tabernacle carried both religious and cultural significance. Tabernacles constructed by Latter-day Saint pioneers evolved over the years into what are now known as meetinghouses. While there are some religious rituals that are specific to meetinghouses, these structures are designed for various social purposes, facilitating both membership and community interaction.[89] Over the years, the Box Elder tabernacle's status in the community evolved to symbolize not only a place of worship and celebration, but also a testament to the community's spirit and enduring traditions. This historic building became, as Young predicted, a symbol of the community's faith.[90]

The addition of the Brigham City Temple to the adjacent site of the Box Elder tabernacle added to the symbolic presence of these religious structures. As mentioned above, Latter-day Saints invoke the Old Testament scripture in the book of Malachi that prophesies of the hearts of the fathers turning to their children, and vice versa.[91] Within this religious context, the Box Elder tabernacle and the Brigham City Temple, facing each other, symbolize a physical representation of the fathers turning to the children and the children turning to the fathers.[92] The tabernacle, with its gothic-reminiscent buttresses, rounded tower, and rock walls represents the hand-crafted efforts of this town's fathers. Following in the footsteps of its forefather's architectural effort, is the temple, with its gleaming white exterior, pointed towers, and modernly simplified buttresses.

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[88] Huchel, *A History,* 148.
[89] "Mormon Tabernacles- Religious and Community Edifices."
[90] "Box Elder Tabernacle," *Brigham City History Project*, accessed October 24, 2023, https://brighamcityhistory.org/1850-1900/box-elder-tabernacle/.
[91] Malachi 4:16.
[92] Christensen, Peck, and Conner, *Harvest of Faith,* 44.

Physically, the two religious structures are turned toward one another. Architecturally these

buildings reflect each other, without impersonation. With the construction announcement of the

Brigham City Temple a general concern in the community was raised that the temple would

cause the tabernacle to be overlooked and over shadowed.[93] However, the intentional orientation

of the temple, coupled with landscape design and renovation for both buildings, serves to

highlight the tabernacle's presence while simultaneously referencing religious doctrine and

emphasizing local history. (see Figure 15).

The successful integration of the Brigham City Temple into the existing architectural

landscape of this Utah town is a result of the intentional design created by the architectural firm,

FFKR Architects. The building rises three stories and is crowned with two towers that reach over

150 feet. The envelope of the temple is constructed of bright white, precast concrete panels that

are layered to create dimension, and embellished with decorative motifs. There are numerous

windows on each level of the building. Along the north and south sides of the structure the

windows alternate between stories with a narrow-arched shape and a small round outline. These

curvilinear windows are stacked on top of each other from one story to the next and alternate

from front to back with geometrically simplified buttresses. The east and west facades of the

edifice are made up of three distinct rectilinear sections. The center and largest section is

decorated with an arched window and a spire with the two smaller sections setback on either

side. Each window includes a glass art design; the small, rounded windows feature a peach

blossom motif, while the larger windows utilize a pointed arch design reminiscent of a gothic

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[93] Christensen, Peck, and Conner, *Harvest of Faith,* 43.

ribbed vault. The structure balances modern dimension, design, and decoration with reference to historic Pioneer temple architecture.[94]

The construction of both the Brigham City Temple and the Box Elder tabernacle were heavily influenced by members of the local community who also had leadership roles in the broader church. Lorenzo Snow planned and directed the construction of the tabernacle under the guidance of Brigham Young.[95] Boyd Packer played an instrumental role in the temple planning process.[96] Separated by lifetimes, these individuals, with responsibilities beyond Brigham City, dedicated resources to the foundation and growth of Brigham City. Their contributions are locally memorialized by members of the community and the physical presence of both the tabernacle and the temple.[97]

The selection of the site for the Brigham City temple represents merely the initial step in a series of decisions that distinguish this structure as an example of the harmonious fusion that can be achieved between localized elements and standardized architectural features. The positioning of the temple and tabernacle, set in contemplative juxtaposition, serves as a radiant symbol of the enduring traditions of the past, and their profound influence on the present and future.

Landscape Localization

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[94] "Brigham City Utah Temple," *FFKR Architects*, accessed December 7, 2023, https://www.ffkr.com/work/brigham-city-utah-temple/.

[95] Christensen, Peck, and Conner, *Harvest of Faith,* 56.

[96] Christensen, Peck, and Conner, *Harvest of Faith,* 59.

[97] "Box Elder Tabernacle," *Brigham City History Project*, accessed October 24, 2023, https://brighamcityhistory.org/1850-1900/box-elder-tabernacle/.

The building and entrance orientation was only the starting point for physically and visually localizing the Brigham City Temple. Latter-day Saint temples sites around the world are carefully planned and chosen for several different reasons. One specification considered is the available space around the temple to be used for landscaping. Temple grounds are intentionally designed to be beautiful, elegant, and peaceful oases.[98] The landscape design surrounding a temple acts as an extension of the structure.

The site chosen for the Brigham City temple was smaller than most, but the expectations for peaceful, beautiful gardens were just as high as they are with every temple.[99] In addition to the smaller than typical square footage, the area surrounding the temple served a variety of different purposes. To the east, as mentioned, was the pioneer Box Elder tabernacle, westward were residential homes, and to the north and south retail stores.[100] The combination of small grounds in the heart of town set the stage for a challenging landscape design.[101]

Localizing a temple's landscape may seem like an inevitability, but there are several aspects that, while they may not be universal to all temples, occur frequently enough to be classified as standard. As mentioned above, temple grounds are intentionally designed to reflect the peace offered within the temple. Latter-day Saint temples are understood as a place where heaven touches earth.[102] They are an axis mundus, a holy center, or a connection point between God and man for anyone who visits, whether or not they are a member of the church.[103] Thus,

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[98] Christensen, Peck, and Conner, *Harvest of Faith,* 119.

[99] Christensen, Peck, and Conner, *Harvest of Faith,* 119.

[100] "Brigham City Utah Temple," *GSL Electric*, accessed October 26, 2023, https://www.gslelectric.com/brigham-city-utah-temple.

[101] Christensen, *Harvest of Faith,* 119.

[102] "Why Latter-day Saints Build Temples," *The Church of Jesus Christ of Latter-day Saints*, accessed October 26, 2023, https://www.churchofjesuschrist.org/temples/why-latter-day-saints-build-temples?lang=eng.

[103] After the construction or renovation of a temple a public open house is held. This is a time when people of all ages and faiths are welcome to enter and tour the temple. Once the building is dedicated it is reserved for fully active members of the church. For more information see: "Inside Temples," *The Church of Jesus Christ of Latter-*

the creation of heaven on earth expands outside the walls of the temple onto the grounds.

Standard considerations that are made for the temple's landscape include a water feature, a

security fence, accessibility, photography, and beautification.[104] The standard landscaping needs

of the temple, restricted by the smaller than standard square footage at the Brigham City site,

compounded with the proximity of the historic Box Elder Tabernacle, necessitated an intentional

landscape design that would meet both standard and local demands.

One of the localized landscape design considerations was the coordination of the

tabernacle's grounds with the temple's. The design included new sidewalks, lighting, pavers,

flower beds, and trees for the tabernacle. It also visually and physically mirrored the temple's

landscaping, emphasizing the reflective positions of the two buildings.[105] The final decision to

renovate the tabernacle landscape alongside the construction of the temple gave the end result of

a cohesive and intentional design. [106] While the site orientation of the temple discussed above

began the physical reflective design of these two structures, the integration of both building's

landscapes completes the cohesion. This interconnection signals to locals and visitors alike that

these buildings, while not the same, are intrinsically linked to one another in purpose. It also

situates the temple as an integral part of the area.

With the standard requirements outlined, the landscape design began with a focus on

incorporating the many different types of trees Brigham City is known for. This localized

day Saints, accessed October 26, 2023, https://www.churchofjesuschrist.org/temples/inside-temples?lang=eng&lang=eng.

[104] Christensen, Peck, and Conner, *Harvest of Faith,* 119.

[105] Christensen, Peck, and Conner, *Harvest of Faith,* 121.

[106] This aspect of the Brigham City temple project was nearly removed from the plans due to changes in Temple Department policy. A simplified plan was created, but ultimately defined as a separate project from the temple's construction and put on hold. That decision was made in January of 2012, but by April the directive had changed and the project was once again part of temple construction and expected to be completed simultaneously. See: Christensen, *Harvest of Faith,* 122.

specification was requested by Boyd Packer and has roots in the early pioneer history of this

Utah town.[107] In 1855, William Wrighton began buying 100 peach pits for one dollar in Salt

Lake City, planting them in northern Utah, and instigating Brigham City's peach and fruit

growing industry which endures today. The town continues to hold an annual Peach Days

celebration, which began in 1904.[108] The hard work and generational efforts of this industry are

represented on the temple grounds with peach, pear, apple, apricot, and cherry trees.[109] The

plants chosen for landscaping were not only local to the area, but also carried historical

significance that paid tribute to Brigham City and its residents. This consideration of local

history and culture meets the standard requirement of beautification while simultaneously

incorporating significant aspects of the community's identity.

By incorporating a mirrored landscape design for both the temple and the tabernacle, the

spiritual purposes of these buildings are physically and visually connected. This correlation

signals an intentional incorporation of localization by the temple planning committee. A

continuation of this connection is manifest in the continuity of plants and trees selected.

Simultaneously, both the landscape design, and plant choice carry local cultural significance.

Meaningfully, standard temple landscape requirements were met, and arguably augmented by the

incorporation of localization. The integration of both standard obligations and local history are

the collaboration point where this small plot of land in the middle of town becomes a sanctuary

of peace for the community that surrounds it.

Architectural Localization

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[107] Christensen, Peck, and Conner, *Harvest of Faith,* 120.
[108] "The Fruit Way: Agriculture Orchards," *Utah State University Digital Exhibits*, accessed October 26, 2023, http://exhibits.usu.edu/exhibits/show/beforebushnell/gettingtoknow/mormonsettlers/fruitway.
[109] Christensen, Peck, and Conner, *Harvest of Faith,* 119.

The most prominent architectural design influence evident in the Brigham City Temple is the influence of Latter-day Saint Pioneer architecture. The incorporation of this is particularly appropriate for a town that treasures its pioneer history and heritage. The inclusion of the pioneer's tradition of architecture is an example of the intersection of design features that belong specifically to the Latter-day Saint tradition, and elements that explicitly reference Brigham City.

The temple planning committee purposefully utilized Brigham City's pioneer heritage when making architectural decisions. In one noteworthy instance, Packer requested a review of photographs of nineteenth-century temples, including St. George, Manti, Logan, and Salt Lake.[110] Each of these historical edifices was considered for inspiration during discussions about the design of the Brigham City temple (see Figures 6, 7, 16, 17).

During these deliberations, a rendering of the newly completed Kansas City, Missouri temple design was presented for Elder Packer's consideration.[111] The Kansas City Temple was deliberately designed to evoke the nineteenth-century architectural style of the Latter-day Saint pioneers.[112] This is visually evident in the dual ended towers, curvilinear repeated windows, and the three-story design. It represented an imaginative realization of what a Missouri temple might have resembled if the Saints in the 1890s had remained in the region instead of migrating west (Figure 18). [113]

The Kansas City temple, like its counterparts in Salt Lake, Logan, and Manti, featured two towers on the east and west ends of the structure, symbolizing the higher and lesser

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[110] Christensen, Peck, and Conner, *Harvest of Faith,* 37.
[111] Christensen, Peck, and Conner, *Harvest of Faith,* 37.
[112] Christensen, Peck, and Conner, *Harvest of Faith,* 40.
[113] Christensen, Peck, and Conner, *Harvest of Faith,* 40.

priesthoods within the church.[114] The design embraced a distinctly Latter-day Saint architectural tradition and simultaneously alluded to the church's history.[115] However, Packer believed that certain adjustments were necessary to create a design right for Brigham City. Specifically, he requested the incorporation of design elements linking the temple with the Box Elder Tabernacle, the integration of a localized motif, the addition of round windows like those found on the Nauvoo and Salt Lake temples, and the rounding out of the towers to evoke the form found on the Logan and Manti temples (Figure 20).[116] What initially began as a modern design paying homage to architectural history evolved into an historic design localized within the surrounding area, its history, and culture. This local consideration is visually present in the specifications made by Packer.

The design of the Brigham City temple does not draw exclusively from a single Pioneer temple. Rather, it is a visual amalgamation of its Pioneer counterparts, resulting in a modern building with a distinctly historic ambiance (see Figure 19). The implementation of historicity serves a dual purpose. First, it pays homage to Brigham City's historical role in the development of Zion in Utah.[117] Even though the people of Brigham City did not have a temple of their own until the twenty-first century, they contributed to the construction of the Logan, Utah temple.[118]

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[114] Latter-day Saints believe the priesthood is the power and authority of God restored to them through Joseph Smith. In the church there are two priesthoods. First, the Melchizedek or Greater Priesthood is called such because Melchizedek was a great high priest, but refers to the Holy Priesthood, after the Order of the Son of God. Second, the Aaronic Priesthood, named after Moses' brother, is a preparatory priesthood. It is called the lesser priesthood as it serves as an appendage to the greater, or Melchizedek Priesthood. For more information see: "Priesthood," *The Church of Jesus Christ of Latter-day Saints,* accessed November 25, 2023, https://www.churchofjesuschrist.org/study/manual/gospel-topics/priesthood?lang=eng.

[115] Christensen, Peck, and Conner, *Harvest of Faith,* 40.

[116] Christensen, Peck, and Conner, *Harvest of Faith,* 38.

[117] The word "Zion" in Latter-day Saint nomenclature refers to a gathering of the pure in heart. Different locations have been set apart throughout Latter-day Saint history as Zion settlements, including the Salt Lake Valley. However, Saints today are counseled to build up Zion wherever they live, helping to establish the Church throughout the world. For more information see: "Zion," *The Church of Jesus Christ of Latter-day Saints,* accessed November 25, 2023, https://www.churchofjesuschrist.org/study/manual/gospel-topics/zion?lang=eng.

[118] Christensen, Peck, and Conner, *Harvest of Faith,* 9.

By referencing the historic buildings constructed with their assistance, the temple design underscores the fact that this community has perpetually aspired towards the temple, even in its absence.

Second, a modern temple with a historical appearance celebrates the town's own heritage. The design of the temple mirrors the historic tabernacle located across the street, featuring elements such as the rounded base of the towers leading to a pointed pinnacle and narrow arched windows. By incorporating and localizing the architectural design of this sacred space, the building itself becomes a culminating celebration of the town's rich history. This visual celebration in the form of a monumental edifice indicates Brigham City is a place of faith and history.

If one were to draw a comparison between the Brigham City temple and another, the Salt Lake Temple stands out with its notable similarities. For years, the Salt Lake temple has served as a symbol of the Church for its worldwide membership. While the construction of the Salt Lake temple extended over a 40-year period, and some of its architectural elements are present in other temples, the Brigham City temple comes the closest to replication. This imitation is evident in the simplified adoption of the dual ended tower motif, alternating arched and circular windows, as well as the buttressed exterior walls. However, intentional differences were maintained and respected.[119]

Both temples feature towers on the east and west of the main structure, with Brigham City having a total of two towers compared to Salt Lake's three on each end. The distinctive alternating arched and round windows found on the Salt Lake temple are emulated in Brigham

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[119] Christensen, Peck, and Conner, *Harvest of Faith,* 39.

City, on one level, with the top level featuring a decorative motif rather than a window. The Pioneer motif of fortification that takes shape in the exterior battlements and buttresses found on the Salt Lake temple have either been removed or significantly reduced for the Brigham City temple. This simplification denotes the different historic atmospheres these two sanctuaries were immersed in at construction. By the time a temple in Brigham City was considered, the necessity of visual and physical fortification had passed.

The similarities between the Brigham City and Salt Lake temples are prevalent enough that when examined side by side, it is evident that one influenced the other.[120] Just as obvious are the points of diversion taken by the twenty-first century architects. This visual iconography holds particular significance for the citizens of Brigham City. The temple design, built for their use, recognizes its contemporary condition in a culture that no longer requires physical fortification. Simultaneously, it pays tribute to the prophet-architect responsible for the iconic Salt Lake temple, and the name of their town.[121]

The choice of materials for the temple site also contributed to the implementation of localization. Historically, Pioneer temples were constructed using massive stone blocks for their foundations. In contrast, the foundation of the Brigham City temple was crafted from concrete and reinforced with steel bars.[122] Furthermore, the exterior of the temple was constructed with pre-casted panels representing a notable departure from the hand-carved stone construction techniques employed in the erection of the Logan temple and the Box Elder tabernacle. However, a deliberate choice was made to incorporate the use of hand-hewn rock into elements

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[120] Christensen, Peck, and Conner, *Harvest of Faith,* 39.
[121] Charles Mark Hamilton, "Authorship and Architectural Influences on the Salt Lake Temple," (Master's Thesis, University of Utah, 1972), 22.
[122] Christensen, Peck, and Conner, *Harvest of Faith,* 109.

such as planters and the parking garage, rather than using poured cement. The architects

specifically utilized the stone to highlight the connection to the tabernacle without

overshadowing it with the temple.[123] The labor-intensive inclusion of this rock design into the

temple design mirrors the architecture of the Box Elder tabernacle with its stone walls. This

decision introduced another visual element that serves to reinforce the bond between these two

structures and to the community.

The final architectural design of the Brigham City temple stands as a successful example

of a building that fulfilled standardization requirements balanced with the incorporation of

localized elements. It encompasses all the customary ordinance rooms required in a temple,

including a baptistry and sealing or marriage rooms. The overall design caters to the necessary

facility spaces that are essential for smooth temple operations, including areas such as custodial

rooms, lockers, and bathrooms. Once the fundamental requirements of standardization were met,

a conscious and intentional effort was made to integrate visual aspects into the building's design,

bestowing it with a unique and personalized character that resonates with the residence of

Brigham City. These design choices also serve to firmly establish the temple's distinctive place

within the broader history of temple architecture.

The architectural transition from Kansas to Brigham City marked a tipping point for the

evolution and standardization of temple design. Consequently, temple architecture in subsequent

instances would return to a more traditional pattern, reflective of the architectural pattern

established in the nineteenth-century. This continued incorporation of early Latter-day Saint

design created a visual lineage of Latter-day Saint architecture. Temples constructed in locations

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[123] Christensen, Peck, and Conner, *Harvest of Faith,* 111.

like Philadelphia, Pennsylvania and Layton, Utah exemplify the ongoing inclusion of Pioneer architectural features incorporated within contemporary design.[124]

The architectural elements originally established in nineteenth-century Utah temples have become a recurring design motif in temples around the world. The consistency and standardization of design operates to make these edifices instantly recognizable as Latter-day Saint structures. However, this design continuity is not without room for adaptation, as failing to make accommodations for localization can render a nineteenth-century American West design seemingly out of place.[125] It is because nineteenth-century Pioneer temple design holds a place in local history that the Brigham City temple architecture can be considered a successful intersection between standard design and local culture. Consequently, despite the increased incorporation of early Latter-day Saint temple architecture into twenty-first century temple design, in Brigham City, this assimilation becomes a localized element rather than a standardized one.

Exterior Ornamentation

The architectural localization of the Brigham City temple, a deliberate and prominent feature, is further magnified through the exterior ornamentation of the building. The temple planning committee, employing a nuanced blend of standardization and localization, succeeded in creating a structure that forges a profound connection between this edifice and the community,

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[124] Christensen, Peck, and Conner, *Harvest of Faith,* 42.

[125] This is a topic that could be its own paper. For interested parties, see the architectural design of the Rome, Italy temple, which utilizes the two-tower motif blended with modern Italian architecture elements. The Eataly Center, Rome provides a good contemporary comparison.

church history, and church doctrine. These ornamental details, both subtle and grand, are woven into the very fabric of the temple, imparting it with layers of meaning.

Across the world, Latter-day Saint temples have consistently incorporated local motifs into their ornamentation, enriching the architectural language with elements specific to the regions they serve. Examples abound, ranging from the incorporation of a tree motif in the stained glass of the Palmyra, New York temple to the use of Idaho's state syringa flower motif in the Boise, Idaho temple. Further afield, geometric African patterns adorn the Durban, South Africa Temple, and ancient Mesoamerican designs on the Mexico City, Mexico temple.[126] These inclusions of localization set a precedence for the continued adaptation of local motifs. Similarly, the Brigham City temple design seamlessly incorporates a local motif, depicting a five-petaled peach blossom.[127] This motif finds resonance with the peach and fruit trees meticulously planted on the temple grounds, and is symbolic of Brigham City's history of industry, cooperation, and determination (Figure 20).[128]

The peach blossom motif is meticulously incorporated into various facets of the temple's exterior, discernible in relief carving above the arched windows and the stained glass within the circular windows. Within its contextual framework, this symbol embodies the city's industry and success simultaneously with its more traditional interpretation of beauty and goodness.[129] The placement of the motif within a circular frame, frequently interpreted as a symbol of perfection,

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[126] "39 Latter-day Saint temples influenced by local culture, beauty, and nature," *LDSLiving*, accessed October 27, 2023, https://www.ldsliving.com/39-latter-day-saint-temples-influenced-by-local-culture-beauty-and-nature/s/11083.

[127] Christensen, Peck, and Conner, *Harvest of Faith,* 41.

[128] Christensen, Peck, and Conner, *Harvest of Faith,* 42.

[129] Christensen, Peck, and Conner, *Harvest of Faith,* 42.

completeness, or eternity, further amplifies its significance.[130] When interpreted in unison, the peach blossom and the circle evoke notions of eternal goodness, complete success, or perfect beauty. While subject to individual interpretation, these symbolic messages align harmoniously with the temple's sacred purpose. The construction of a temple is widely perceived as a hallmark of success within a Latter-day Saint community. Its presence is an indication of a local membership that is strong, active, and involved in their religion. The inclusion of this personalized message on the Brigham City temple not only emphasizes the goodness, success, and beauty of the community but also rewards their unwavering dedication with a beautiful sacred structure.

Delving deeper into the symbolism of the five-petaled peach blossom, encircled within its encompassing context, there is a striking parallel found on the Nauvoo, Illinois temple. Like the intricate carvings and windows on the Brigham City temple, the Nauvoo temple features a five-pointed star encased within a circular window repeated around the top of this Midwestern edifice (Figure 21). As previously discussed, the Brigham City design is an amalgamation of elements drawn from various temples. This window parallel suggests that the Nauvoo temple can be added to the list of buildings that inspired the Brigham City temple architects. The interpretation of the five-pointed star on the Nauvoo temple has been the subject of scholarly deliberation, and interpretations have fluctuated with the passage of time.[131] However, within the historical backdrop of the Nauvoo temple design, a compelling interpretation arises, favoring the Masonic definition, which designates it as the "Blazing Star," symbolizing Christ.[132] Given that each

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[130] "Symbols Based on Circles," *Thoth Adan*, accessed October 27, 2023, https://thoth-adan.com/blog/symbols-based-on-circles.
[131] Johnstun, "The Mormon Order," 43.
[132] Johnstun, "The Mormon Order," 45.

Latter-day Saint temple worldwide prominently bears the inscription "Holiness to the Lord, House of the Lord," the attribution of the blazing star as a representation of Christ harmonizes seamlessly within the sacred context of these structures.[133] Consequently, if the blazing star found on the Nauvoo temple signifies Christ, then the five-petaled peach blossom adorning the Brigham City temple epitomizes a contemporary and localized representation of the same divine subject. This symbolism conveys a profound message of a personal Christ who speaks in a language familiar and relevant to His audience. For the people of Brigham City, who, across generations, have devoted themselves to living their faith in their corner of the world, the peach blossoms on the temple symbolize beauty, goodness, industry, success, and a Savior who knows them intimately.

Another temple design Brigham City shares with pioneer temples is the dual towers on each end of the edifice. This feature originally showcased three towers on both its eastern and western ends as exemplified on the Salt Lake temple. This distinctive design theme continued to influence nineteenth-century temple architecture, with similar, if simplified, elements present in the designs of the Manti and Logan temples.[134] As previously explored, these temple designs played an influential role in shaping the plan for the Brigham City temple. However, the six-tower motif extends beyond these examples. The first temple to merge the tower motif with modern design was the Washington D. C. temple with its gold tipped spires and angular ornamentation (Figure 22). In the 1980s, a simplified and standardized temple plan including the six-tower motif was constructed in several different cities including Portland, Oregon, Las Vegas, Nevada, and Seoul, South Korea (Figure 23). [135] While standardization of this motif is

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[133] The Church of Jesus Christ of Latter-day Saints, "Inside Temples."
[134] Christensen, Peck, and Conner, *Harvest of Faith,* 40.
[135] Anderson, "A Style of Their Own," 25.

evident in various temple designs, it is crucial to acknowledge that even within this prevailing

standardization, concessions to localization were still, on occasion, necessary, as exemplified by

Anderson's discussion of the San Diego, California temple.[136]

The standardization of the six-tower motif, once a prominent feature in temple design,

was eventually replaced with a design featuring a single spire motif.[137] Significantly, the early

20th century implementation of the six-tower motif highlights the symbolic importance initiated

by the Salt Lake temple design. William Ward, an associate architect closely involved with the

Salt Lake temple construction, quotes insight on the symbolism of the towers as it was given by

Brigham Young: "There will be three towers on the east, representing the President and his two

Counselors; also three similar towers on the west representing the Presiding Bishop and his two

Counselors; the towers on the east the Melchizedek priesthood, those on the west the Aaronic

priesthood [*sic*]. The center towers will be higher than those on the sides, and the west towers a

little lower than those on the east end."[138] This description serves to clarify the profound

symbolic role of these ornamental towers as representations of the priesthood authority the

Church claims was restored through Joseph Smith.[139] In this interpretation, the eastward towers,

slightly elevated, symbolize the higher or Melchizedek priesthood, presiding over the Church

membership in the form of the First Presidency. Opposite, the western towers are a little lower

and represent the lesser or Aaronic priesthood, which oversees the temporal affairs of the church

through the Presiding Bishopric. While the interpretation of this symbolic motif has evolved and

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[136] Anderson, "A Style of Their Own," 25.

[137] "Temple Chronology," *Temples of The Church of Jesus Christ of Latter-day Saints*, accessed October 28, 2023, https://churchofjesuschristtemples.org/temples/chronology/.

[138] William Ward, "Who Designed the Temple?" *Deseret News*, April 16, 1892, https://newspapers.lib.utah.edu/details?id=1635960&q=temple&parent_i=1636008.

[139] "Restoration of the Priesthood," *The Church of Jesus Christ of Latter-day Saints*, accessed October 28, 2023, https://www.churchofjesuschrist.org/study/manual/gospel-topics/restoration-of-the-priesthood?lang=eng.

experienced periods of disuse, this meaningful allegory was once again incorporated in the

Brigham City temple design. The towers found on the Brigham City temple, with the eastward

towers standing a little taller than their western counterparts, symbolize the same authority

represented on other Latter-day Saint temples throughout the world.

The evolution of temple design standards, subject to the ebbs and flows of time,

ecclesiastical leadership, and architectural trends, is a complex and dynamic process.[140] There is,

however, one feature that emerged as an enduring symbol and became so standardized, it was

retroactively added to temples that had been previously dedicated.[141] The motif of a golden angel

was originally based on a verse in the Book of Revelation at the end of the New Testament 14: 6

which reads: "And I saw another angel fly in the midst of heaven, having the everlasting gospel

to preach unto them that dwell on the earth, and to every nation, and kindred, and tongue, and

people."[142] This imposing statue serves as a symbol of the restoration and spread of the gospel of

Jesus Christ to the world.[143] Although it is not included on every temple, and the church is

careful to emphasize that "it is not a requirement of temple design," this gilded figure has played

a pivotal role, spanning generations, to signify the distinction for all to see that the building on

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[140] From a personal interview this author conducted with Emily Utt, a Historic Sites Curator who specializes in historic building preservation.

[141] "Angel Moroni Statues on Temples," The Church of Jesus Christ of Latter-day Saints, accessed October 28, 2023, https://newsroom.churchofjesuschrist.org/article/angel-moroni-statues-on-temples.

[142] Christensen, "*Harvest of Faith,"* 112. The first temple to bear a golden angle was the Nauvoo Temple in the form of a golden weathervane. This was an iconographic tradition based in Protestantism, and the angel was generally thought to represent Gabriel. The motif was adopted and altered for the Salt Lake Temple. Until days before the statue was affixed to the highest spire it is assumed it was Gabriel. However, after a visit from a group of contemporaneous church leaders it was decided the angel would be known as Moroni; one of the heavenly messengers with whom Joseph Smith claimed to have communed. See also: "Why do temples have the angel Moroni on top? Here's a look at the history of the iconic statues," *Church News*, accessed November 25, 2023, https://www.thechurchnews.com/2020/7/30/23216470/why-temples-have-angel-moroni-on-top-history-iconic-statues.

[143] The Church of Jesus Christ of Latter-day Saints, "Angel Moroni Statues on Temples."

which it is perched is a temple.[144] While numerous temples in various stages of planning or construction have omitted the statue, the Brigham City temple is not exempt from this standardized ornamentation.[145] The 267-pound gold leaf statue functions simultaneously as a lightning rod, a symbol of the gospel of Jesus Christ, and His temple.

The exterior ornamentation of the Brigham City temple manifests a spectrum of themes, ranging from a very specific localized motifs to the conventional sculpture that graces nearly every completed temple. This range and balance of localization and standardization exhibited through the exterior iconography of the temple is an excellent demonstration of the push and pull of these two design influences. Ultimately, the five-petaled peach blossom, the towers on each end, and the solitary gilt statue function harmoniously, visually epitomizing the sacred nature of the space as proclaimed by the inscribed words on the temple's façade: "Holiness to the Lord, the House of the Lord."

Interior Ornamentation

Once a temple has been formally dedicated, it is regarded as a sacred edifice, set apart and "reserved for members of the church who have committed to live the gospel of Jesus Christ and are ready to participate in further sacred ordinances."[146] At this juncture, the temple is recognized as the "House of the Lord," and it becomes hallowed ground designated for His purposes.[147] In Latter-day saint scriptures, specific instructions for the construction of temples are revealed by revelation: "Come ye, with all your gold, and your silver, and your precious

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[144] The Church of Jesus Christ of Latter-day Saints, "Angel Moroni Statues on Temples." And a discussion with Historic Sites Curator Emily Utt.

[145] "Which Latter-day Saint temples don't have an angel Moroni statue?" *LDSLiving*, accessed October 28, 2023, https://www.ldsliving.com/the-number-of-temples-without-an-angel-moroni-statue-will-soon-double/s/92906.

[146] The Church of Jesus Christ of Latter-day Saint, "Inside Temples."

[147] Christensen, Peck, and Conner, *Harvest of Faith,* 25.

stones, and with all your antiquities; and with all who have knowledge of antiquities, that will come, [….]with all the precious trees of the earth; and with iron, with copper, and with brass, and with zinc, and with all your precious things of the earth; and build a house to my name, for the Most High to dwell therein."[148] Although this directive was provided during the planning phase of the original Nauvoo temple, the fundamental principle of utilizing all the earth's precious resources continues to inform contemporary temple construction and design. Following this established pattern, the interior of the Brigham City temple is adorned with paintings, sculptures, and motifs that hold intrinsic value in both material worth and cultural significance. These cultural representations serve to emphasize the idea that a temple is God's house operating under the stewardship and for the benefit of the local community.

Before the arrival of Latter-day Saints and the cultivation of peach orchards, the northern Utah region was intermittently used by a small group of Shoshone Native Americans. Initially, a harmonious relationship was cultivated between the Shoshone and the early pioneer Saints. Simultaneously, the Shoshone people also experienced repeated conflicts with the United States Government. Colonel Patrick Conner, the commander of the U.S. Army troops stationed in Salt Lake City, cited the conflict as grounds for attacking the Shoshone. On a January morning in 1863 U.S. Army soldiers marched on a Shoshone camp near the Bear River in northern Utah. The Shoshones awoke to the advancement of the soldiers and while they quickly retreated to their defenses, they were soon surrounded, and the army fire mercilessly.[149] This grievous incident became known as the Bear River Massacre and left a lasting scar on the collective memory of the Shoshone people.[150] Saints living nearby came to assist the injured Shoshones,

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[148] Doctrine and Covenants 124:26-27.
[149] The Church of Jesus Christ of Latter-day Saints, *Saints Volume 2*, 402.
[150] Christensen, Peck, and Conner, *Harvest of Faith,* 139.

but the tribe leader, Chief Sagwitch was suspicious of their intentions, and the relationship of these two peoples would struggle for years to come.[151]

A decade later, despite the sharing of food and supplies, the Saint's interactions with the Shoshone people was still strained.[152] At this time a Shoshone leader named Ech-up-wy had a vision that led him to seek out a Latter-day Saint named George Hill, who had served previously as a missionary among the Shoshone and was fluent in their language. Ech-up-wy requested Hill come and preach to his people and help them cultivate the earth and build homes. After consulting with Brigham Young, George traveled to their camp, baptized 101 Shoshone individuals, and confirmed them near the water's edge.[153]

In the baptistry of the Brigham City temple, a dedicated space where temple patrons conduct proxy baptism on behalf of their ancestors, the history of the Shoshone people and their faith is brought to life by Michael Malm, Linda Curly Christensen, and Cheryl Betenson in a piece known as *Work to Do, Ere the Sun Goes Down,* 2012 (Figure 24).[154] The piece depicts snowcapped mountains in the background, tinged pink with the coral hues of a setting sun. The river at the base of the mountains is smooth and calm, mirroring the evening sky. On the verdant shore, two groups of people witness the central action that depicts two standing men lay their hands on the head of a third kneeling man receiving confirmation as a member of the Church.

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[151] Scott Christensen, *Sagwitch: Shoshone Chieftain, Mormon Elder, 1822–1887* (Logan: Utah State University Press, 1999), 57-81.

[152] Christensen, *Sagwitch,* 30.

[153] George Hill, "My First Day's Work," *Juvenile Instructor,* December 25, 1875, 309, https://catalog.churchofjesuschrist.org/assets/52b1b906-cf05-46d2-899f-df04a1aeab95/0/0#lds; George Hill, "An Indian Vision," *Juvenile Instructor,* January 1, 1877, 11, https://catalog.churchofjesuschrist.org/assets/a427145e-c368-48e4-abf8-f241189f30b3/0/0?amp%3Bcrate=0&amp%3Bindex=0.

[154] "About Proxy Baptism and Confirmation," *The Church of Jesus Christ of Latter-day Saints*, accessed October 28, 2023, https://www.churchofjesuschrist.org/temples/what-is-proxy-baptism?lang=eng#. This image is a photographic study that was used by the artists as part of the painting process. The painting in the Brigham City Temple Baptistry is part of a closed Temple Catalog and was unavailable for inclusion in this scholarship.

The Shoshone men, women, and children are depicted wearing their traditional Native American clothing. [155]

The creation of this compelling artwork involved the collaborative efforts of the artists listed above. Cheryl Betenson is a local resident of Brigham City, Linda Curly Christensen is a landscape artist, while Michael Malm, is a figurative artist.[156] Together, they crafted a composition that honors different facets of the Shoshone people's history. The painting centers on the Shoshone people, underscoring their deep-rooted connection to the land long before the advent of temples, tabernacles, or pioneer neighbors. It depicts a visual narrative of the Shoshone people's decision to join the Saints, bringing with them their traditional clothing and customs. Finally, the painting serves as a record that honors the memory of the people that it represents, as well as their children's children who attend this temple.

Numerous individuals played essential roles in conceiving, modeling, painting, and approving this confirmation painting that now hangs in the Brigham City temple's baptistry.[157] Notably, a man named Rios Pacheco served as the model for the central figure receiving confirmation. Pacheco was the second great grandson of Tickdemecky, a survivor of the Bear River Massacre who was among the 101 Shoshone baptized a decade later.[158] Rios' personal connection to the events depicted in the Brigham City temple's baptistry painting adds an additional layer of local significance to its inclusion as ornamentation. The painting effectively integrates local history, faith, and personal connections, enhancing the profound impact of participating in ordinances that carry individual significance.

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[155] Christensen, Peck, and Conner, *Harvest of Faith,* 140.

[157] Christensen, Peck, and Conner, *Harvest of Faith,* 156.
[158] Christensen, Peck, and Conner, *Harvest of Faith,* 139.

The interior of the temple baptistry also features twelve sculptures of oxen who collectively hold the baptismal font on their backs. These sculptures are part of the traditional and standardized features found in every Latter-day Saint temple.[159] This tradition draws from the design of Solomon's temple found in the King James Version of the Old Testament book of 2 Chronicles 4:4: "It stood upon twelve oxen, three looking toward the north, and three looking toward the west, and three looking toward the south, and three looking toward the east: and the sea *was set* above them, and all their hinder parts were inward."[160] These twelve oxen symbolically represent the twelve tribes or sons of Jacob whose name was later changed to Israel.[161] One of the primary purposes of performing proxy baptisms and confirmations for those who have passed away without receiving these ordinances is to facilitate the literal gathering of Israel, an event anticipated by Latter-day Saints in connection with the second coming of Jesus Christ.[162] This religious context underscores the appropriateness of incorporating this symbolism of the twelve tribes of Israel as a standardized motif in every temple.

The arrangement of the oxen in the Brigham City temple follows the specific layout outlined in 2 Chronicles, with three oxen facing each cardinal direction, their hindquarters turned inward.[163] While the utilization of the oxen motif is present in every temple the approach to this iconography varies in medium and style, but frequently features twelve identical oxen representing the twelve tribes. For the Brigham City temple Packer proposed a subtle alteration that would differentiate how the oxen for Brigham City were rendered. In a conversation with a construction missionary, the senior church leader commented: "Asher and Dan were not

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[159] *The Church of Jesus Christ of Latter-day Saint*, "About Proxy Baptism and Confirmation."
[160] 2 Chronicles 4:4.
[161] The Church of Jesus Christ of Latter-day Saints, "About Proxy Baptism and Confirmation."
[162] "The Gathering of Israel," *The Church of Jesus Christ of Latter-day Saints*, accessed October 28, 2023, https://www.churchofjesuschrist.org/study/history/topics/gathering-of-israel?lang=eng#p1.
[163] Christensen, Peck, and Conner, *Harvest of Faith,* 134.

twins!"[164] This remark references two of the twelve patriarchs that make up the tribes and suggested that while these men were brothers, their features would not have been identical.[165] As a result of this brief observation, the team dedicated to crafting the oxen for the Brigham City temple baptistry deliberately individualized each animal while ensuring they still retained a familial resemblance (Figure 25). Each of the twelve oxen was created from separate castings with different markings, hair, and horns.[166]

Individual casts of each ox was a departure from typical temple design.[167] This subtle alteration to a standardized motif carries a deeper interpretation in the representation of the twelve tribes as oxen. The individualization of the oxen that symbolize the gathering of Israel allows for individuals to recognize themselves, with their distinctive strengths and weaknesses, as an integral component of Israel. There are no two children of God who are exactly alike, and the distinctive oxen in the Brigham City temple baptistry celebrate this diversity, while conveying that profound message to anyone who participates in temple ordinances.

The influence of local and standard factors on the interior ornamentation of the Brigham City temple extends beyond the baptistry. In an upstairs instruction room, the walls are adorned with an original mural by artist Gary E. Smith, which captures a nearby mountain scene.[168] An intriguing phenomenon within the Latter-day Saint artistic tradition is the elevation of landscapes to the status of religious art.[169] This phenomenon can, in part, be attributed to the tradition of featuring landscape murals on the interior walls of temples. The mural in the Brigham City

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[164] Christensen, Peck, and Conner, *Harvest of Faith,* 134.
[165] Christensen, Peck, and Conner, *Harvest of Faith,* 135.
[166] Christensen, Peck, and Conner, *Harvest of Faith,* 135.
[167] Christensen, Peck, and Conner, *Harvest of Faith,* 135.
[168] Christensen, Peck, and Conner, *Harvest of Faith,* 163.
[169] This observation was shared with the author during a conversation with Laura Howe, the Curator of the Church History Museum.

temple by Smith, for instance, portrays a local bird rescue set against a backdrop of the same

mountain peaks that shadow the building.[170] The mural exhibits various shades of blue and green

that grace the sky and the mountains, with their reflection duplicated on the surface of the water.

Native plants decorate the shoreline, and indigenous birds take flight across the scene (Figure

26).

Localized murals can be found in several temples, although this was not always the

prevailing practice. Valoy Eaton, an artist whose works are featured in a number of temples,

recalls being advised that it was unnecessary to paint the local surroundings for each temple.[171]

Eaton, however, remained steadfast in his belief that local landscapes should be incorporated into

his temple paintings and, at his own expense, traveled to various locations to ensure the inclusion

of regional scenery.[172] While the presence of original murals in temple instruction rooms is not

standardized, it is relatively common. In more recent years, intentional efforts have been made to

incorporate local scenery into these artistic renderings.[173]

The mural-adorned instruction room in the Brigham City temple serves as a space for

temple patrons to gather and learn about life's purpose and God's creations.[174] The depiction of

an unspoiled natural landscape, native to the area, is contextualized by the instruction provided

during temple ordinances, which centers around the creation of the earth.[175] The localization of

the scenery depicted, akin to the individualized oxen in the baptistry, personalizes the teachings

of the temple. The grand narrative of creation becomes a microcosm that resonates with those

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[170] Christensen, Peck, and Conner, *Harvest of Faith,* 166.
[171] Christensen, Peck, and Conner, *Harvest of Faith,* 159.
[172] Christensen, Peck, and Conner, *Harvest of Faith,* 159.
[173] From a conversation the author had with Historic Sites Curator, Emily Utt.
[174] The Church of Jesus Christ of Latter-day Saints, "Inside Temples."
[175] The Church of Jesus Christ of Latter-day Saints, "Inside Temples."

who lead their daily lives amidst the very landscape that is showcased within House of the Lord. The incorporation of local scenery serves to elevate an everyday view to the status of sacred, hallowed ground that is simultaneous familiar and comfortable.

The interior ornamentation of the Brigham City temple represents a skillfully woven combination of both standard features prescribed for this northern Utah edifice and elements infused with local character. Without the localized elements found in the subject of the baptistry painting, the nuanced details of the oxen representation, and the elevation of the nearby landscape, the intended symbolism would be diluted, rendering the experience more generic and less personal. However, because the ornamentation of this temple has been thoughtfully tailored to resonate with its patrons, the significance of the temple and its rituals is amplified, transforming the message into something deeply personal and relevant on an intimate level.

Conclusion

Within the broader context of the historical trajectory of Latter-day Saint temple architecture, the Brigham City temple stands as a noteworthy exemplar that aptly fulfills the criteria of being a monumentally significant and profoundly meaningful representation of the faith. This temple harmonizes the incorporation of standard visual elements, emblematic of the global religious tradition, within the rich tapestry of the local community of Saints. This adept synthesis of standardization and localization encapsulated within the intentionality of the temple site, exterior and interior ornamentation, and the rituals performed within its walls serves as a powerful symbol of the connection between the broader global Latter-day Saint community and the distinct individuality of the local community in which the temple finds its home. The interplay of standardization and localization produce a structure that maintains a physical,

spiritual, and cultural presence within its surrounding environment, while simultaneously symbolizing the presence of a global entity.

Ultimately it is worth emphasizing that the construction of a monumental sacred structure inherently confers a depth of meaning upon its existence, a significance that transcends mere intention. Consequently, the deliberate intentionality behind the creation of meaning within the Brigham City Temple's architecture bestows upon its patrons and members an extraordinary sense of personal ownership, both in terms of the temple's design and the profound spiritual teaching it imparts. If a monumental religious structure were designed without the incorporation of localization, the intrinsic lack of meaning would itself become meaningful. Alternatively, if standardization were abandoned entirely, the continuity and sense of belonging brought by this design element would be lost. Thus, through the interaction of standardization and localization sacred meaning is made and preserved on a community level and global scale.

The design of the Brigham City Temple is an example of a successful integration of these two architectural principles. The building is localized within the community through the landscape design, physical orientation, and architectural motifs. Simultaneously, these design choices, specific to Brigham City, visually bind the temple to the history of the town and its people, despite it being a relatively recent addition. In addition to this localization, the temple design still meets the requirements of standard temple design. Exterior and interior aspects contribute to the standard function and purpose of a temple which is to provide a space to perform standardized religious rituals.

The amalgamation of local and standard architectural features culminates in a structure that visually and physically belongs to both the community of Brigham City and the world-wide

church membership. If localization were prioritized the importance and meaning of the structure would be limited for outsiders. In contrast, a temple that was entirely standardized would be unable to create personal relevance for the various cultures that make up church membership. It is the integration of both local and standard features that create a structure that is meaningful in the context of a small northern Utah town, and a global group of Saints.
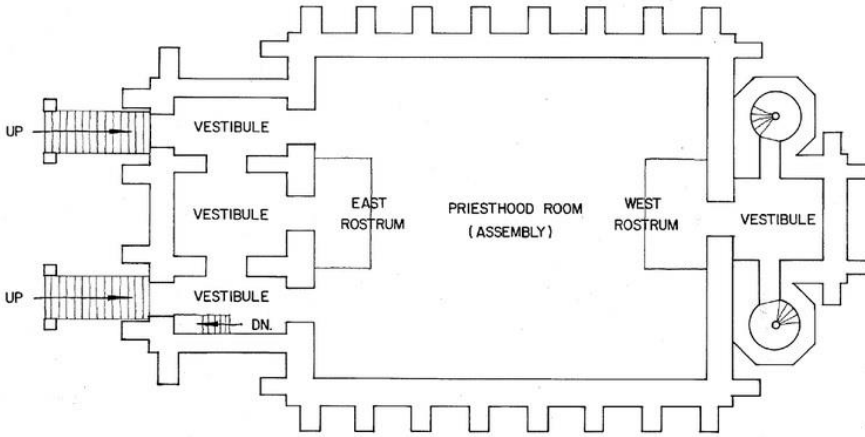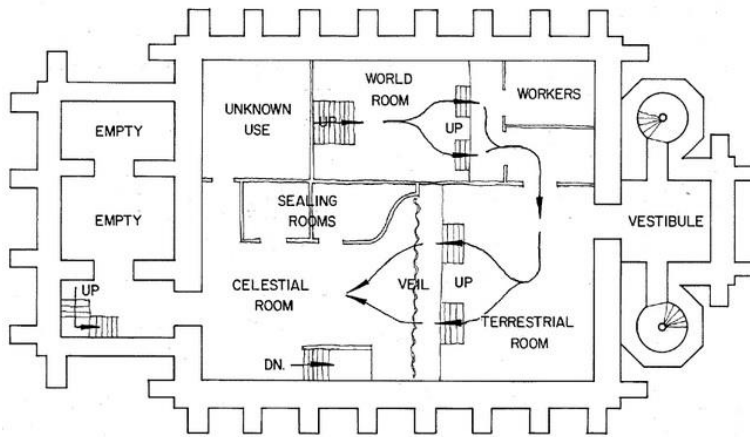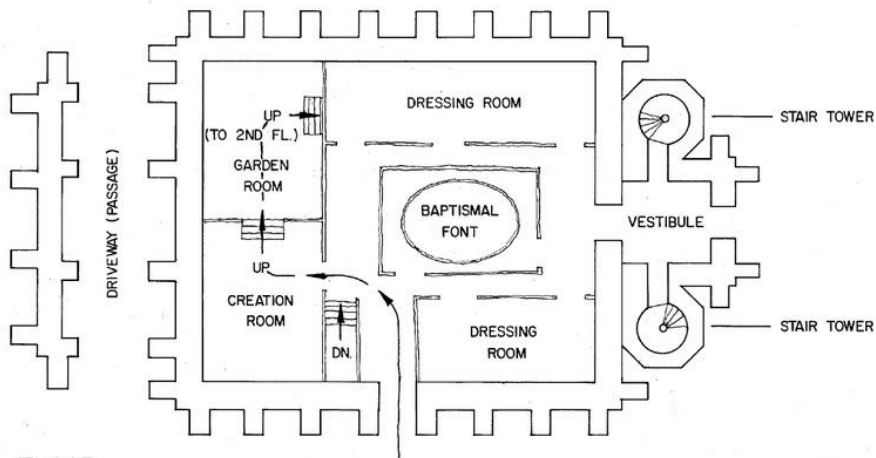
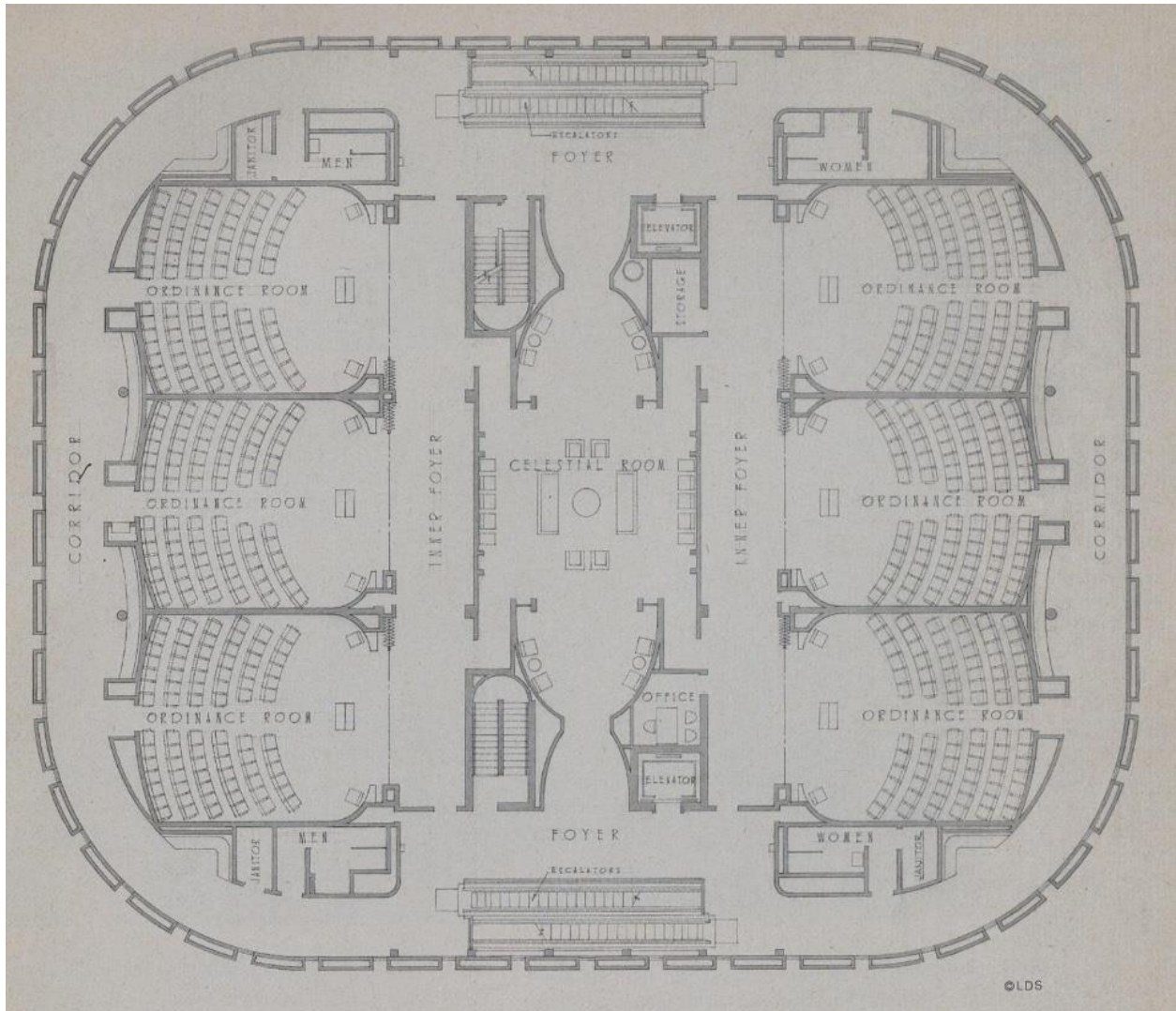Figure 1. Floor Plan Drawings of the Manti Temple by Thomas Carter

Figure 2. Provo, Utah Temple, Floor Plan.

Figure 3. The Mormon Temple at Kirtland, Ohio – (59 x 79 feet), cost 7,000, dedicated March

27, 1836.

Figure 4. Palmyra New York Temple

Figure 5. Nauvoo Illinois Temple

Figure 6. Salt Lake Temple, Exterior of Salt Lake Temple

Figure 7. Façade of the St George, Utah Temple. Courtesy of May Bo Hubbard.

Figure 8. Cardston Alberta Temple

Figure 9. Laie Hawaii Temple Front

Figure 10. Mesa Arizona Temple

Figure 11. "Mesa Arizona Temple frieze panel photograph," Courtesy of P. Gail Willis.

Figure 12. Los Angeles Temple

Figure 13. San Diego California Temple

Figure 14. Brigham City Tabernacle

Figure 15. Brigham City Tabernacle and Temple

Figure 16. Manti Utah Temple.

Figure 17. Logan Utah Temple.

Figure 18. Kansas City Temple, Exterior Rendering.

Figure 19. Brigham City Utah Temple.

Figure 20. Brigham City Temple Window Detail.

Figure 21. Nauvoo Temple Window Detail.

Figure 22. Washington D.C. Temple.

Figure 23. Las Vegas Nevada Temple.

Figure 24. Photographic Study for the Baptistry painting.

Figure 25. Brigham City Baptistry.

Figure 26. Brigham City Ordinance Room.

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