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The Design of the Temple, 1832-1833

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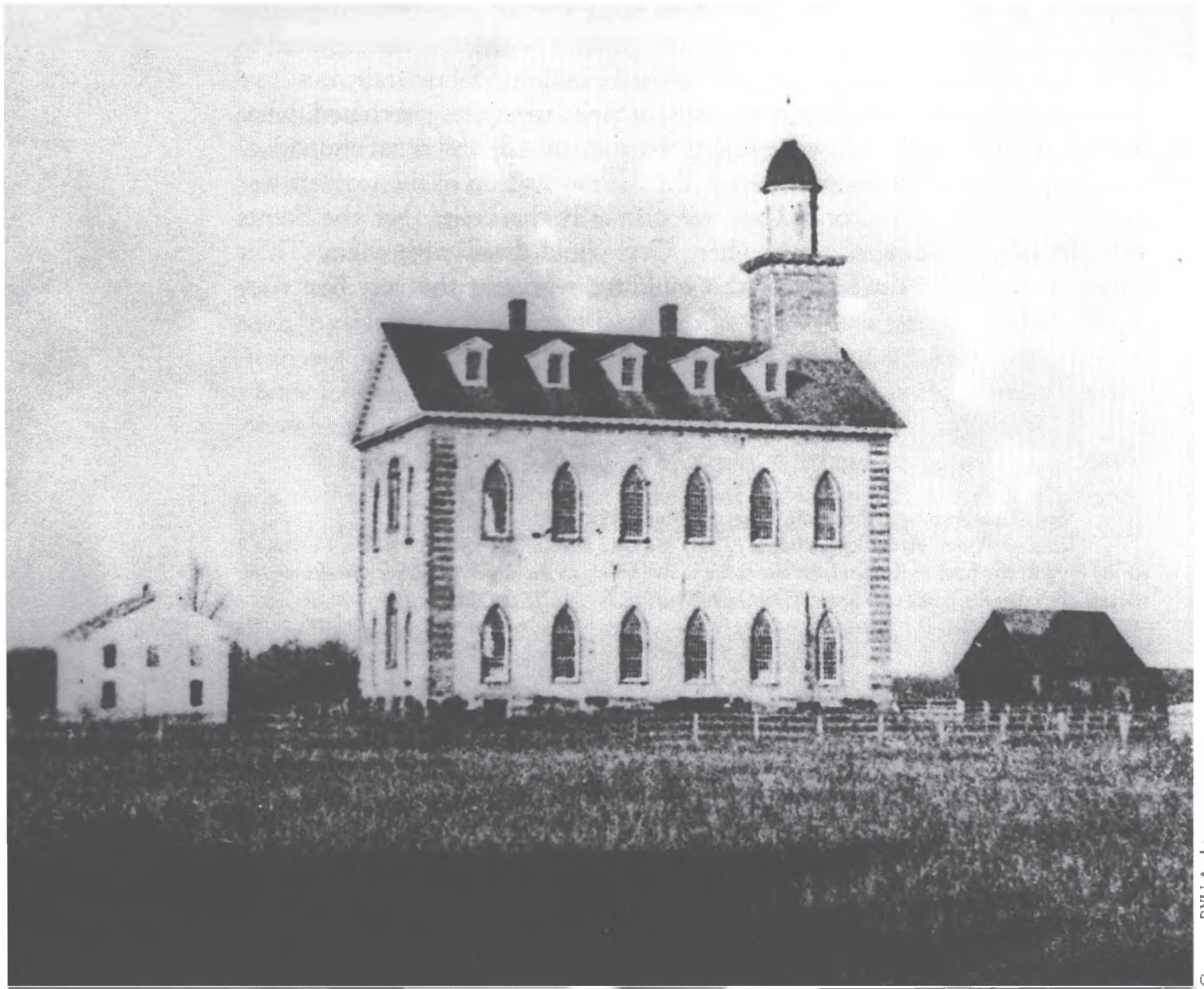
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2-1. Southwest view, Kirtland Temple, about 1880. Note how its height compares to that of the two-story building on the left.

Chapter 2

The Design of the Temple, 1832–1833

A special building for the Church in Kirtland was first mentioned in a revelation Joseph Smith received on December 27, 1832. This revelation called upon the Saints to “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” (D&C 88:119). This general outline of the temple’s function—prayer, fasting, faith, and learning—could be applied to a house of worship of almost any religious denomination, but later details made it clear that the Kirtland Temple and the Independence Temple, whose construction was being planned at the same time, were not to be simple meetinghouses. Joseph Smith recorded on June 1, 1833, that in the temple the Lord would “endow those whom I [God] have chosen with power from on high,” and he further recorded, “Let the house be built, not after the manner of the world . . . [rather] let it be built after the manner which I shall show unto three of you” (D&C 95:8, 13–14).

Part of what distinguished the temple’s design from the “manner of the world” was the temple’s two main spaces, one over the other, often referred to as the lower court and the upper court. The lower court was to function like a common Christian church sanctuary for preaching, administering the sacrament (communion), praying, and fasting. However, the upper hall was to be dedicated for the School of the Prophets, whose purpose was to give Church leaders both secular and religious instruction.¹ The temple’s dual function as a place for worship and education is part of what sets the Kirtland Temple apart from other contemporary religious structures.

Also unlike its contemporaries, the Kirtland Temple was intended to continue the tradition of the Old Testament temples. The use of the term “house” parallels biblical references to the temple of Solomon (see 1 Chr. 28:10; 29:16). The term “court,” referring to the main rooms of the Kirtland Temple, evokes the image of the courtyard of Solomon’s temple (see 2 Chr. 4:9). This terminology reflects the Mormons’ belief that they were restoring the ancient Christian organization of the Church.

“The Building Appeared within Viewing Distance”

On June 3 or 4, 1833,² the Lord kept his promise to reveal to three Church members the manner in which the temple should be built. Joseph Smith, Sidney Rigdon, and Frederick G. Williams—the Presidency of the Church and the “three” mentioned in Doctrine and Covenants 95—received a vision in which they viewed plans for the temple, carefully observing its structure and design. Frederick G. Williams later described this experience to workers at the temple:

Carpenter Rolph said, “Doctor [Williams], what do you think of the house”? [Williams] answered, “It looks to me like the pattern precisely.” He then related the following: “Joseph [Smith] received the word of the Lord for him to take his two counselors, Williams and Rigdon, and come before the Lord, and He would show them the plan or model of the house to be built. We went upon our knees, called on the Lord, and the building appeared within viewing distance, I being the first to discover it. Then we all viewed it together. After we had taken a good look at the exterior, the building seemed to come right over us, and the makeup of the Hall seemed to coincide with that I there saw to a minutiae.”³

One of the main challenges workers faced in building the Kirtland Temple was devising ways to create a building that conformed with what was seen in this vision. Though outside the limits of mainstream American architectural practice, this vision became the most important criterion against which temple design decisions were judged.

Some twentieth-century followers of Joseph Smith interpret Williams’s statement that the completed temple coincided with his vision “to a minutiae” to mean that every element of the building was divinely inspired and carries symbolic meaning. For example, brochures distributed at the Kirtland Temple Historic Center in the 1980s gave theological significance to gill-loche moldings in the column capitals.⁴ However, analysis clearly shows that molding details were worked out by individual craftsmen using commonly available carpentry manuals and were not laid out in the plans developed by Joseph Smith, Sidney Rigdon, and Frederick G. Williams. This discrepancy does not invalidate Williams’s assertion. My experience is that, when first walking through the temple, even individuals with architectural training will assume the two main rooms are identical, not noticing the numerous differences in detail. Similarly, though Williams perceived the vision and the built temple as corresponding perfectly, he probably overlooked minor differences craftsmen had introduced. The Presidency of the Church defined major elements of the Kirtland Temple design, but individual builders worked out structural and ornamental details to the best of their abilities.

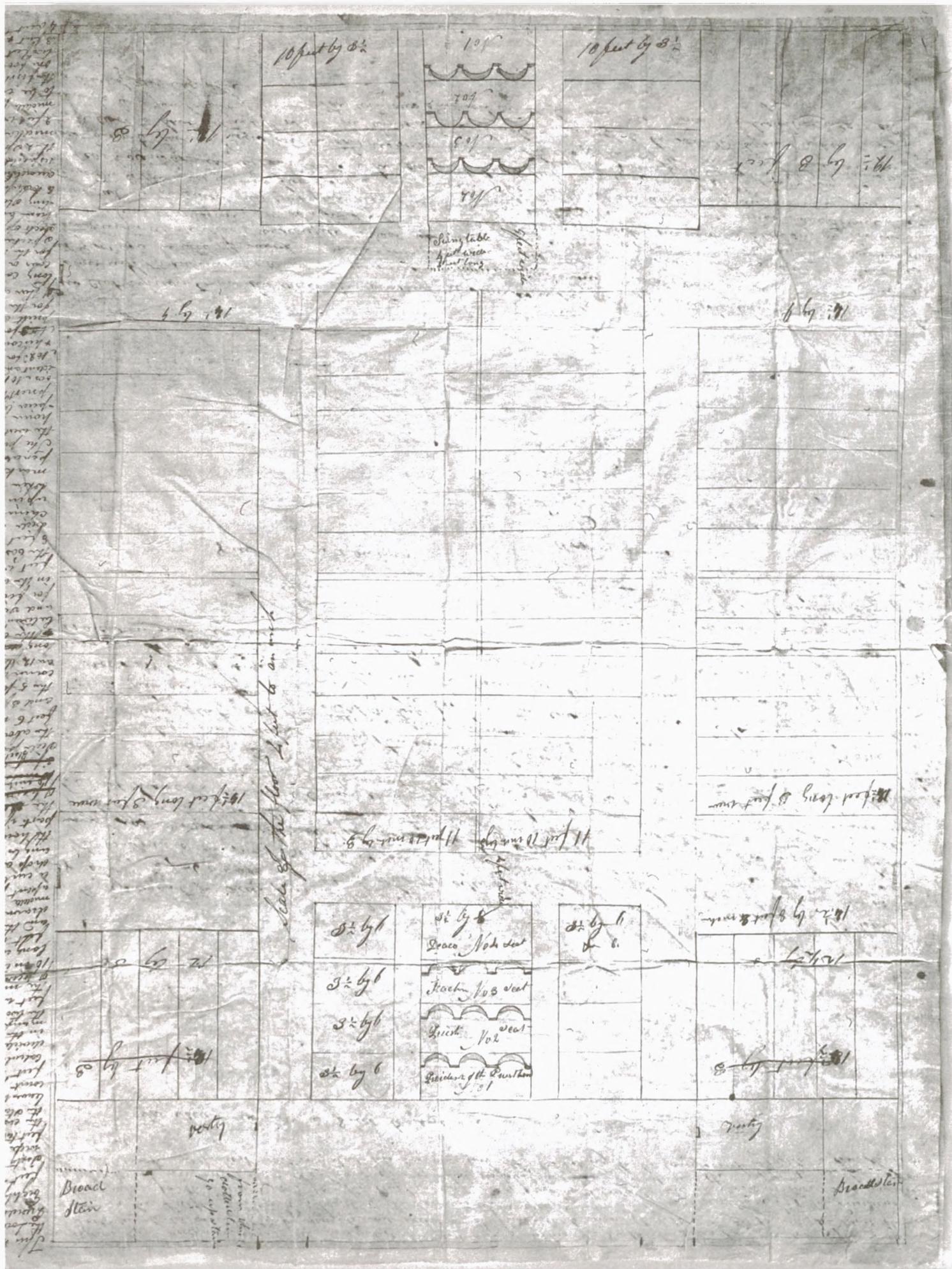
Independence Temple Drawings

Although the Presidency's vision specifically addressed the Kirtland Temple, the design received in the vision was also applied to plans for the never-built Independence Temple. The Kirtland Temple and the Independence Temple plans are remarkably similar in window layout, floor plan, and interior details. The entries in Joseph Smith's journal describing the plans for the Independence Temple and the entries describing the revelation concerning the Kirtland Temple occur within days of each other. Plans for the Independence Temple were mailed to Edward Partridge in Missouri on June 25, 1833, just three weeks after the vision of the Kirtland Temple was received.⁵ Given their close correlation in scale and layout, the Independence drawings clearly represent the plan received by Joseph Smith, Sidney Rigdon, and Frederick G. Williams for the Kirtland Temple.

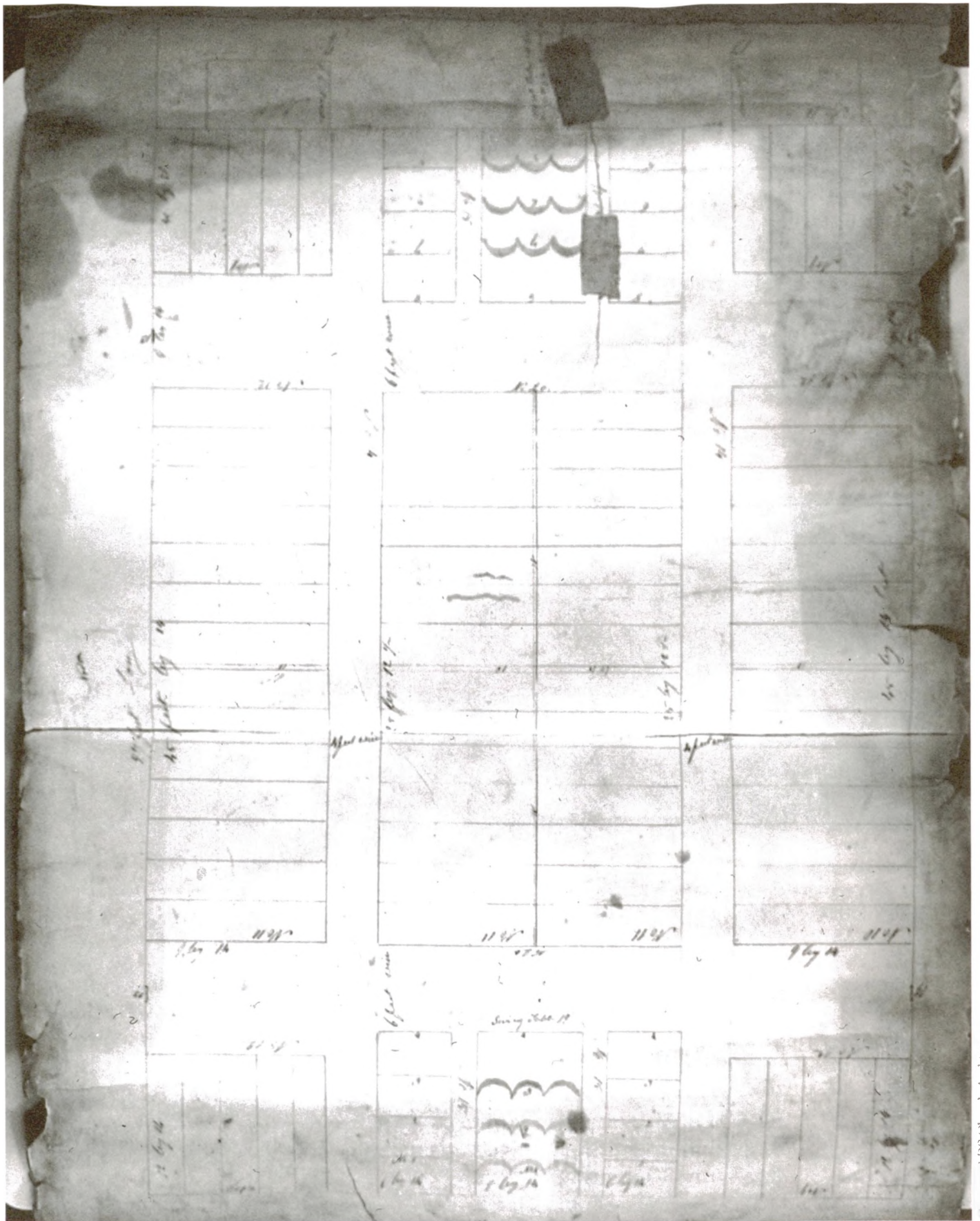
However, unlike the ample documentation of the Independence Temple design, no record of drawings for the Kirtland Temple exists. Since Joseph Smith, Sidney Rigdon, and Frederick G. Williams were in residence in Kirtland and available to explain details of the plan to builders, perhaps formal drawings were considered unnecessary. It is entirely possible the Kirtland Temple was built using only some written notes and perhaps a sketch taken from the Independence drawings, supplemented by verbal instructions. On the other hand, drawings often were worn out and tattered by constant reference during construction and were simply thrown away upon completion of the building. Since the Independence Temple was never built, its drawings were not worn out during the building process and hence have survived, while Kirtland Temple plans may have been used and discarded. Also, any plans and specifications for the Kirtland structure would not have had to be mailed and therefore were never logged in the daybook. Given the Kirtland Temple's awkward structural details, any drawings prepared for it must have been no more sophisticated than the crude drawings sent to Independence.

Two different sets of temple drawings were prepared and sent to Independence. The first drawing set consists of an unsigned sheet showing a plan and specifications on the recto (front) and front and side elevations with written specifications on the verso (back) (figs. 2-2, 2-4, 2-6). The second drawing set, signed by Frederick G. Williams, was sent to Independence a little later and was identified as a revised plan.⁶ The second shows two bays added to the building, stretching it out by about twenty feet. Internal arrangements and the building height were kept the same (figs. 2-3, 2-5, 2-7, 2-8).

The crudeness of both sets of drawings clearly shows that none of the men involved with the design of the Independence and Kirtland Temples had architectural training. Joseph Smith had little formal schooling of any kind, although he probably learned about simple building practices by helping construct the family's frame house in Manchester.⁷ Sidney Rigdon was a former

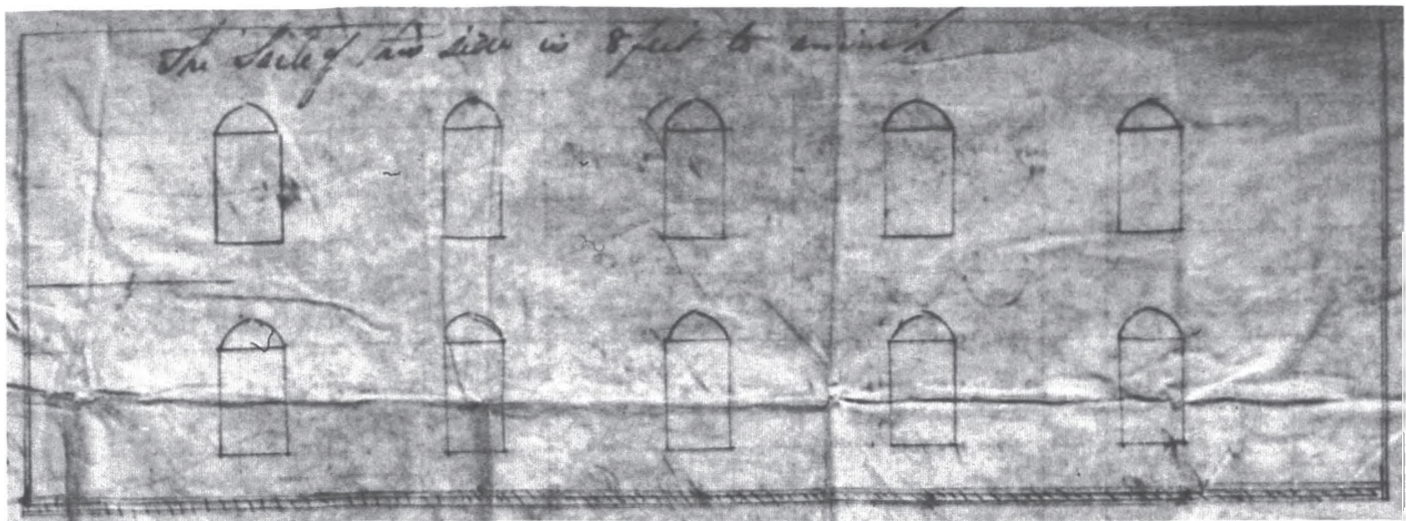


2-2. Plan for the interior of the Independence Temple, detail from the recto page of the first, unsigned set of plans.



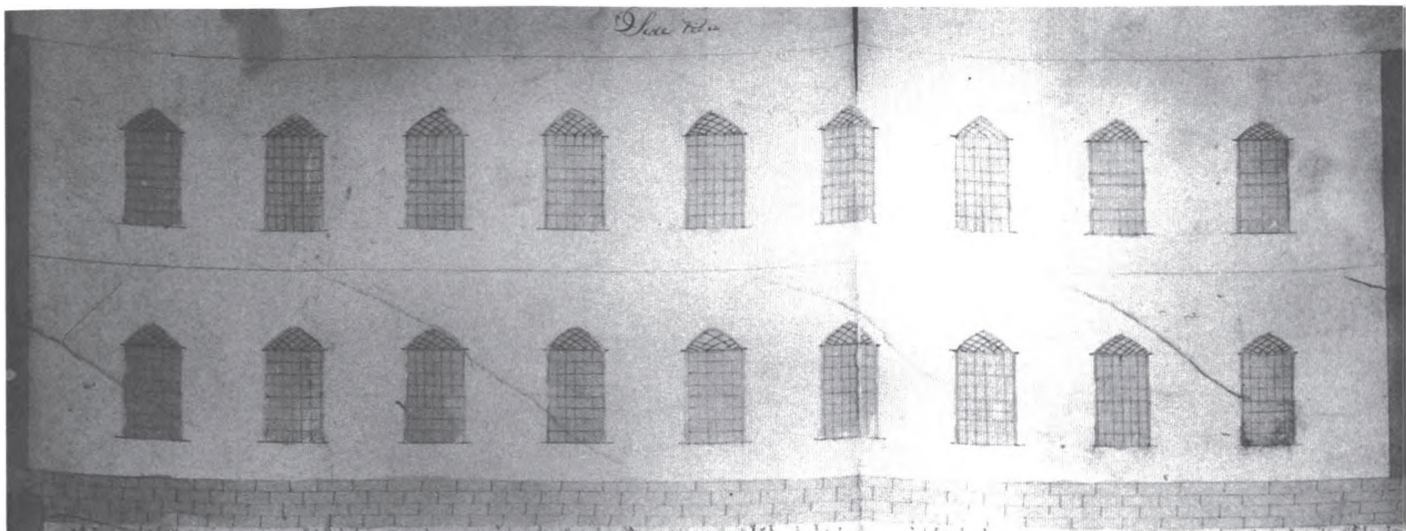
2-3. Plan for the interior of the Independence Temple, from the set signed by Frederick G. Williams. Although the plans called for a building twenty feet longer than the one in the earlier, unsigned plan, the proportions of both plans are nearly identical—

both plans have fourteen rows of pews in the center section, and the relative sizes of the pulpits are virtually the same. Apparently, the difference in size between the two plans was to be communicated by written notes and not by the drawing.



Courtesy LDS Church Archives.

2-4. Side elevation of the Independence Temple, detail from the unsigned set of plans.

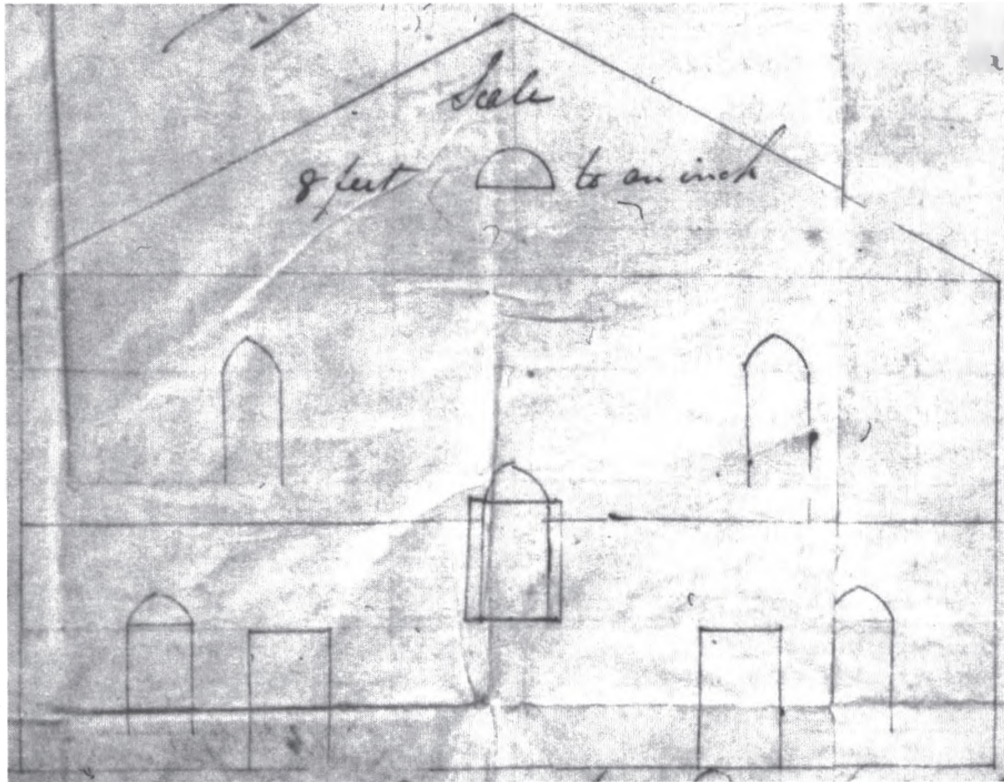


Courtesy LDS Church Archives.

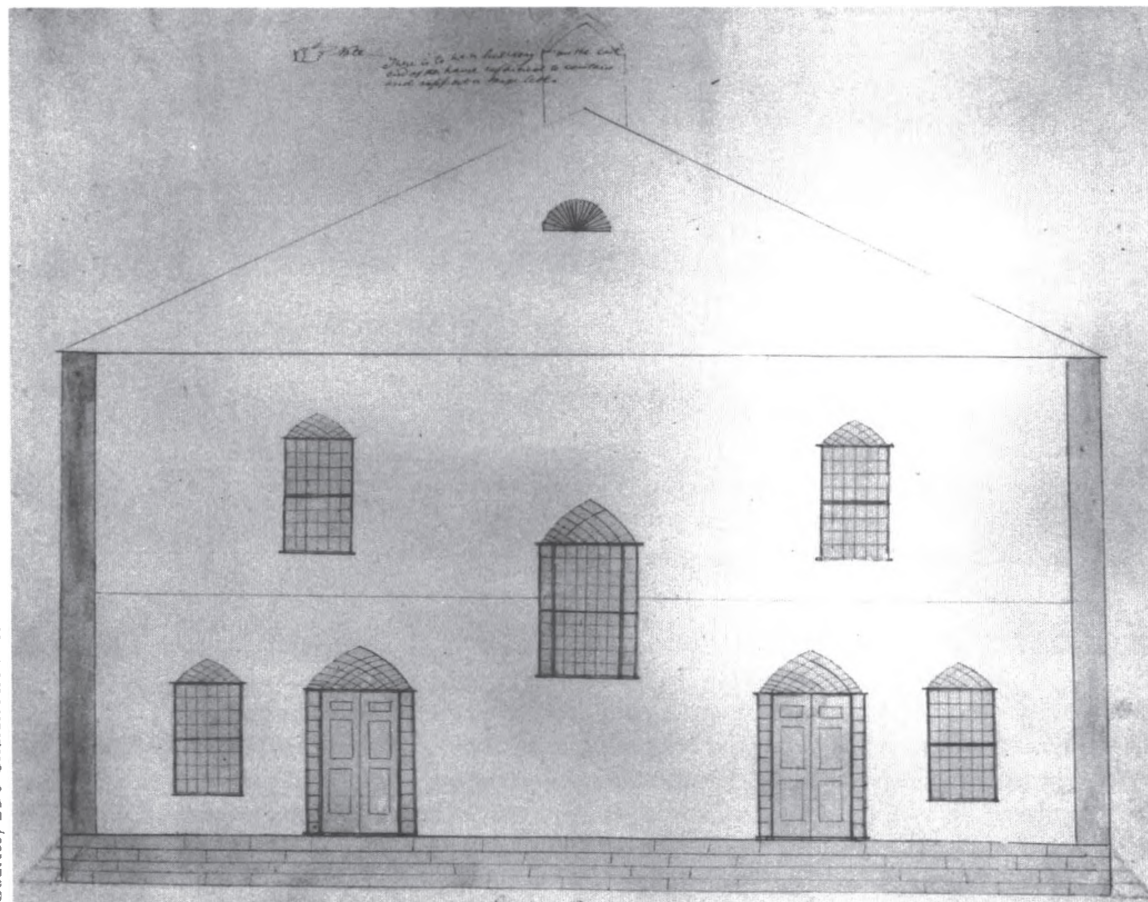
2-5. Side elevation of the Independence Temple, detail from the set signed by Frederick G. Williams. This version of the Independence Temple design is ninety-seven feet long with nine sets of windows on each side, whereas the earlier version was twenty feet shorter and had only five sets of windows on each side.

Campbellite preacher and likewise lacked formal training in building. Frederick G. Williams, the draftsman of the second set of drawings (and likely author of the first set, too), was a physician. Whether Williams's authorship of the drawings was due to superior building expertise or simply to his possession of the required pens and watercolors is not evident, but since the level of skill displayed in all the drawings is not high, Williams's building experience could not have been significantly greater than that of his colleagues in the presidency.⁸

The windows in Williams's west elevation drawing (fig. 2-8) were drawn at the wrong height, as can be seen by the pinpricks that show through from the opposite side of the sheet. Instead of redrawing the sheet, Williams



2-6. Front elevation of the Independence Temple, detail from the unsigned set of plans.

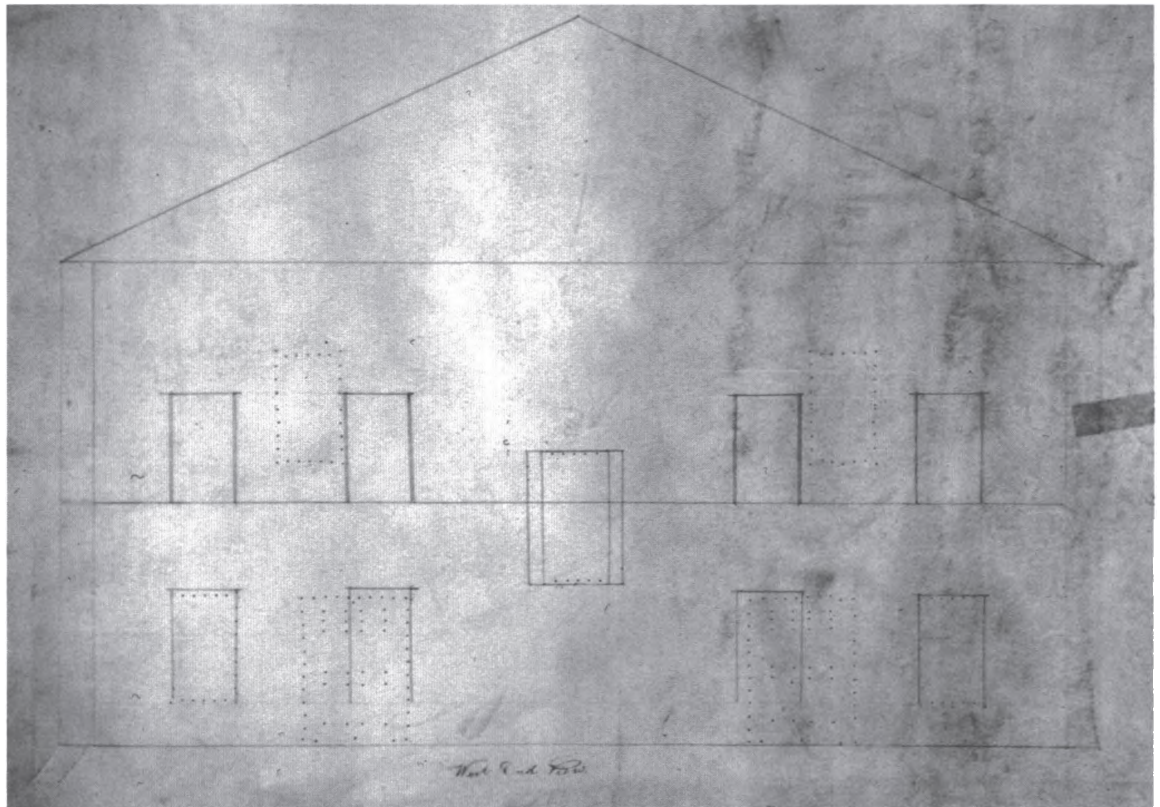


2-7. Front (east) elevation of the Independence Temple, detail from the set signed by Frederick G. Williams. On the original plans, walls, foundations, and windows are denoted by a watercolor wash. The horizontal line drawn through the center window of the front elevation does not refer to an exterior architectural feature but simply denotes the location of the interior floor level. Note the erasure of sloping foundation walls.

merely corrected the mistake with a written note.⁹ Williams also gives the width of the plan as sixty-one feet, leaving a three-foot-thick wall around the fifty-five-foot-wide interior specified in the revelation. This tremendously thick wall was reduced to approximately two feet when the Kirtland Temple was built, almost certainly under the advice of an experienced builder who recognized that such a thick wall was unnecessary.

More revealing of the inexperience of the temple's designers is the omission of space allotted for the elliptical barrel vaults, the arched ceiling to run the length of each story. Written specifications for the Independence Temple describe the vaults, but neither the scaled drawings nor the height measurements listed in the specifications take them into account. The specifications, written on the first, unsigned set of drawings and logged in Joseph Smith's papers, state:

Make your house fourteen feet high between the floors. There will not be a gallery [balcony] but a chamber; each story will be fourteen feet high, arched overhead with an elliptic arch. . . . The entire height of the house is to be twenty-eight feet, each story being fourteen feet; make the wall a sufficient thickness for a house of this size.¹⁰



Courtesy LDS Church Archives.

2-8. West elevation of the Independence Temple, detail from the set signed by Frederick G. Williams. The pinpricks visible in the drawing relate to the east elevation drawn on the reverse side of the sheet. The prick marks clearly show that the windows on the upper floor of the west elevation are set too low, placed on the level of the floor instead of about two and a half feet above the floor. This error was noticed and corrected in the written specifications accompanying the drawing. (The pinpricks have been enhanced to make them more visible.)

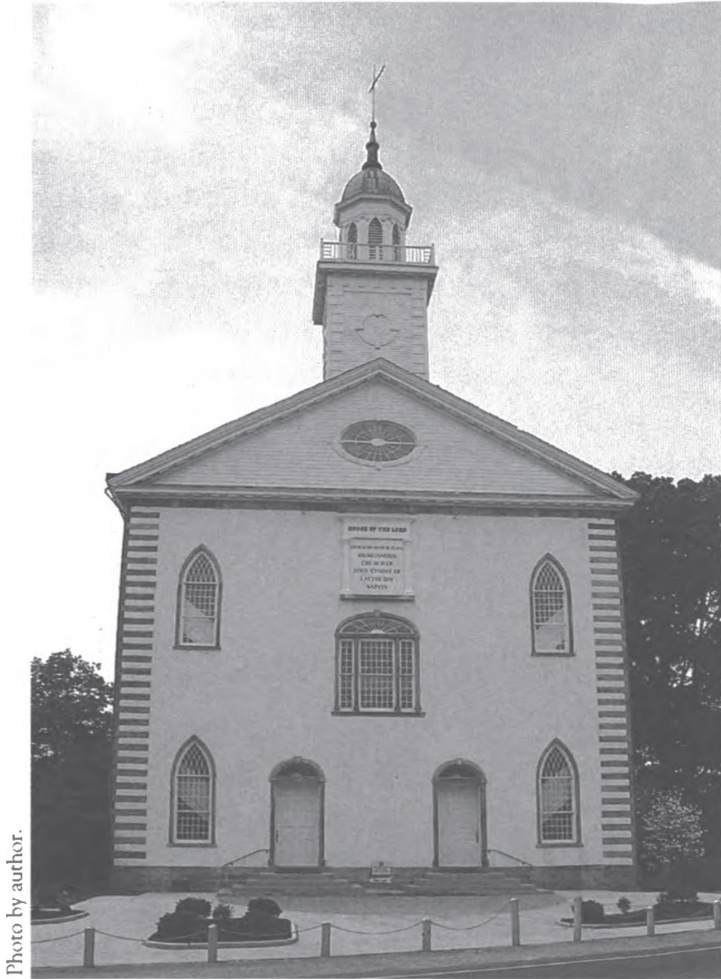


Photo by author.

2-9. East facade, Kirtland Temple.

The fourteen-foot stories described here leave no room for the second-floor girders and joists or for the elliptical arch set into the ceiling of the lower floor. As a result, the actual height of the Kirtland Temple is about forty-five feet to the eaves of the roof rather than the specified twenty-eight feet. A comparison between the Kirtland Temple as built and the elevation drawing for the Independence Temple (figs. 2-7, 2-9) shows that if an additional twelve feet are added to the height of the Independence Temple drawing (four feet for the elliptical vaults, one foot for the floor structure, one foot for the working space above the vaults, times two

for the upper and lower rooms) the proportion of width to height of the Independence and Kirtland Temples is very similar.

Williams corrected one of his errors by erasing the steeply sloping foundation that was originally drawn on the east elevation (fig. 2-7). Contemporaneous builders sometimes extended thicker foundation walls above-ground, creating a projection called a water table. But such projections were always on the order of a few inches instead of a few feet as in this case, and the foundation walls were almost always perpendicular to the ground.

Ironically, such an unusual foundation would have corrected a current weakness in the temple structure. Foundations should spread the weight of a building over a large enough area so that the structure does not settle unevenly into the soil. Unfortunately, the foundation walls of the Kirtland Temple were never sufficiently wide, and the building has suffered from differential settlement, resulting in some cracking of the outside walls. But before crediting Williams with structural insight, note that the excessive, three-foot-thick walls he drew on the elevation would have been heavy enough to negate some of the positive effect of the wider foundations—to say nothing

of the additional labor and expense incurred in quarrying and transporting the stone for the thicker walls.

While the crudeness of both sets of drawings suggests an inexperienced hand, the author(s) did attempt to introduce some sophistication. The unsigned set of plans (figs. 2-2, 2-4, 2-6) consists of scaled drawings (eight feet to an inch) that have light, penciled trace lines used to lay out the building outline. Since no compass prick points are visible on the paper surface, a template was apparently used to draw the arches of the Gothic windows.¹¹ The revised set of drawings, signed by Williams (figs. 2-3, 2-5, 2-7, 2-8), uses similar drawing techniques but also accurately defines the number of glass panes in the windows and uses a watercolor wash to denote the wall thickness.

The Style of the Temple: Drawing on Common Forms

The specifications for the Independence Temple drawings go into considerable detail on seating arrangements and pulpits, but the specifications for style (and materials) are limited. The only stylistic elements drawn on the exterior are the “Gothic tops” on the windows and doors. The bell tower or steeple, the most prominent element on the structure, was merely mentioned on the drawings: “There is to be a bellcony [*sic*] on the east end of the house sufficient to contain and support a large bell.”¹² However, as in most building specifications of the day, many items were left unmentioned, not because they were unimportant, but because everyone involved understood what was desired. For example, the phrases “in the best workmanlike manner” and specifications for materials “of the best kind” clearly communicated the intention of the plan. This contrasts with late-twentieth-century architectural designs, which require prodigious quantities of drawings and specifications (many of which are produced for lawyers rather than contractors).

The Kirtland Temple as it now stands is a mixture of Georgian, Federal, Greek Revival, and Gothic elements. Although the dominant roof pediment and tower make it primarily Greek Revival in style, the temple has the tall, boxy proportions of an enlarged Federal house, not a classical Greek temple. The relatively thin moldings surrounding the windows also point to a Federal heritage, which was somewhat out of date in the mid-1830s. On the other hand, the quoins (stone blocks that articulate the corners) on the exterior and the carved ornament in the interior of the ground floor are primarily Georgian in derivation (fig. 2-10).

Such an eclectic approach to design was not unusual in the 1830s. Gothic windows like the ones at Kirtland are occasionally seen on contemporaneous



Courtesy Library of Congress.

2-10. Exterior view of the west and south sides of the Kirtland Temple. The exterior combines Georgian, Federal, Gothic, and Greek Revival elements. Eclecticism was not unusual in Ohio at that time. Photographed by Carl F. Waite, April 1934.

Western Reserve churches. The Presbyterian Church in Kinsman, Ohio (about 1832) (fig. 2-11), for example, has Gothic windows on a building form that closely copies Asher Benjamin's design for the Old West Church in Boston. The Congregational Church in Atwater, Ohio (1837–41) (fig. 2-12), displays Gothic windows on an otherwise Greek Revival structure. Scholars have suggested Joseph Smith derived Gothic windows from buildings he saw during his trips to New York or Boston.¹³ But the common use of Gothic windows on non-Gothic-style churches in the early nineteenth-century Western Reserve makes reliance on East Coast urban examples both unnecessary and unlikely.¹⁴ Gothic windows were placed on churches in the United States and Canada because they were a cultural symbol for a church in the same way that small cupolas were the cultural symbol of a town hall or



Photo by author.

2-11. Presbyterian church (built ca. 1832) with Gothic windows similar to those in the Kirtland Temple. Kinsman, Ohio.

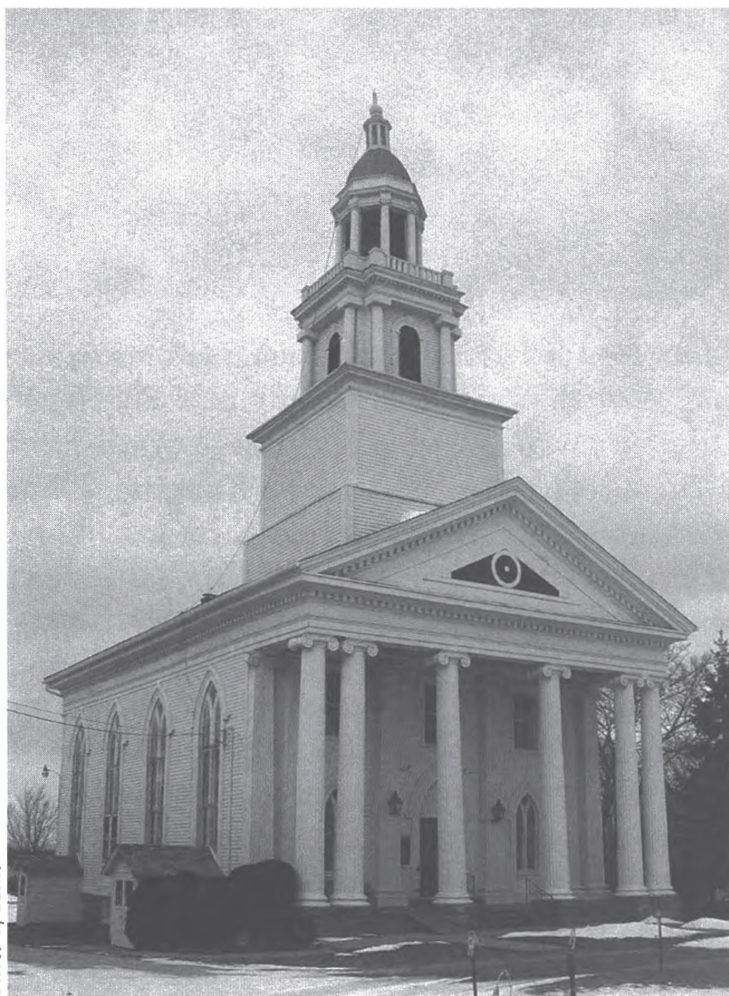


Photo by author.

2-12. Gothic windows in a Congregational church, Atwater, Ohio (1837–41). The windows are the only departure from the church building's Greek Revival style.

public structure in the late-eighteenth and early-nineteenth centuries. The specification of Gothic windows merely tells us that Joseph Smith and his associates shared a common culture with their contemporaries.

Joseph Smith also described the main volume of the structure—occupied by the two congregational spaces one on top of the other—in terms of traditional church design. Most contemporary churches had an entry vestibule that led into the main sanctuary, a feature also of the Independence Temple plans. In these church buildings, stairs at the sides of the vestibule led to an upper gallery, or balcony, which was above the sanctuary and supported on columns. Often these balconies were U-shaped, leaving a full double height in the center of the room. However, the Independence Temple specifications stated, “There will not be a gallery but a chamber [in] each story to be 14 feet high arched over head with an elliptical arch [in] each of the stories.”¹⁵ Joseph Smith and his counselors described the temple in terms of its divergence from well-known traditional forms.

Pulpits and Pews

The written specifications for the Independence Temple dealt with the pulpits and pews in the greatest detail. Such detail was necessary since these arrangements were novel and the builders could not rely on a shared understanding of the intent. First, each end of the congregational spaces, or upper and lower courts as they are called in the revelation, has raised seating for twelve persons: three upper rows of three “stands,” or pulpits, and a fourth (lower) row of three seats behind a “swing table” for the sacrament. In the corners of the room adjacent to these pulpits, additional raised seating provides space for choirs.

The rows of pulpits and seats at the west end were designated for the Higher, or Melchizedek, Priesthood, with the uppermost tier for “the president and his council” (Joseph Smith and his counselors, Sidney Rigdon and Frederick G. Williams). The next tier of pulpits was for “the Bishop and his council” (in Independence, Edward Partridge and his two counselors; in Kirtland, Newel K. Whitney and his two counselors), and the third tier was for the high priests. The lowest seats, those without pulpits, were for the elders.¹⁶ On the east end of the building, the tiers of pulpits and seats were designated for the presidency of the Lesser, or Aaronic, Priesthood and then for members of each of the three offices within the Lesser Priesthood: priests, teachers, and deacons.

Each row of pulpits was to be raised above the previous row, with the central pulpit higher than the flanking ones. The specifications on both sets

of drawings for the Independence Temple state that the central pews in each row should rise in twelve-inch increments, while the pulpits to each side should increase in eight-inch increments. The intent of this directive was probably to elevate the central pulpits four inches above the flanking ones. However, if the pulpits were built as described on the drawing, the uppermost central pulpit would be four times four inches, or sixteen inches, above its flanking pulpits and would require two steps leading from the side to the central pulpit. Unfortunately, lack of space would run such steps into the adjacent pulpit. Perhaps this unresolved problem led carpenters to dispense with making the central pulpit higher and to build all three pulpits in each row at the same elevation.

The pulpits' location, number, and rise are spelled out, but the specifications designate no other architectural detail or style beyond the general direction that "the pulpits . . . are to be . . . [done] off with pannel work."¹⁷ As mentioned above, this general statement does not indicate a lack of interest in the form of the pulpits, but rather implies a common understanding as to what was intended.

The unusual plan of the Independence and Kirtland Temples also modified traditional congregational seating. Even today, most congregational spaces use fixed benches that face forward. The temple's east- and west-facing pulpits required that the congregation be able to comfortably face either direction. The Independence Temple drawing specifications describe a clever solution to this problem:

Observe, that as there are pulpits in each end of the house, to avoid the necessity of the backs of the congregation being towards the speaker at any time, the house must be finished with pews in[s]tead of slips. The seats in the pews must be so constructed that [the]y can be slipped, or moved from one side of the pew to the other at pleasure, and then the congregation can without trouble change their position at any time, and always face the speaker.¹⁸

With these movable benches set in the pew boxes, congregants could face either the Melchizedek or Aaronic pulpits, depending upon who was officiating during the meeting. Most meetings were held facing the west or Melchizedek pulpits—an arrangement that would have been far more practical for latecomers, who could then slip in the eastern doors without disturbing the western-facing congregation.

Specifications for the Independence Temple also dictated that sections of pews were to line up with the doors and windows in the west facade. The central block of pews was to have a four-inch gap dividing it lengthwise into two equal parts. In addition, the central and the lateral blocks were to be divided widthwise by another four-inch gap. These gaps allowed curtains, or "vails" [*sic*], to be unrolled from the ceiling and pass to the floor, thereby quartering the congregational area. Each of the quarters was to have a

“gallery,” or passageway, running from front to back.¹⁹ The pulpits were to be fitted with curtains as well:

As you see the pulpits are to have four seats one raising above another for instance the Elders seat is the lowest next comes the high Priests next the Bishop so each of these must have a veil that is suspended to the upper ceiling floor so to be let down which will at any time when necessary be let down and shut off each stand or seat by itself.²⁰

Hooks were originally fixed in the ceiling of the lower court of the Kirtland Temple to accommodate these “vails,” but an ingenious roller system was devised for the upper court (see chapter 6).

Vestibule

The Kirtland Temple also required complex planning of the entry foyer, or vestibule. The unusual arrangement of two vertically stacked assembly rooms creates difficulties in lighting the spaces, especially with double sets of pulpits in each room. In traditional late-eighteenth- and early-nineteenth-century American church interiors, a large window (usually a “Palladian motif” or “Venetian” window) was located behind the pulpit and altar to focus sight on that area of the church. The western ends in the upper and lower courts in the Kirtland Temple follow this



Photo by author.

2-13. Vestibule, Kirtland Temple, looking north. Light passes from the central window on the facade through the open balcony to the large window in the vestibule wall on the left.

traditional arrangement, but the eastern end required some modification. On the eastern end, the second floor is cut out above the vestibule, creating a second-floor balcony. Symmetrical staircases rise to the balcony from each side of the vestibule. The vestibule wall and stairs block the east light that otherwise would have brightened the main congregational space (figs. 2-13, 2-14).

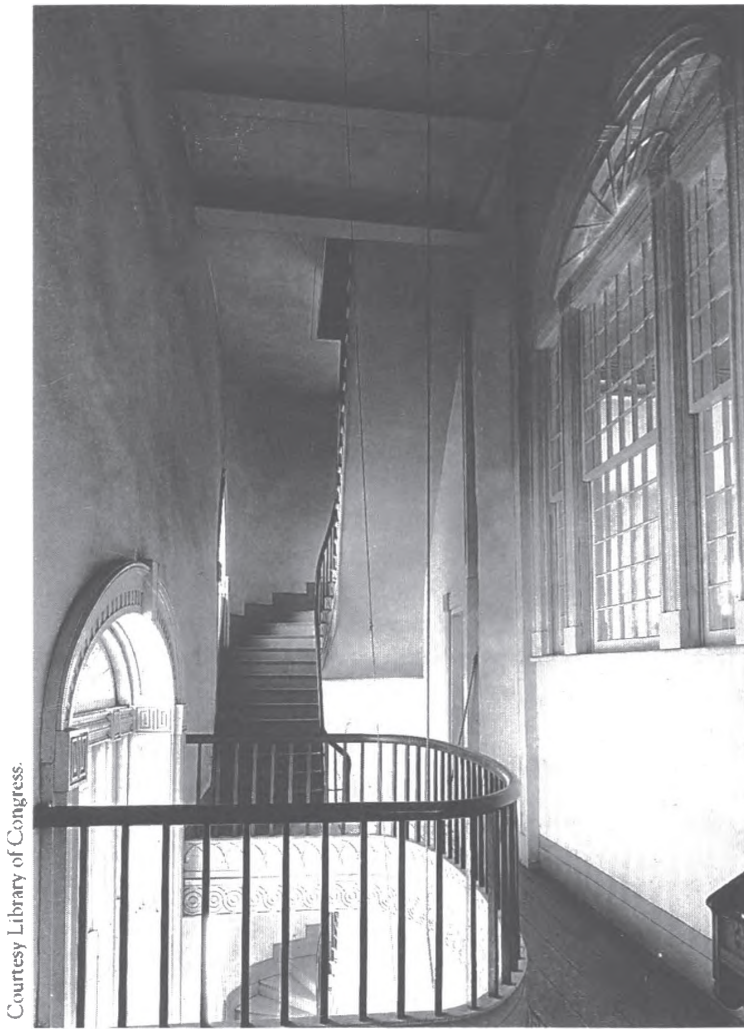
Joseph Smith, Sidney Rigdon, and Frederick G. Williams solved this lighting problem in the Independence Temple design and the final Kirtland Temple plan by placing a large window in the center of the east facade and two windows, similar to the two exterior windows on the western end, in the interior vestibule wall. Light from the central facade window passes through to the interior windows behind the eastern pulpits, illuminating the eastern side of the main rooms.

This arrangement is accurately described in written specifications for both the first and revised sets of Independence Temple drawings: “This middle window is designed [sic] to light both above and below as the upper floor as to be laid off presently in the same way as the lower.”²¹ The balcony is described in more detail in the specifications accompanying the revised set of drawings: “Note 2. There is to be a window as large as necessary, directly over the east pulp[it], to convey the light from the outer court through to the inner court. . . . There will be a rail[ing] over the lower petition [the balcony on the second floor] far enough east to give room for a sufficient aisle”²² (fig. 2-15). In other words, the balcony on the second floor was not to block circulation in the vestibule; rather, it was to be fitted with a railing and to leave enough floor area in the ten-foot-wide space to permit passage from one side to the other. This window and balcony arrangement in the vestibule is an original solution to an unusual spatial problem and indicates fairly complex three-dimensional thinking on the part of Joseph Smith, Sidney Rigdon, and Frederick G. Williams.²³



Courtesy Library of Congress.

2-14. Vestibule, Kirtland Temple, looking south. The door built into the the stair kept small children from going upstairs while worship services were being held in the lower court. (In this view, the door is open and against the wall on the left.) Photographed by Carl F. Waite, April 1934.



Courtesy Library of Congress.

2-15. View of the balcony in the upper level of the vestibule, Kirtland Temple. The balcony design allowed light from the exterior window to pass through the interior window and illuminate the main rooms. Photographed by Carl F. Waite, April 1934.

Conclusion

While the vestibule arrangement, which required sophisticated three-dimensional insight, is described in accurate detail, both the first and revised sets of drawings overlooked the obvious need for physical space for the elliptical vaults. This contrast can perhaps be explained by the nature of the experience through which Joseph Smith, Sidney Rigdon, and Frederick G. Williams developed their plan for the Independence and Kirtland Temples. Their vision of the completed temple was the pattern for the temple's essential design. That the design was communicated visually would explain why the interior arrangement was spelled out in such detail while

the physical structure was barely mentioned in plans and specifications for the companion temple in Independence.

Joseph Smith, Sidney Rigdon, and Frederick G. Williams were aware of their shortcomings. They noted on the Independence drawings that "the size form and demisions [dimensions] of the house were GIVEN US OF THE LORD,"²⁴ implying that everything else was their attempt to combine these defined elements into a functioning structure. These three men had a visual idea of what they wanted, but they knew neither how that idea should be implemented nor how various pieces should fit together. Their errors in the drawing sets are consistent with the claims concerning the plans' provenance. The advice of experienced craftsmen must have been invaluable as the Presidency's vision was translated into stone and lumber.

Notes

¹Sorensen, "Schools of the Prophets," 3:1269. *History of the Church*, 1:352, states that the temple was for worship and for the School of the Prophets. Only two rooms were planned; no description of the Independence Temple mentions the attic story. Therefore, I have concluded that Joseph Smith, Sidney Rigdon, and Frederick G. Williams did not realize there would be additional space in the attic. Because two functions were designated and two rooms were planned at this time in the temple building, I have assumed one function per room.

²On Saturday, June 3, Joseph Smith stated that he had received the dimensions of the temple (D&C 95) but that he, Sidney Rigdon, and Frederick G. Williams were "to obtain a draft or construction of the inner court of the house" (*History of the Church*, 1:352). Since Joseph Smith described the building to a meeting of brethren on Sunday, June 4, the vision had to have occurred sometime during the evening of June 3 or the morning of June 4.

³Truman O. Angell, "Journal." Truman Angell also wrote:

F. G. Williams came into the Temple about the time the main hall first floor was ready for dedication. He was asked, how does the house look to you. He answered that it looked to him like the model he had seen. He said President Joseph, Sidney Rigdon and himself were called to come before the Lord and the model was shown to them. He said the vision of the Temple was thus shown them and he could not see the difference between it and the House as built. (Angell to Taylor and Council, 1-2)

One may argue that Angell's recounting of the vision was not written down until the 1880s and that Angell may have taken liberty with the facts. However, a study of Angell's diaries makes the latter interpretation very unlikely, as he presents a rather frank and clear picture of his life history.

Orson Pratt's April 9, 1871, statement from the pulpit echoes the generally accepted ideas concerning the authorship of the temple's design:

When the Lord commanded this people to build a house in the land of Kirtland, . . . he gave them the pattern by vision from heaven, and commanded them to build that house according to that pattern and order; to have the architecture, not in accordance with architecture devised by men, but to have every thing constructed in that house according to the heavenly pattern that he by his voice had inspired to his servants. (*Journal of Discourses*, 14:273)

⁴"Ring without end or beginning (column top) is believed a symbol of Creator." *Kirtland Temple*.

⁵*History of the Church*, 1:363. The Independence Temple drawings were sent to Edward Partridge, the bishop in Independence. These drawings were then carried west and were eventually given to the LDS Church Historian's Office on June 29, 1865, by Edward Partridge's widow, Lydia. Independence Temple drawings, unsigned set.

⁶"Those patterns previously sent you, per mail, by our brethren, were incorrect in some respects; being drawn in grate haste. They have therefore drawn these, which are correct." Independence Temple drawings, signed set.

⁷Lucy Mack Smith, *History of Joseph Smith*, 64

⁸Note that Williams was placed in charge of brickmaking in April 1833 at the French farm, indicating he had at least some knowledge of building trades. *History of the Church*, 1:336.

⁹"There being an error in putting the upper windows too low, it was thought needless to finish the plan; you will therefore put the four common windows above, the proper height." Independence Temple drawings, signed set.

¹⁰*History of the Church*, 1:361.

¹¹This drawing was not "sketchily done in freehand" as Andrew asserts but is a hard-line drawing by one without drawing skills. See Andrew, *Early Temples of the Mormons*, 33.

¹²Independence Temple drawings, east elevation, signed set.

¹³Andrew, *Early Temples of the Mormons*, 43-46.

¹⁴Other examples of churches in the Western Reserve displaying combinations of Greek and Gothic details are the Congregational Church in Claridon, Ohio (1831); the Christ Episcopal Church in Windsor Mills, Ohio (1832–34); and the now-destroyed St. Mary in the Flats in Cleveland, Ohio (1838).

¹⁵Independence Temple drawings, unsigned set. See also the transcription in *History of the Church*, 1:359–61. Note the small discrepancies between the transcription and the original document.

¹⁶Although these specifications list the intended seating arrangement, in practice Joseph Smith Jr. usually occupied the second highest tier of pulpits, apparently deferring to his father, Joseph Smith Sr., who often occupied the highest tier as Patriarch to the Church. Jessee, “Kirtland Diary of Wilford Woodruff,” 372.

¹⁷Independence Temple drawings, signed set.

¹⁸Independence Temple drawings, signed set. Note that the explanation of pew arrangement is less clear in the first set of drawings sent to Independence. Independence Temple drawings, unsigned set.

¹⁹The assertion that the two-door arrangement has to do with the separation of men and women during the temple ceremony does not match with the facts of the development of the design. See Andrew, *Early Temples of the Mormons*, 50–51. The east doors and internal passages between the pews were specified to line up, and the double sets of pulpits precluded any possibility of a central passageway in the congregational spaces. In a presentation at the Kirtland Temple, June 7, 1997, Paul Anderson pointed out that Joseph Smith undoubtedly knew of and the Smith family probably worshipped at the first meetinghouse built in Palmyra. Built in 1811 and dedicated in 1812, it was known as the Union Church, because several Protestant denominations met there. This meetinghouse had two entry doors. See Jacobs, *Wayne County*, 206. While some of the fast meetings in Kirtland did separate men and women into different quadrants of the lower court to conduct independent sessions of the meeting, no special ceremony in Kirtland included women. All washings and anointings conducted in Kirtland involved the male priesthood members only.

²⁰Independence Temple drawings, unsigned set.

²¹Independence Temple drawings, unsigned set.

²²Independence Temple drawings, signed set. Note that the implication here is to leave another open balcony on the attic office level, as reference is made to “the lower petition.” As built, the third floor has no opening to lower floors. However, it does have a heavy trapdoor that allows the bell to be hoisted up through the interior. This might have been a later addition since a letter written in 1841 talks about laying a new bell deck. It could be that the original intention was to leave the space open through the attic office floor. See Jenson, *Journal History*, October 19, 1841, 1.

²³This concern for proper interior illumination was also evident in the specifications on the first unsigned set of drawings for the Independence Temple (figs. 2-2 and 2-3), where all the doors and windows on the facade were to have “venetians,” meaning sidelights, to increase illumination, although this was not carried out in Kirtland. The transcription in *History of the Church*, 1:359–62, erroneously changed “venetians” to “venetian blinds.”

²⁴Independence Temple drawings, unsigned set.