

## Hartford Connecticut Temple Fact Sheet

The Hartford Connecticut Temple will be the 155th operating temple of The Church of Jesus Christ of Latter-day Saints worldwide and the first in Connecticut. It will serve nearly 27,000 Church members in Connecticut, western Rhode Island, western Massachusetts and eastern New York.

### Exterior Features

**BUILDING:** The design of the temple reflects the building style of New England and traditional American Georgian architecture. The exterior is overlaid with approximately 9,500 separate pieces of granite cladding quarried in China. The roof materials on sloping surfaces are slate with stainless steel flashings and copper rain gutter systems.

**STEEPLE AND SPIRE:** The graceful steeple is evocative of Farmington's First Church of Christ Congregational, a landmark designed in 1772 by master builder Judah Woodruff, who was the great-uncle of LDS Church president Wilford Woodruff. President Woodruff was born in Farmington (now Avon) in 1807.

**EXTERIOR ART GLASS:** The art glass's understated design incorporates the look of historic divided light fixtures. The colors and textures are English Muffle Cornwall green, Uroboros pale amber fibroid with bevel, waterfall glass and clear-cut and beveled crystal. FFKR Architecture of Salt Lake City, Utah, in conjunction with Glass Images and Creations of Provo, Utah, created the design.

**FOUNTAIN:** Robinson Iron Works of Alabama designed the fountain east of the main entry. Featuring a three-tier bowl of cast bronze with classical detailing, it rests atop a granite pedestal. The water and lighting effects were designed by Long Island Fountain Company of Ronkonkoma, New York, and the fountain



**LOCATION:** 2 Central Way, Farmington, CT 06032

**PLANS ANNOUNCED:** October 2, 2010

**GROUNDBREAKING:** August 17, 2013

**PUBLIC OPEN HOUSE:**  
September 30–October 22, 2016 (except October 1, 2, 9 and 16)

**CULTURAL CELEBRATION:**  
November 19, 2016

**DEDICATION:** November 20, 2016

**PROPERTY SIZE:** 11.3 acres

**BUILDING SIZE:** 32,246 square feet

**BUILDING HEIGHT:** 117 feet, 2 inches, including the statue of the Book of Mormon prophet Moroni

**ARCHITECT:** David Rees from FFKR Architects of Salt Lake City, Utah

**CONTRACTOR:** Layton Construction Company of Sandy, Utah

base pool and seat wall were designed by Richter & Cegan of Avon, Connecticut.

**LANDSCAPING:** Vegetation native to the north-eastern United States, including 200 new trees, has been planted on the site. The landscape architect is Richter & Cegan.

**FENCE AND WALKWAYS:** The fencing around the temple is designed to complement the details in the windows. The metal fence is a black color



with stone piers at the entrance gates to reflect historic New England design. Along roads on the north and east, a dry-laid brownstone wall reflects the area's agricultural landscape and local quarries. Site design and fencing are by Richter & Cegan.

## Interior Features

**DESIGN MOTIF:** The oak leaf and acorn are major design motifs in the temple, reflecting the beauty of the oak trees throughout the state and the famous Charter Oak in particular.

**FLOORING:** The main hallway and baptistry feature stone flooring of Calcutta Gold quarried in Italy, with Sahara Beige accents quarried in Pakistan. Carpets in the celestial and sealing rooms feature a broadloom creamy yellow Axminster carpet, woven from New Zealand wool and made in China. The waiting areas, chapel and dressing rooms feature a green broadloom carpet by Solutia that was hand-knotted in India. The rugs in the bride's room are of hand-tufted, New Zealand wool. Manufactured in China, they feature a diamond-lattice motif incorporating Connecticut's state flower, the mountain laurel. The rugs were designed by Shawn Hancock, Summer Findley and Kathleen Bluth in coordination with Bjan@Artifacts and Carolyn Boogard of Rugs International.

**DECORATIVE PAINTING AND ARTWORK:** Decorative painting consists of gold leafing on architectural embellished columns, trims and ceiling rosettes. The first instruction room includes original murals depicting the Connecticut landscape by artist Brad Aldridge.

**INTERIOR ART GLASS:** The interior art glass in the temple is a simple understated design that was created by FFKR Architecture in conjunction with Glass Images and Creations of Provo, Utah.

**LIGHTING:** The lighting is inspired by 18th-century Georgian designs. The entry and baptistry contain modified Georgian designs by FFKR Architecture. The second instruction room has hand-blown crystal lampshades. Chandeliers in the celestial and sealing rooms, designed by Schonbek of

New York City, are of Austrian Swarovski crystal. The fixtures are constructed from brass with candle-inspired lights, all built with new LED technology. Other chandeliers in the building were made by Chapman Company of Avon, Massachusetts.

**MILLWORK:** Details in the temple's trim and moldings were inspired by classical design and feature details inspired by nature, such as floral motifs.

**BAPTISMAL FONT RAILINGS:** Railings in the baptistry font area are brass, featuring an elegant picket and post design. The top rail is of stained and lacquered mahogany.

**DOORS AND HARDWARE:** Doors are of solid wood, designed and detailed to reflect New England architecture. Hardware is solid brass and incorporates a design motif of acorns and oak leaves seen throughout the temple.

**WALLS:** Walls throughout the temple are painted in white and off-white tones consistent with the frugality and sensibility of New England building standards. The bride's room walls have a tone-on-tone stenciled damask pattern that complements its furniture and fabrics.

**CEILINGS:** All of the ceilings have simple crown moldings or larger assemblies of vertical entablature. These rosettes range from simple in design to large compositions in areas such as the baptistry and include carved wood moldings inspired by the old Connecticut State House. The celestial room features a large composition of rosettes in harmony with the room's décor. The designs for the rosettes, crown, and entablature moldings are all classically inspired and are derived from Georgian building design concepts.

**FURNITURE:** In keeping with the Georgian period, the temple features Hepplewhite and Chippendale furniture with a conservative and stately feel. The details of the furniture increase in elegance as one moves through the temple to the celestial and sealing rooms. The textiles are formal patterns, including rich damasks saturated in color.