

Helena Montana Temple Facts



Location: 1260 Otter Road
Helena, Montana 59602

Announced: April 4, 2021

Groundbreaking: June 26, 2021

Construction Start: July 19, 2021

Public Open House: May 18–June 3, 2023
(excluding Sundays, May 21 and 28)

Dedication: June 18, 2023
by Elder Gary E. Stevenson

Property Size: 4.75 acres

Building Size: 9,794 square feet

Building Height: 96 feet, 9 inches,
including the spire

Architect: Design Architect:
McNicholas Architects, Chicago, Illinois

Architect of Record: GA Studio, Vancouver,
British Columbia, Canada

Interior Design: Naylor Wentworth
Lund Architects

Contractor: Haskell/BLOX

The Helena Montana Temple is the 179th operating temple of The Church of Jesus Christ of Latter-day Saints and the second operating temple in Montana. Its art deco style reflects Helena's vibrant 19th-century architectural history and includes designs that draw upon the Native American artwork of the area.

The building is the first Latter-day Saint temple constructed through the design-manufacture-install (DMI) process. The temple's modules were constructed in Birmingham, Alabama, and transported by semitruck to Helena. The modules were then connected and finished on site. The exterior stone cladding and tower assembly were also done on site, putting the finishing touches on this much-anticipated house of worship.

EXTERIOR FEATURES

BUILDING: The design of the building complements other architectural designs in Montana's capital city. The decorative patterns were derived from the buttercup plant found throughout the state, utilizing the flower and leaf designs to draw upon principles of Native American geometric patterns. The temple's detailing includes buttressing and employs horizontal bands, like mountain cliff faces with geologic seams. The primary decorative detail band on the temple's exterior marks the transition between the building and the sky.

EXTERIOR ART GLASS: The art glass was designed by McNicholas Architects of Chicago, Illinois, and was fabricated by Glass Images & Creations in Orem, Utah. The glass is divided into three parts, representing the roots of the buttercup plant, the plant's potential (buds and stems), and the full flower, with blossoms and leaves. The edges of the glass create a blue border to the window, a reference to Native American beadwork.

LANDSCAPING: Plants were chosen by landscape architects Nathan Steiner and Eric Lycke to grow successfully in the area and provide attractive seasonal color, texture and variety.

FENCE AND WALKWAYS: The plaza in front of the temple is concrete, with steps leading up to the entrance. A walkway around the building lies inside the bronze decorative fence.

ENTRY PORTICO: The entry portico references the Richardsonian-Romanesque entry of the Power Building in Helena, with its low arch.

INTERIOR FEATURES

FLOORING: Carpeted rooms feature a standard carpet tile from Milliken, headquartered in South Carolina. The blue, green, gold, cream and other neutral colors are used in an organic pattern to tie back to nature and other decorative elements. The area rugs used in the temple are produced in China by the company Rugs International of South Carolina. Porcelain tile used throughout the temple is from Florida Tile, manufactured in the United States.

DECORATIVE PAINTING: The decorative paint was designed by McNicholas Architects. It mirrors the exterior motif, representing the buttercup plant form. Colors used in the patterns are soft greens, blues and neutrals with 22-karat gold leaf.

INTERIOR ART GLASS: The interior art glass was designed by McNicholas Architects. It features the same structure, colors and textures as the exterior windows.

BAPTISMAL FONT RAILINGS: The railings around the baptismal font were designed by Naylor Wentworth Lund Architects in Salt Lake City, Utah. The materials used are painted aluminum with a stained cherry-wood cap. They are fabricated by Arnold Quality Metal Works in Logan, Utah.

LIGHTING: The decorative light fixtures are made of acrylic, crystal and brass. They were fabricated by Preciosa in China.

DOORS AND HARDWARE: Doors are constructed out of quarter-sawn cherry, some with glass paneling for added visibility. Cherry wood was selected for its stability and its resilience to changing environments and humidity. The doors were made by Masonite Architectural of Quebec, Canada, and Rayford & Associates Inc. in Alabama. Door hardware pieces are solid forged brass catalog pieces from Baldwin Hardware of Reading, Pennsylvania.

WALLS: Paint was used for all wall surfaces in the temple. The warm beige tone ties to the inviting color scheme of the flooring and fabrics throughout the building.

MILLWORK: The millwork was designed by McNicholas Architects in keeping with the art deco style. The traditional base, wainscot and crown in each room are enhanced by the use of a structural vertical element called a lesene, which traverses the wainscot to the base via a recessed panel. Remmert & Company of Alabama manufactured the millwork, which was installed by Architectural Woodworking Concepts of Rhode Island.

ORIGINAL ARTWORK: The temple's original artwork includes "Oh, Ye Mountains High" by Utah artist Josh Clare, "His Sheep May Safely Graze" by Wyoming artist Grant Redden and "Sentinels of Hidden Lake" by Wyoming artist Jim Wilcox.

