Mural of the Ground Breaking Ceremony for the St. George Latter-Day Saint Temple

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MURAL OF THE GROUND BREAKING CEREMONY
FOR THE ST. GEORGE LATTER DAY SAINT TEMPLE

A THESIS SUBMITTED TO
THE DEPARTMENT OF ART
OF
BRIGHAM YOUNG UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF
MASTER OF SCIENCE

BY
JAMES ROMAN ANDRUS
1943
ACKNOWLEDGMENT

Grateful appreciation is hereby expressed to all those who contributed of time, material and interest to this work.
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MURAL OF THE GROUND BREAKING CEREMONY FOR THE
ST. GEORGE LATTER DAY SAINT TEMPLE

CHAPTER I

THE PROBLEM, ITS SCOPE AND IMPORTANCE.

The value of works of art, to beautify and inspire, was recognized early in the history of the Latter Day Saint Church. In 1890 money for European study was advanced by the Church to four Mormon artists. They were to repay the Church upon their return by painting murals in the Temples. As a result some walls of the Temples have been decorated with murals, but new temples are being built and in existing temples there are many walls needing decoration. The deeply felt need for a mural on the wall space facing the landing just outside of the first ceremonial room in the St. George Temple was pointed out by the Temple President, Harold Snow. There is a tendency for people to assemble upon this landing, and thus there is an increased need for beautifying the walls. A mural portraying prominent individuals who planned and labored on the Temple seems appropriate here as a monument to them and an inspiration to others.
THE PROBLEM

Statement of the problem. The purpose of this work was to plan and execute a mural for the Latter Day Saint Temple at St. George, Utah, depicting the ground breaking ceremony for the building of the Temple. The picturization of the event should be historically true, so far as possible, without sacrificing quality of design. Value, pattern, color, and idea should conform to the character and design of the building, and to the ceremonies performed therein.

Importance of the work. "Art...deeply stirs feeling and desire, developing in us a sensitivity and warmth toward life and the goals we would attain."¹ The ground breaking ceremony for the Temple was the climax of the first thinking and planning for the Temple. It was an emotional high spot brought about by the realization of the magnitude of the task and the great sacrifices to follow. In it was represented the cooperative spirit characteristic of Latter Day Saint Church History. The importance of this mural must lie in its ability to beautify the Temple and edify the people who behold it.

Definitions of terms used. Some words lose their original meaning because of popular usage or because of connotations carried by them. The following terms are defined to insure mutual interpretations:

Mural decoration "is a quiet, flat, stable pattern, a part of the wall, sharing its character, stability, and repose." It is a wall decoration, larger than the usual framed picture, and as such must fit the wall, be harmonious with surroundings and appropriate with the purpose of the building. A mural must be permanent and become an integral part of the building.

Composition is interpreted here as meaning the use of line, direction, shape, proportion or measure, texture, value, and color, and the assigning of elements to proper positions. "Composition is an organism wherein every part derives vitality from every other part and all are subservient to one unity of impression."

---


2 Lemos, Pedro J., "What is a Mural?", School Arts, January, 1939.


Subject elements are interpreted here as meaning the story-telling and picture elements used in the mural.

Value is the degree of luminosity of a color.¹

Value Chord is "a value combination in which the values and the intervals between the values, or the value rhythm, is planned according to the principles of design. This term is used to distinguish such an organized value relationship from a value combination in which the value rhythm is not so planned."²

Value Scale refers to a scale of intensity of light ranging in nine degrees between white and black. This scale is considered a standard for value measurement.³

Hue is "the quality or characteristic by which we distinguish one color from another; a red from a yellow or a green from a purple."⁴

Chroma is "that quality of color by which we dis-

² Ibid., p. 152.
³ Ibid., p. 137.
tinguish a strong color from a weak one.\textsuperscript{1}

Color Cartoon is referred to here as a preliminary small scale representation of the plan of the finished painting. The purpose of it is to assist in pre-planning the color scheme.

Form is interpreted as meaning a sense of solidity, not hardness, in objects.

Notan indicates the agreeable arrangement of light and dark areas.

Glazing is used in describing the placing of a thin coat of one color over another color to produce the desired modification.

\textsuperscript{1} Munsell, A. H., A Color Notation, George H. Ellis Co., Boston, 1913, p. 185.
CHAPTER II

PROCEDURE IN DEVELOPING THE MURAL

In the development of the mural, various stages, which are discussed separately or as units, are primarily unified composites of the whole. Various elements of the composition, line and form arrangements, value, color, and subject matter, necessarily were worked on separately, but always with a consideration of the other elements to further unity of the whole.

**Location of the mural.** The mural is to be placed on the first of two well-lighted panels located at the top of the stairs which lead from the basement and annex assembly rooms of the St. George Temple.

**Review of Historical Data.** In preparation for depicting the "Ground Breaking Ceremony for the Building of the St. George Temple" it was necessary to make an intensive study of the sequence of events and to gather information concerning the individuals taking part.

"It was decided to break ground for the building on November 6, 1871. Due to inclement weather and the un-finished state of the surveying a postponement was made..."
until November 9."¹ At noon on the 9th of November about five hundred people with forty carriages and wagons "assembled on the block selected for the site of the Temple."² The weather had cleared and the sky apparently had no more than a few wisps of clouds above the hills. Of the location, D. D. McArthur wrote in a letter to George Reynolds in England:

It is a barren spot of mineral land, but so situated that the Temple, when built, will catch the eye of the visitor from any direction as soon as he reaches the crest of the mountains which surround the valley in which St. George is situated. ³

While the people were assembling the Santa Clara Brass Band played. The ceremony was begun by the singing of the St. George Choir. After prayer was offered, President Brigham Young talked on the plan of procedure and gave instructions to workers; a vote of approval and sustaining of the authorities was taken. Then Brigham Young took a

¹ Tourists Bulletin prepared by St. George Temple Information Bureau.
³ Loc. cit.
shovel in his hand and after a few words of explanation said:

We will now break ground, praying that our enemies may never hinder this work, but that a Temple may be reared to administer the ordinances for the living and the dead. ¹

Sinking the shovel into the soil, he then said: "I now commence by moving this soil in the name of Israel's God." ²

Thereupon he threw out a few shovelfuls of soil and handed the shovel to George A. Smith, who did the same, followed by President Erastus Snow, Elders Joseph W. Young, Levi W. Hancock, Henry Harriman, Jacob Gates, James G. Bleak, Patriarch Perkins, William Faucett, and Bishop D. D. McArthur. A joyful spirit rested upon the people. ³

Choosing and organizing subject elements. The function of art is not exact reproduction but rather logical, pictorial interpretation. "Art is an expression

of man's mind, spirit, feeling and imagination."¹ It is necessary for the artist to select and alter facts to fit the needs of the larger aspect of the problem. "It is with natural aspect and not natural fact that the painter deals."² The subject elements for the mural were selected for definite reasons: Historical significance, contribution to value or color scheme, fitness for the composition, and to provide interest and variety. Brigham Young, George A. Smith, Joseph Young, Erastus Snow, and others of prominence on the canvas were used primarily because of their historical importance to the occasion. Erastus Snow was assigned the specific location he occupies because his innate courtesy would place him further back than his relative importance would indicate, and he would, in all probability, wear a light suit.³ Here character and value requirements dictated the placement. The female figures were introduced to enhance the color scheme; they also lend interest, variety, and historical significance.

¹ Wheelock, W. W., "Simplicity in Painting", American Artist, June, 1940.


³ Information received from conversations with various St. George residents and local historians. (No written verification available.)
Information concerning the names, characteristics, and attitudes of the leading men who participated in the ground breaking ceremony was obtained from various sources, including biographies, pamphlets, diaries, histories, newspapers, photographs, and by personal interviews.

Photographs of early St. George, and the building of the Temple were of help in determining the setting. In producing likenesses of individuals it was necessary to study as many photographs of each person as could be obtained. Thus, bone structure, shapes and relative sizes of features could become sufficiently familiar to permit the making of character sketches from the pose and angle which the composition required. The character sketches, figure one and figure three, page eleven, show two of these preliminary studies of Erastus Snow. In the cases of Jacob Gates, D. D. McArthur and Levi Hancock only one picture of each man was available. This necessitated rationalizing to meet age requirements. As much as possible, drastic changes were avoided. Revision was particularly necessary in the portrait of Bishop McArthur. Many photographs were studied to secure the likenesses of Brigham Young and George Albert Smith.

Interviews with the older residents of St. George were a definite aid in the planning of the general patterns
FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

PORTRAIT STUDIES
for the mural. Some valuable suggestions as to characteristics, sizes, and coloring of individuals were also obtained from this source. Several local people who were not generally mentioned in historical accounts of the event were placed largely through information obtained by personal interviews and facts recorded in old diaries. Robert Gardner, operator of the Mt. Trumbull lumber mill, Edward L. Parry, who had charge of stone cutting and mason work, and Captain James A. Andrus, owner of some of the mule teams used, have not been emphasized in historical accounts. They were introduced into the mural because they have an important local significance.

A large number of authentic costume sketches were made from photographs and existing examples of the dress of the period and the locality.\(^1\) In some cases modification was necessary to meet compositional needs. Figures five and eight, page thirteen, are examples.

Many attitude sketches were made in order to imbue the figures with life and fit them naturally into their positions. Two of these, figures six and seven, are reproduced on page thirteen.

\(^1\) Drawings were made from Daughters of Utah Pioneers' Exhibits in the Utah State Capitol Building, The Salt Lake Public Library Picture Department and from property costumes belonging to the Brigham Young University Speech Department.
COSTUME AND ATTITUDE SKETCHES
Development of composition. A mural must be the result of a concise, well-thought-out plan. "Ideas expressed upon canvas are as dependent for effectiveness upon the form of presentation as is the writer's thought."¹ In the making of a mural plan one must of necessity use certain time-tested guides dealing with the harmonious relation of picture pattern to the room and also the significant use of historical facts.

The mural must be an integral part of the architectural scheme; the color, scale, and the character of the painting must harmonize with the scale and character of the interior; have cleanness of composition and carrying power and a rhythmic order which leads the eye easily through the whole space. ²

Most authorities have emphasized the necessity of establishing a close relationship between the mural and its environment.³

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² Cahill, H. and Barr, A. H., Jr., Art in America in Modern Times, Reynal and Hitchcock, N. Y., 1934, p. 48.
³ Lemos, Pedro J., "What is a Mural?", School Arts, January, 1930.
Description of room. The panel chosen for the mural is directly opposite the landing of winding stairs which lead from the annex into the Temple. It is lighted by two windows in the opposite wall. The viewing distance is about thirty feet. The panel is a vertical rectangle, thirteen feet by twenty feet. The walls and woodwork are white, except for an oak hand-rail edging the stairway, and a bronze edge on the landing above the stairs. The floor covering is a rich wine colored carpet. The drapes are predominantly cream and peach with accents of red. The chandelier is silver, frosted glass, and crystal.

Size and shape of the mural. Since the vertical wall panel selected is thirteen feet by twenty feet, a nine foot by five and one-half foot picture size was chosen. This leaves a margin of harmonious proportions. The vertical shape is a beginning of unity between the picture area and the wall. "The emphasis produced by reiteration unifies a design."¹

Basic structure plan. In the early searching for a basic compositional scheme the pyramid seemed most logical. It fitted the rugged, unshakable faith and character of the

people. "The Pyramid stands for physical stability, its apex expressing climax."
There was opportunity to repeat the pyramid in the shape of the mountains; it promised to
give life without excessive movement, and the human figure fits the pyramid with the head as apex. Figures nine and
ten, page seventeen, illustrate the use of the pyramid and show the simple nature of the early graphic experiments.
This motif was used for some time but was found inadequate when further research into history revealed a need for more individualization of the plan. Figures eleven and twelve, page seventeen, show some attempts to increase variety through emphasis on other elements. Figure eleven shows line rhythms incorporated, and figure twelve shows balance and placement of horizontal lines.

A need for a more spiritual quality in the composition necessitated a rising of forms to give an upward surge to the pictorial elements. The eager, soaring spirit of Gothic architecture had found expression in verticals,\(^1\)


FIGURE 9
FIGURE 10

FIGURE 11
FIGURE 12

PYRAMID MOTIF, LINE RHYTHMS, HORIZONTAL LINES
and the power of such lines to lift suggested that the pyramid symbol be subordinated to strong vertical lines. "The vertical is suggestive of balance and of strong, firm support. Vertical lines soar."¹ "In the vertical, the psychology of line effects its sublimest possibilities. Man in his exaltation always looks up."² Figure thirteen, page nineteen, shows the trend of the composition at this stage. The upward sensation was attained by the introduction of verticals, but their severity created a static rigidity contrary to the spirit and the industry of the people.

The arch as a modification of the strong triangular composition seemed a natural solution to this problem. The pyramid is a form of the arch, yet it lacks the transitory grace found in the curve of the arch. Furthermore, architectural unity gave support to such a choice as there are three arches in the room that is to house the mural, and the arch is used as a decorative motif throughout the Temple.

Early simple drawings incorporating the arch are

FIGURE 13

FIGURE 14

FIGURE 15

FIGURE 16

PLAINS STRESSING VERTICAL LINES, "S" CURVES, ARCHES
reproduced in figures fifteen and sixteen, page nineteen. The line of the heads of the on-lookers, and the pyramid group on the wagon finally lent themselves to the arch as did the central figure and the female figure in the foreground. This last arch was placed slightly to the right to avoid static repetition and to give life and movement created by the slipping off and surging up from the lower arch. This motif was emphasized again in the tail of Brigham Young's coat. The dark of the seated figure, the shadow of the woman, and the folds in the woman's skirt combine to form another arch. In this case the element is inverted to give transition across the lower corners and to avoid excessive uniformity of direction; this is in accordance with the idea that "Unity is the life of art; uniformity is its death."\(^1\) See figure twenty on page twenty-one.

"There should not only be a dominant idea or feature but a dominant line, hue, light, and dark according as these elements are important in a picture."\(^2\) The incorpo-


COMPOSITION DRAWINGS
ration of the "S" curve or "flame line", used so successfully by ElGreco, was the result of experiments to determine a dominant line "expressive of the structure and character of the subject."¹ Figure fourteen, page nineteen, is a reproduction of the first sketch in a series, and shows the extreme use of the "S" curve. Figures twenty-one and twenty-two, page twenty-three, illustrate the difference in handling of the central figure brought about by the decision to use the flame line as the dominant line.

After the principle elements were determined, a series of twelve drawings to scale was made. Objects and figures were re-arranged to insure strong verticals and opposing horizontals, using "S" curves and arches with opposition and variety throughout. Each drawing tended to perfect the all-over pattern and tie-in the parts. Figures seventeen, eighteen, nineteen, and twenty, page twenty-one, illustrate progressive changes in grouping to meet the requirements of subject matter and design. Figure fifteen, page nineteen, has almost a complete lack of verticals. In figure sixteen, page nineteen, there is a

FIGURE 21

FIGURE 22

FIGURE 23

FIGURE 24

COSTUME AND ATTITUDE SKETCHES AND COLOR CARTOONS
beginning of vertical definition in Brigham Young's forward leg, up through the coat line of the figure behind, and on to the spire of the building. In figure eighteen, page twenty-one, the vertical is strengthened through the female figure on the right, up along the figure above and on to the group behind. There is a more evident tying-in with the background as the figures go up past the hills and into the sky. Figure twenty, page twenty-one, the last sketch made before the final color cartoon, shows greater height and stronger unity of the whole.

The final color cartoon, figure twenty-five, page twenty-five, shows the incorporation of the mounted figure into the plan, thus completing and strengthening the dominant line of the major arch. There was also a shift in the group on the wagon to scatter interest and give balance. There were minor changes in the final painting of the mural, for after enlargement it was found that the central group could be tied to the middle distance by adding some "in between" heads.

The three most difficult problems in developing the composition were the placing of Brigham Young and George A. Smith, and definitely assigning them to positions of relative importance; the choosing and placing of elements
FIGURE 25
COLOR CARTOON WITH GLASS MARKED TO SCALE
behind the central group, and the assignment of proper character to the lower left-hand corner.

In regards to the first problem, the fact that George A. Smith was second to Brigham Young in importance at the ceremony, but was much larger physically, combined with the forcefulness of his character, naturally required that he be placed near the center of attraction. It was necessary to make Brigham Young a part of the dominant line of action; his importance was further accentuated by placing him forward, and encircling him by the strongest light. Pointers, value contrasts and dominant areas were also employed to insure him as the center of interest.

In figure sixteen, page nineteen, figure nineteen, page twenty-one, and figure twenty-four, page twenty-three, are illustrated a number of experimental elements which were placed above the central group before a satisfactory solution was found.

In completing the lower left-hand corner the artist made experiments by using the following elements: Tools, grass and shrubbery, water keg, wagon wheel, fragments of human figure, and finally the seated figure. After the seated figure of the boy was decided upon, a number of minor problems required solution. If the boy's head were lowered to form a bond with Brigham Young's leg, an un-
wanted feeling of dejection would be introduced; if the figure were moved forward, the line lost interest and subtlety. The placing of the hat made other desirable changes possible.

During the process of selecting subject elements and the creation of a satisfactory pattern it was necessary to keep the compositional requirements of value and color in mind constantly.

Choosing the value scheme. Individuals are extremely sensitive to light and are strongly and quickly effected by any change in light intensity. "Sunlight stimulates; twilight charms and makes pensive; and darkness depresses with fear and mystery." 1 White, gray, or black surfaces reflect varying amounts of light, each creating a distinctly different mood in the observer; thus it is imperative that consideration be given to the value scheme of a picture.

Graves says, "We may use values without considering color, as in lithograph or etching, but it is impossible to consider color without considering value." 2 Values are

---


2 Ibid., p. 130.
basic. Each subject requires a certain value key as well as a certain color key, which will best permit the subject's fullest expression. The choice of the value scheme depends upon the design and function.

For the mural, "The Ground Breaking Ceremony for the St. George Temple" an intermediate minor value key was chosen. The value extremes were not more than five steps or intervals apart and included neither extreme on the value scale. The Munsell value scale is reproduced in figure twenty-six, page twenty-nine.  

Graves has systematically charted thirty value chords which assure rhythm of value as well as variety, and in the execution of the mural one of these was adopted. In selecting a value chord four seemingly desirable chords were examined. Since the wall against which the mural is to be placed is white, with a value of about eight, the chord must be high in value. The darkest dark should not touch the white walls because the greater contrast would be created between the edge of the canvas and the walls of the panel than in the mural proper. So the largest mass of the mural was placed near the center of the picture

FIGURE 26
VALUE SCALE
plane and the dominant figure within this mass. The mass second in size, the distant hills and landscape, is pale, near the color of the walls, so a chord with about the value of eight in this area is indicated. The smallest accent, very light spots on the ground and in the sky, require a value of about nine.

From the value chords examined, number 9 W had the following characteristics: Dominant area (W) had a value of 5.6; the next (D) was 8-. Area (Z) had a value of 4, and (A) was 9. In relating these to the picture, the large mass of grouped figures or area (W) was given a 5.6 value; the distant hills and landscape, and parts of the ground, area (D) were assigned 8- in value. Area (Z) the accented central figure has a value of 4, compared to the value 5.6 of the largest dominant mass. Area (A), the sky and accents on the ground would be 9 on the scale. This arrangement was particularly well suited to the mural.

The value chord selected for the mural was carefully planned for rhythm of areas. Planning was done on the assumption that the dominant area should be intermediate in value for unity, and properly related to all parts of the design. Care was taken to avoid a silhouette in the center of the picture. The chord chosen is shown in figure twenty-seven, page thirty-one. The chord is
FIGURE 27
VALUE CHORD 9 W
transformed into a semi-abstract representation of the mural plan in figure twenty-eight, page thirty-three.

Color scheme. Color and its use has many aspects. A given object, even under apparently controlled conditions, may appear different in color to different persons. Eye sight, reflections, light, associations, surrounding colors, physiological and psychological conditions, angles, and distances are some of the considerations confronted when using color. Although color is an involved subject there are certain basic attributes which may be used as primary guides in the choice of a good color scheme. The color scheme should please the artist, be appropriate for its purpose, possess unity, and have variety and interest. Considering these requisites the following colors from the AllColor Card Cabinet were chosen for the mural: P 3/1; Y 8/6; R 5/4; Y 5/2, and B 8/6. These symbols represent Hue: value/ chroma.

The AllColor Cabinet contains three hundred and sixty-two different colors and is built upon the Munsell Color System. The use of this system removes much of the

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2 Ibid., p. 189.
FIGURE 28

APPLIED VALUE PLAN
haphazard thinking which is often manifest in the selection of color. Values of colors were chosen to coincide with those used in the value scheme. This can be seen by comparing figure twenty-seven, page thirty-one, and figure twenty-nine, page thirty-five. Chromas were selected which, because of relative intensity, would tend to make areas recede or advance into their proper places.

A reproduction of the Munsell Color Wheel made from colors selected from the AllColor Cabinet is shown in figure thirty, page thirty-six. The principle hues chosen are starred.

In selecting a basic color scheme from the cabinet the first consideration was fitness for purpose. Several factors entered in here: The environment of the picture, the people who would view it, the aim, and the nature of the theme depicted. The red hills of the St. George Area were prominent in the setting of the scene to be portrayed, and the color of the carpet and drapes in the room containing the selected panel have a definite red note. The color R 7/4 is related to the St. George environment and the room, and it provides a good background for the yellow Y 5/2 and the blue B 8/6, which are used. These blues and the green-yellow give emphasis to and enhance the quality of the vertical movement discussed previously.
FIGURE 30

COLOR WHEEL
The earth color R 5/4 is related, through association, to the struggle with the elements suffered by the people, and offered an opportunity to enrich half-tones and shadows on the figures. Variations of these distinct hues were used in other picture areas.

A certain unity was maintained because all of the colors are rather low in chroma, and the value and chroma bear a close relationship through the picture area. "Unity requires that one kind of line and shape, one direction, value, and one hue be sufficiently emphasized so that it dominates."1 The color P 4/1 on Brigham Young's coat is the dominant color area. It is emphasized by size and position. Color variety assisted in establishing principal-ity of the most important figure in the mural. This figure was given further precedence by softening or suppressing the color of other figures. Interest was produced throughout the color plan by a variety of hues.

It was necessary to correlate the color scheme with the pattern and value plan. Figure twenty-nine, page thirty-five, shows the chosen colors as they were assigned to areas of relative sizes. This color arrangement as it

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is applied to the abstract picture is in figure thirty-one, page thirty-nine.

**Detail color studies.** To assist in choosing of a color scheme as well as to gain knowledge of individual characteristics, several portrait studies in different color schemes were made. Page eleven shows four of these, and the color differences can be noted partially by the extreme diversity of results from photographing all on the same film without using color screens.

**Color cartoons.** There were three color cartoons started during the growth of the compositional plan, and after each, new color combinations were studied. Figures twenty-three and twenty-four, page twenty-three, show the first of these. Figure twenty-three is a reproduction of the cartoon begun after compositional drawing figure sixteen, page nineteen. Figure twenty-four is a completed cartoon made after figure eighteen, page twenty-one. The final cartoon in color was to scale, i.e.: Three inches represented one foot on the full size canvas. Figure twenty-five, page twenty-five, is a reproduction of the final color cartoon with the scale ruled glass in front. Corresponding squares of full size were ruled on a paper five and one-half feet wide by nine feet high to insure a transfer of exact design.
FIGURE 31
COLOR ARRANGEMENT
Black and white drawing (full size) and transfer. A full size black and white drawing on heavy wrapping paper was made after the color cartoon was completed. This served a double purpose; first, to check the quality of the design when enlarged, and second, to enable the artist to transfer the design to the canvas without erasures, guide lines, or other technical devices which might injure or change the texture and prime of the canvas. The transfer was made by perforating the paper along the principle lines of the drawing with a perforating wheel. Black chalk dust was forced on to the linen canvas through these perforations. Figure thirty-two, page forty-one, shows the full size drawing in charcoal on the wrapping paper.

Painting the mural. After the design was transferred to the canvas in chalk dust, small areas, at a time, were dusted off and drawn in with Indian red paint and turpentine, using a partial dry brush treatment. This procedure anchored the drawing, defined the forms, and gave a warm under-tone to the painting. A reproduction of the painting in this stage can be seen in figure thirty-three, page forty-two. The painting of the full size canvas was greatly simplified by the extensive research, preliminary drawings, value scheme, and color scheme, and the complete color
FIGURE 32
FULL SIZE BLACK AND WHITE DRAWING
FIGURE 33

PLAN ON CANVAS IN INDIAN RED
cartoon to scale. In many areas the color was left as first laid-in. Care was taken to paint thinly; this insured against cracking from handling and possible deterioration from drying of outer coats over wet undercoats. The colors on the female figure in front and the coat of Brigham Young were produced by glazing.
FIGURE 34

REPRODUCTION OF FINISHED MURAL
CHAPTER III

SUMMARY AND CONCLUSIONS

The objective of this work was to plan and execute a mural for the St. George Temple, depicting "The Ground Breaking Ceremony for the Temple." After the particular scene to be portrayed was chosen, it was necessary to make an intensive survey of facts relative to the subject. From these, subject elements were selected and incorporated into basic line structure, value, and color plans. The dramatic narrative was told simply, in a realistic and decorative manner. Of major importance in accomplishing this was the building of the composition.

Compositional analysis. The clear definition of line is shown in figure thirty-five, page forty-six, where the lines of the finished mural have been isolated and somewhat abstracted. This figure also shows the action of lines. Line rhythms are demonstrated in figure thirty-six, page forty-seven. The plan of arches is shown in figure thirty-seven, page forty-eight. The vertical and horizontal patterns are apparent in figure thirty-eight, page forty-nine, and figure thirty-nine, page fifty, respectively. The variety, balance, distribution, and tying-in of these secondary line themes is in evidence.
FIGURE 35

BASIC LINE STRUCTURE
FIGURE 36

LINE RHYTHMS
FIGURE 37

PLAN OF ARCHES
FIGURE 38

VERTICAL LINES
A careful grouping of masses was necessary to insure variation and balance. The balancing of distant objects against near objects also created a feeling of depth. Relative sizes of figures and objects as well as graying and cooling of distant features further produced the illusion of form. Figure forty, page fifty-two, is a representation of principal forms and masses. There is variety of size, shape, and direction in these forms, as well as repetition, rhythm, dominance, and balance. The balance, rhythm, variety, repetition and unity of the light and dark areas are shown in the photograph of the finished mural, figure thirty-four, page forty-four. A pattern showing the notan quality can be seen in figure forty-one, page fifty-three. The finished canvas reveals the intricate harmonies, transitions, contrasts, and relationships of the colors used. The general distribution of color is shown in figure thirty-one, page thirty-nine. Textures were secured by a variety of stroke directions and by glazing.

Conclusions. This treatise has presented the elements and procedures by the use of which this mural was created. The procedures, according to the best available authority, are sound and workable. The elements of line, form, light and dark, color, texture, space and dramatic
FIGURE 40

PLAN OF FORMS
FIGURE 41

LIGHT AND DARK PATTERN
narrative have been employed and unified with care, and an analysis of these elements has been presented. The conclusions drawn from this work will not generally be interpreted uniformly, but it is intended that the artist's conclusions, which are expressed in terms of paint, are satisfactory and enjoyable to all who behold the completed canvas, "The Ground Breaking Ceremony for the St. George Latter Day Saint Temple."
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