1974

An Analysis of Visual Religious Symbols Appearing in the Improvement Era, Ensign, and New Era Published by The Church of Jesus Christ of Latter-Day Saints From 1952-1972

Carl Landus Christensen

Brigham Young University - Provo

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AN ANALYSIS OF VISUAL RELIGIOUS SYMBOLS APPEARING IN THE IMPROVEMENT ERA, ENSIGN, AND NEW ERA PUBLISHED BY THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS FROM 1952-1972

A Thesis
Presented to the
Department of Art and Design
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Carl Landus Christensen
August 1974
This thesis, by Carl Landus Christensen, is accepted in its present form by the Department of Fine Arts and Communications of Brigham Young University as satisfying the thesis requirement for the degree of Master of Arts.

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Date 1/29/74

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Typed by Linda Hone
ACKNOWLEDGEMENTS

Sincere appreciation is expressed to committee members Peter L. Myers and Ellis T. Rasmussen for tactful criticism and important suggestions and for many hours of painstaking help.

A grateful acknowledgement is extended to the personnel of the Computer Research Center of Brigham Young University and their many helps and suggestions.

Thanks is due to Lane Raty who was a key figure at the outset of this project.

Thanks is also extended to the editors of the publications and art staff, and especially to Doyle L. Green, Brian Kelly, and Warren Luch for sharing their valuable time.

A very special recognition goes to my wife, without whose love and help this project would have been impossible.

Linda Hone is deserving of praise for her conscientious effort and technical ability in typing this manuscript.
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Chapter 1

INTRODUCTION

The purpose of this study was to examine the use of religious symbols in illustrative art work in the Era, Ensign, and New Era published by the Church of Jesus Christ of Latter-day Saints\textsuperscript{1} from 1952-1972. The study attempted to determine whether there is a correlation between the visual symbols used and the doctrines they attempt to explicate.

BACKGROUND AND JUSTIFICATION

We live in an increasingly complex world. There is an expanding demand for clear, communicative visual symbols.

In our modern world, more and more signs and symbols are being used all the time. Designers are at work inventing new signs for international use.

\textsuperscript{1}James E. Talmage, \textit{Jesus The Christ} (33rd ed.; Salt Lake City, Utah: Deseret Book Company, 1961), p. 769. (The description of the Church of Jesus Christ of Latter-day Saints was taken from Dr. Talmage's book as follows.) "On the sixth day of April A.D. 1830, the Church of Jesus Christ of Latter-day Saints was formally organized, at Fayette, Seneca county, New York, in accordance with the secular law governing the establishment of religious associations. The persons actually participating in the organization numbered but six, such being the minimum required by law in such an undertaking: . . ." (Hereafter, the Church of Jesus Christ of Latter-day Saints will also be referred to as "the Church.")
Organizations and governments all over the world are asking for more signs that people everywhere can understand.\(^2\)

The Church is also looking for ways to communicate visually. One reason for this demand is the impact symbols have. We live with symbols which communicate with such rapidity that they become part of us almost unnoticed. There are good reasons for using symbols. In fact it is nearly impossible to do without them. This view is supported by one author when he disputed those who would do away with them.

The superficiality of this view is becoming clear as we penetrate the depths of our being through psychotherapy. We are discovering that symbols are the primary mode of becoming aware of things. They are the way we register meanings in our depths. Far from being unnecessary, they are the first means we have of apprehending things; and the symbols, which the unconscious throws up, dominate our way of acting.\(^3\)

Some people may find it distasteful to think that the Church would even consider using visual symbols. They have been taught that religious symbols are pagan and they fear such symbols will become substitutes for correct doctrines and principles. Such fears may be somewhat justified\(^4\) when their original meaning is lost. However,


\(^4\)II Kings 18:2-8.
Jung points out our limitations in understanding and concludes: "We constantly use symbolic terms to represent concepts that we cannot define or fully comprehend. This is one reason why all religions employ symbolic language or images." 5 Because symbols are used it is imperative that they be studied in many ways to determine the effect they have on society. The writer agrees with Inman when he says: "We infer that there is nothing repugnant to the minds of the pious in an examination respecting the use of symbols, and into that which is shadowed forth by them." 6 There are many volumes written about the use of religious symbols by different societies; yet their importance escapes many persons who ought to be informed.

What the symbol does is to give reality meaning so that we can participate in it. As we uncover the actual symbols by which we live and which form the foundations of our patterns of conduct, we will be increasingly driven to see their dynamic importance. 7

Not all persons miss their importance. In fact, some informed individuals are calling for their judicious use. One writer in the Church had this to say:


7 Johnson, p. 8.
Because you cannot say some things nearly as well as you can show them, it is vital that we move into this field of visual teaching. It is an international language, for more people see alike than hear or read alike. We can keep people with their eyes, and "stop tossing them out by the ears."8

Symbols of all kinds, including religious types, are important in our world. We learn by them, we live with them, we are affected by them and we must reckon with them. We also acknowledge that in the past man has been affected by symbols and it is not improbable that he will always be affected by them.

SYMBOL HISTORY

It might be well to take a look at the history of "natural" and "cultural" symbols. Not that the writer would attempt a volume, others have done better, but rather he wishes to recognize the strong ties men have always had with symbols. One author makes the distinction between "natural" and "cultural" symbols in the following way:

Natural symbols are derived from the unconscious contents of the psyche, and they therefore represent an enormous number of variations on essential archetypal images. In many cases they can still be traced back to their archaic roots--i.e., to ideas and images that we meet in the most ancient records and in primitive societies. The cultural symbols, on the other hand, are those that have been used to express "eternal truths," and are still used in many religions.9

8Stephen G. Covey, You Have Received My Kingdom (Salt Lake City: by the author, 1960), p. 11. This book is also referred to as The Revelation Monument Building.

9Jung, p. 93.
Religion in general may be a good platform from which to examine symbol history. We are quite safe in assuming that as long as man has lived on the earth he has had religion. And where we find religion we discover men trying to express their ideas and concepts about it with the use of symbols. The type of religion does not matter—whether it be cave worship or a revealed religion—all have been served by symbol cultivation. In our present world such symbols may seem absurd or irrelevant; nevertheless, they are important especially to those persons or religions they serve. Inman supports this notion:

It may, we think be taken for granted, that nothing is, or has ever been, adopted into the service of religion, without a definite purpose. If it be supposed that a religion is built upon the foundation of a distinct revelation from the almighty, as the Hebrew is said to be, there is a full belief that every emblem, right, ceremony, dress symbol, etc., has a special signification.10

Everything around us has the possibility of being used in a symbolic way. Animals, vegetable life, and minerals, persons, places and things whether they be abstractions of man or nature all have conceivable symbolic meaning. An insight into this idea can be found in one of Jung's writings:

Man, with his symbol-making propensity, unconsciously transforms objects or forms into symbols (thereby endowing them with great psychological importance) and expresses them in both his religion and his visual art. The intertwined history of religion

10 Inman, p. 8.
and art, reaching back to prehistoric times, is the record that our ancestors have left of the symbols that were meaningful and moving to them. Even today, as modern painting and sculpture show, the interplay of religion and art is still alive.\(^{11}\)

Men in every age have taken objects and shaped them, by carving or representing them as drawings or other expressions. They have made these objects symbolic of their ideas and beliefs. Such artisans have been ascribed mystical powers and have been given many titles; medicine man, priest, witch doctor, alchemist, shaman or artists, to name a few. Regardless of their title, they were men or women who symbolized their world.

In pre-history we have the cave paintings of Lascaux and Spain. They go back to the Ice Age. It is important to note that these paintings are representations and symbolize the animal kingdom, but it is equally important that there seems to have been ritual connected with them. Of this ritual Kuhan wrote:

> The strange thing is that a good many primitive paintings have been used as targets. At Montespan there is an engraving of a horse that is being driven into a trap; it is pitted with the marks of missiles.\(^{12}\) A clay model of a bear in the same cave has 42 holes. One might argue against such objects having ritual behind them; however, it could be pointed out that destroying an effigy or statue is a symbolic substitute for the real thing even today.

\(^{11}\)Jung, p. 232.  
\(^{12}\)Ibid., p. 235.
In the Old Testament there are many signs and ideas which are symbolic of divine truths or events. A good example can be illustrated by Jacob. He built an altar from the stones upon which he slept then he poured oil upon them and blessed the place where he had slept. The place was called Beth-el\textsuperscript{13} and it became important to the Hebrew people as a holy dwelling place of God.

The Egyptians too were lavish in their use of religious symbols. We note their appearance in many parts of Egyptian society. Buildings, tombs, and writings were highly pictorial and very much interlaced with religion.

In the time of Christ we see symbols. The Master used symbolic terms, stories and even objects to teach with. Today we call them parables or object lessons. Baptism was a well-known symbol representing a newness of life, death, burial and resurrection. Traditionally the cross and the fish became visual symbols for the early Christians. Some symbols were common to many: the Lamb of God, the Good Shepherd, the Vine, the Door to mention a few. Even so, there were some symbols that were intended for a select few. We would note the washing of the disciples' feet by the Master. According to Inman this idea of secret symbolism is common practice:

In most if not all forms of religion there are tenants not generally imparted to the vulgar, and only given to a select few under the seal of secrecy.\textsuperscript{14}

\textsuperscript{13}Genesis 28:18-19. \textsuperscript{14}Inman, p. 8.
Through the remainder of religious history up to the time of the restoration, we are aware of symbols. Faiths of monastery, monkry, witchery all had a certain amount of visual symbols; be they Latin crosses, vestments, icons, or incense all played an important part.

In more recent times there have come developments of visual religious symbols in the Church of Jesus Christ of Latter-day Saints. The golden plates have become a symbol of the Book of Mormon. When Joseph Smith worked on the translation of the plates he may not have intended them to become a symbol of "Mormonism." Yet the motif for the pavilion at the World's Fair 1974 is golden plates. The development of the endowment is a significant example of the use of religious symbols. The beehive has become a symbol of the industry of the pioneer saints. And of course the Salt Lake Temple has come to signify many things about the Church; things like temple marriage, work for the dead, the pioneers and even the Church.

The writer has been fascinated for a long time with visual materials which symbolize "Mormonism" and its teachings. The didactic use of symbols by the Church has also been an important question to the writer and it is one of the reasons for this study. An important issue facing the "Mormon" artist is the type of art fostered by the Church. This study was designed to throw some light on that issue.

This study was also undertaken to determine if there
were policies concerning the use of religious symbols in these church publications. More importantly though, the study was undertaken for the benefit of those who might wish to produce works for the Church. The writer feels that an artist's talents are God given and should be used for the advancement of truth and good. This study may give insight to the artist regarding what has and has not been used in the past. These insights might also be useful to the community of "Mormon" artists.

The Era, Ensign, and New Era publications were chosen because they reach a large community of "Mormon" people and because their purpose is to promote faith and strengthen people with the gospel of Jesus Christ. The fact that they are official publications fostered by the Church was another reason for their selection.

The twenty-year period was selected because it was current enough to be relevant and yet broad enough to show patterns of symbol use if such patterns should emerge. The same editors\(^{15}\) have served these publications for the time period covered in the study and it was felt that this would be a contributing factor to the consistency of the study.

QUESTIONS

Answers to the following questions were pursued:

\(^{15}\)Doyle Green was editor of the Improvement Era, Ensign, and New Era. Brian K. Kelly is managing editor of the New Era.
1. What religious symbols were used in the Era, Ensign, and New Era of Youth during the years 1952 through 1972?

2. How often did individual symbols appear?

3. Will a pilot group of twenty-four symbols appear?
   a. If so, with what frequency?
   b. If not, why?

4. What other symbols will appear that were not included in the pilot group?

5. Did the symbols appearing have religious meaning?

6. Did the symbols appearing in the study relate to a preselected set of nine religious doctrines?

7. Is there a frequent correlation between the symbols used and the text they illustrate?

8. What is the frequency and distribution of the various symbols which may appear?

9. What was the relative size and importance of symbols appearing in the study?

10. With what type of art media were the symbols most frequently illustrated?
    a. Which were used most often?
    b. Which were used least often?

STATEMENT OF DELIMITATIONS

This study was limited to the Era, Ensign, and New Era of Youth published from 1952 to 1972 inclusive. The
study does not attempt examination of other church publications with similar information in them. Photography, considered by some to be an art form, will not be included in this study except where it is felt such photographs are used as symbols. It is true that all symbols appearing had to be photographed but the writer does not consider the two activities identical. That is, photographing drawings and illustrations for publication is not the same as submitting photographs for publication. Advertisements which appear will not be taken into consideration. The study will not attempt to explain or account for the aesthetics or kitsch of the symbols involved. Neither will an attempt be made to probe the psychological meanings of the symbols which appear. Only illustrative art will be examined. The study will not endeavor to analyze all symbols which appear.

METHODS AND PROCEDURES

A pilot group of symbols was selected (symbols the writer expected to find.) They were taken from three art elements--shape, color, and value. The symbols were examined for their religious qualities and were correlated with a designated set of nine Latter-day Saint doctrines. This was done by researching the traditional religious meanings of the symbols and making an analysis of the nine doctrines. Allowance was made for other symbols which would likely appear and they were accounted for as the study progressed. A count was made of the instances the symbols appeared in
illustrations over the twenty-one years. Their chrono-
logical distribution, size and kind were noted. A notation
was made of each symbol in relation to the article it
appeared with. These notations were placed on I.B.M. cards
which stored the information until processing. The pub-
lication, year, month, symbol, size, kind, number of
appearances, meaning or no meaning were included for each
symbol. Meaning was determined in a subjective way by using
traditional meanings matched with articles and symbols. For
example: If an article was illustrated with red and it was
about a red man of courage, it was assumed that red stood
for courage because a traditional meaning of red is courage.
Where the meaning was not emphatically apparent a score of
no meaning was given the symbol. The nine doctrines were
sub-divided and where there was a correlation in meaning it
was noted under a doctrine or appropriate sub-heading. The
data was collected, tabulated and analyzed. The information
obtained formed the basis of the conclusions drawn from the
study. These were summarized and recommendations were
expressed according to the findings.

DEFINITIONS OF TERMS

Art

In this study art is defined as "decorative or
illustrative elements in printed matter."\textsuperscript{16}

Art Elements

In this study art elements are defined as follows:

One of the data values on which calculations or conclusions are based. The simplest principles of a subject of study: Rudiments.\textsuperscript{17}

Artists, whether painters, sculptors, architects, industrial designers, or craftsmen, use the plastic elements—Form, Line, Space, Texture, and Color—when they express their plastic (or graphic) ideas.\textsuperscript{18}

Atonement

When this term is used in this study it refers to the entire mission of Jesus Christ—the events which surrounded it and particularly the doctrine of his sacrifice.

Only after Adam and Eve partook of the forbidden fruit, transgressing the law given to them by God, their nature was changed and they became subject to both spiritual and temporal deaths. . . . Because of their transgression, they, their posterity, and all other things on earth became subject to the conditions of mortality. An infinite atonement had to be made to overcome the power of death and sin, thereby making possible the redemption and resurrection of Adam and Eve and their posterity. Jesus Christ was chosen in the grand council in heaven and foreordained to come


\textsuperscript{17} Webster, pp. 367-368.

to earth to perform the atoning sacrifice. As the Only Begotten Son of God in the flesh, our Savior received from his Eternal Father power over death. 19

The Church

The meaning of the Church is the same as the Church of Jesus Christ of Latter-day Saints and the definition is found in footnote number one.

Color

Color is defined as

... a sensation produced by excitation of the eye by visible radiant energy or light of a particular wave length. ... The color of a painted object is the result of the chemical or molecular character of the pigment or dye. 20

Elements

Webster's New Collegiate Dictionary defines elements as follows: "constituent part; as a plural—the simplest principles of a subject of study." 21

19 "Curriculum Planning Guide" (an unpublished supplement of the basic doctrines of the Gospel of Jesus Christ essential to developing a religious education curriculum as revealed to ancient and modern prophets, approved by the Church Board of Education on March 5, 1971, and printed October, 1972), p. 8. (This unpublished paper was given to the writer by Dr. T. Ellis Rasmussen, Chairman, Ancient Scripture Department, Brigham Young University.)


21 Webster, pp. 367-368.
**Family and Family**

**Exaltation**

The family is the basic unit of the Church and of society, and its needs and preservation in righteousness take precedence over all other things. ... it always consisted of husband and wife who have entered into the new and everlasting covenant of marriage; and if the couple so united are blessed with children, they too become members of the family. Eternal families have their beginning in celestial marriage here in mortality. Faithful members of them continue in the family unit in eternity, in the highest heaven of the celestial world where they have eternal increase.  

**First Principles and Ordinances**

The first principles and ordinances refer to those things which deal with the teachings of Faith, Repentance, Baptism by one having authority and the laying on of hands for the gift of the Holy Ghost.

**Improvement Era, Ensign, New Era**

These are official magazine publications of the Church of Jesus Christ of Latter-day Saints.  

**Judgment**

Individuals are judged according to the light and knowledge received. All men are held accountable for their attitudes, thoughts, and works.  

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23 See History, Chapter two and Memorandum No: FP-38 in Appendix.

Kind

Kind as it is used in this study designates particular media used to produce works of art. They are: Factual renderings graphs and charts, paintings oil or acrylic, monograms or stamp repeats, graphic drawings and renderings including charcoal, pencil, pen and ink and so on, lettering layout designs or color, cartoons, water color, sculpture, architecture renderings, etchings or engravings, mural paintings, special photographs, handi- craft, displays, and woodcuts.

Monograms, Stamp Repeats

These items were small printed visual devices used repeatedly throughout the study. They were for the most part monographic in that they were limited in subject matter.

Mormon

Mormon is a term that refers to any member of the Church of Jesus Christ of Latter-day Saints; "It is also a nickname for the Church of Jesus Christ of Latter-day Saints. It is taken from the Book of Mormon, sacred scripture of the Church."25

Mortal Probation and Experience

Items which relate to man's earth life in this study are summarized as follows:

This earth was organized so that each man could obtain a body of flesh and bones with the power of procreation. Each resurrected person will have his body forever. Men come on earth to gain experience and to be tested. Men are that they might have joy. Eternal happiness is the object and design of man's existence. All things on the earth have purpose in their creation.  

Nine Doctrinal Headings

A broad based selection of nine basic doctrines that the writer felt was important. They were chosen for limitation of the study and are as follows: Pre-earth life, Revelation, Atonement and Mission of Christ, Restoration and Establishment of the Church, Priesthood, the Judgment, Family and Family Exaltation, First Principles and Ordinances, and the Mortal Experience and Probation.

Pilot Group

The Pilot Group is a selection of twenty-four visual religious symbols which the writer expected to appear in the Improvement Era, Ensign, and New Era. They are: The Circle, Shield of David, Triangle, Square, Christ, Beehive, All Seeing Eye, Sun Shield, Man, The Cross, Bell, Salt Lake Temple, Dovo, Star, Red, Yellow, Blue, Green, Purple or

Violet, White, Black, Light value, and Dark value, and

Joseph Smith.

Pre-Earth Life

All mankind were (as intelligences) in the beginning with God. All mankind are literal spirit sons and daughters of Heavenly Parents and dwelt with them before coming to this earth. All mankind are spirit brothers and sisters. Every individual born on this earth comes into a lineage according to a pre-earth-life determination.27

Priesthood

Man's finite mind does not fully comprehend God's infinite Priesthood. However, God has revealed sufficient information to us about His holy order of Priesthood . . . Priesthood is the power of God. Priesthood is the authority of God as delegated to man. Priesthood holds the right of presidency and officiating. Priesthood administereth the gospel and holdeth the keys of the mysteries of the kingdom, even the key of knowledge of God. Priesthood is the law of theocracy.28

Restoration

The priesthood was first given to Adam. He is the head of all gospel dispensations. Through the priesthood, the kingdom of God (the Church) was established on earth in order to help man govern himself properly. Because of man's departure from this true order of priesthood, it was necessary that the Church of Jesus Christ be restored during the Meridian of Time. Again an apostasy occurred


28 Oscar W. McConkie, Jr., "Kingdom of God" (a study course for Priests under 21 and bearers of the Aaronic Priesthood over 21 years old in the Church of Jesus Christ of Latter-day Saints. Prepared under the direction of the Presiding Bishopric, 1962).
and the Church ceased to exist on earth. The Father and the Son appeared to Joseph Smith and initiated a restoration of the gospel.29

Revelation

In a theological sense the term "revelation" signifies the making known of divine truth by communication from the heavens.30

The term "inspiration," in a religious sense, is substantially identical with revelation. Sometimes it connotes a less intensive spiritual influence than is shown in some revelations.31

Rudiments

Rudiments are defined as

One of the necessary data or values on which calculations or conclusions are based. One of the factors determining the outcome of a process.32

Size

Size in this study refers to the amount of space occupied by a single appearance of a visual symbol on a full page. Size is an indicator of importance, depending on context and is divided into the following values: Size one--less than one-fourth page or of little impact visually. Size two--one-fourth page or of increased importance. Size three--one-half page or of great importance. Size four--


31Oscar W. McConkie, p. 349.
three-fourths page or of greater importance. Size five—one full page or of greatest importance and priority. Size six—a double fold or unusual and counted similar to size five.

Joseph Smith, Jr.

Joseph Smith, Jr. is the prophet and revelator through whom was restored to earth the Gospel of Jesus Christ in these, the last days. He was born in 1805 at Sharon, Windsor County, Vermont. 32

Standard Works

We have in the Church four basic books of scripture containing the mind, word, voice and power of God. These four books are called the standard works: the Bible, Book of Mormon, Doctrine and Covenants and Pearl of Great Price. They are the standard of measurement in doctrine and saving truths. 33

Value

Value is the quality by which light and dark colors, or steps of grey, can be distinguished. 34

_____________________

32 Talmage, Articles of Faith, p. 7.

33 Oscar W. McConkie, p. 277.

Chapter 2

REVIEW OF RELATED RESEARCH

The purpose of this review was to determine if other studies of this particular problem had been undertaken. Further, it was hoped some insight might be gained into the important information relating to this study. It was anticipated that the review might clarify some ambiguities of the beginning phase of the study.

NO SIMILAR STUDIES

An extensive review of the professional literature was made. The review consisted of an investigation of the Art theses of the last twenty-five years, especially those of Utah institutions and indexes which contained studies about symbols and symbolism. Although no similar studies were discovered there was a wealth of related material.

BACKGROUND INFORMATION

It should be noted that over two-hundred books about religious symbols were examined. Many had bearing on this study. Many were read; others were scanned, together with numerous articles which were assumed to be useful. Some of the studies conducted by master's candidates of the
Brigham Young University were particularly helpful. The more prominent ones will be noted—either directly or in the bibliography.

The information gleaned from the review helped link traditional meanings and definitions to the pilot symbols. The nine doctrinal headings selected for this study were examined, and interpretations were given to them from appropriate sources.¹ There follows in this chapter a brief history of the Improvement Era, Ensign, and New Era, after which the pilot symbols will be noted and their definitions given. A consideration of added symbols which appeared in the study will be included.

A BRIEF HISTORY

There is an excellent historical account of the magazine publications of the Church of Jesus Christ of Latter-day Saints. It is found in the November 1970 issue of the Improvement Era. It covers the seventy-three year period of the Era and is a good introduction to the Ensign and New Era, which are included in the last two years of this study. This study covers only twenty-one years; however, it was felt that a brief history would be helpful to those who would like a little background about these

¹The writer considers the "Standard Works" of the Church of Jesus Christ of Latter-day Saints appropriate material for the interpretation of doctrinal headings. Also included were materials from General Authorities who are the governing body of Priesthood in the Church.
publications. The history herein will be taken, for the most part, from the *Era* issue mentioned.

The *Improvement Era* has been the official voice of the Church from 1897-1970. Elder Joseph Fielding Smith explained:

This issue of the *Improvement Era* marks the completion of the seventy-third year since the *Era* began publication in November 1897. It also marks the second to last issue of the *Improvement Era*, as we have come to know it throughout the Church. . . . Recognizing the need to strengthen the family, the basic unit of the Church, the brethren have directed that three new publications—the *Ensign* of the Church of Jesus Christ of Latter-day Saints for adults, the *New Era* for youth and young adults, and the *Friend* for children—are to begin publication in January.²

**THE IMPROVEMENT ERA**

_Era_ editor, Doyle L. Green, reflected upon the importance of this publication and wrote:

On the table surrounding me are 73 volumes of the *Era*, bound in black and stamped in gold. On many of them are engraved the words, "The glory of God is intelligence."

I turn through the volumes as I have done so many times before, almost reverently. Memories flood in upon me.³

Brother Green gave some personal reflections and then he made some comments about the earlier format:

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The format of the magazine was much different then; the page size was 5½" by 8". There were few illustrations. The cover was plain. . . . The year 1897 was the pioneer golden jubilee year for the Saints had arrived in the valley of the Great Salt Lake just 50 years earlier. The Prophet Joseph Smith had been dead 53 years. President Wilford Woodruff was the prophet, seer, and revelator of the growing Church, which would, within three years, have 40 stakes and a membership of 236,316. The Church as well as the country was in a rather severe financial condition, having not yet recovered from the financial panic of 1893.  

In spite of the difficult times, . . . President Woodruff, President Joseph F. Smith of the First Presidency, Elder Heber J. Grant of the Council of the Twelve, and President Brigham H. Roberts of the First Council of the Seventy, . . .  

got the project underway.  

Brother Green continued:  

After many months of planning, the infant magazine called the Improvement Era was begun "as an organ devoted to the uplifting of the youth of Zion, and therefore an aid to help themselves (parents) in their efforts to educate and rear their children to walk in righteousness and honorable paths. . . .  

Elder Grant with the help of his daughters was able to get a starting circulation of 2,000. This was considered remarkable. In 1929, there was a promising 50,000 patrons but the subscriptions fell to a low 20,000 because of the depression of the 1930's. In 1947 there were 80,000 subscriptions. The following statement was given about subscriptions.  

Over the years the circulation has grown and doubled and doubled again many times, until this current issue of the magazine will be sent out to some 270,000

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4 Ibid., p. 12.  
5 Ibid., p. 13.  
6 Ibid., p. 13.  
7 Ibid., p. 13.
subscribers. How the faith of the brethren who started the Era has been justified.  

Two other quotes seem appropriate for a conclusion. They consider changes which have taken place in the Era and the purpose of the magazine. The purpose has not changed.

The success of a magazine really cannot be judged by its size or number or pages, by its layouts, by its artwork, or by the amount of color in it. In the long run it can only be judged by what it has done for its readers.

Brother Green quoted President Joseph Fielding Smith:

The Improvement Era represents the Church and carries its message to wards and branches in the stakes and missions throughout all the world. We must make it the best religious magazine in the world and place it in the homes of all our people for their blessing and edification.

PILOT SYMBOLS

The writer selected twenty-four visual religious symbols which he expected to find in the publications of the Church of Jesus Christ of Latter-day Saints. These symbols were selected before the study was undertaken. They were selected on the basis of the religious meaning they communicate to the writer, on the basis of his personal experience and interest in religious signs and symbols. The pilot group are simple symbols and it was felt that their traditional meanings could be discovered. Plate one is a representation of these symbol types. The standard meanings

<table>
<thead>
<tr>
<th>Number</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Circle</td>
</tr>
<tr>
<td>02</td>
<td>Shield of David</td>
</tr>
<tr>
<td>03</td>
<td>Triangle</td>
</tr>
<tr>
<td>04</td>
<td>Square</td>
</tr>
<tr>
<td>05</td>
<td>Christ</td>
</tr>
<tr>
<td>06</td>
<td>Beehive</td>
</tr>
<tr>
<td>07</td>
<td>All Seeing Eye</td>
</tr>
<tr>
<td>08</td>
<td>Sun</td>
</tr>
<tr>
<td>09</td>
<td>Man</td>
</tr>
<tr>
<td>10</td>
<td>Cross</td>
</tr>
<tr>
<td>11</td>
<td>Bell</td>
</tr>
<tr>
<td>12</td>
<td>Temple</td>
</tr>
<tr>
<td>13</td>
<td>Dove</td>
</tr>
<tr>
<td>14</td>
<td>Stars</td>
</tr>
<tr>
<td>15</td>
<td>Red</td>
</tr>
<tr>
<td>16</td>
<td>Yellow</td>
</tr>
<tr>
<td>17</td>
<td>Blue</td>
</tr>
<tr>
<td>18</td>
<td>Green</td>
</tr>
<tr>
<td>19</td>
<td>Violet Purple</td>
</tr>
<tr>
<td>20</td>
<td>White</td>
</tr>
<tr>
<td>21</td>
<td>Black</td>
</tr>
<tr>
<td>22</td>
<td>Light Value</td>
</tr>
<tr>
<td>23</td>
<td>Dark Value</td>
</tr>
<tr>
<td>24</td>
<td>Joseph Smith</td>
</tr>
</tbody>
</table>

Plate 1
Pilot Symbols
which have been traditionally attached to them follows
Plate one. After the definitions there is a representative
photograph of the twenty-four symbols taken from the pub-
lications.

PILOT SYMBOL MEANINGS

01. The Circle

The eye is the first circle. The horizon is the
second; and throughout nature this primary figure is
repeated, without end. It is the highest emblem of
the cipher of the world. 11

The circle is a symbol of wholeness. 12

The circle represents Sun, egg, wheel, and
represents the idea of eternity. 13

The circle, or ring, has been universally accepted
as the symbol of eternity and never-ending existence.
As the monogram of God, It represents not only the
perfection of God but the everlasting God, "Who was in
the beginning, is not, and ever shall be, world without
end." 14

11 Stephen G. Covey, You Have Received My Kingdom
(Salt Lake City: by the author, 1960), p. 18, citing
Emerson. This book is also referred to as The Revelation
Monument Building.

12 Carl G. Jung, Man and His Symbols (New York:

13 Gary Jennings, Black Magic, White Magic (New York:

14 George Ferguson, Signs and Symbols in Christian
02. The Shield of David

The Shield of David is a symbol representing the Jewish Nation. It sometimes represents the joining of the physical and spiritual elements. Jung suggested that it represents a union of opposites.15 Webber stated its meaning: "The Creation. The Father. David."16

03. The Triangle

The equilateral triangle is the symbol of the Trinity, suggesting three equal parts joined into one.17 Jennings said: "They represent groups of three--Earth, Sky, Water. Father, Mother, Child."18

04. The Square

In most cases, where the square appeared in commentaries and books, it was related to things of earth and stability. "The square, in contrast with the circle, is the emblem of the earth, and of earthly existence. In this sense it is used in painting as the nimbus of living persons."19

"The square is a symbol of earthbound matter, of the body and reality."20


17 Ferguson, p. 27.

18 Jennings, p. 47.

19 Ferguson, p. 276.

20 Jung, p. 249.
05. Jesus Christ

There are traditional visual images which represent Jesus Christ, the Son of God. This figure is a symbol to represent pictures and drawings in which the traditional Christ appears.

06. The Beehive

The beehive is a symbol for the state of Utah and most universally it is a symbol of work and industry.

07. The All Seeing Eye

Because of the many scriptural references to the eye of God, the eye has come to symbolize the all knowing and ever-present God.21

08. The Sun Shield

In many societies, representations of the sun express man's indefinable religious experience. The sun represents life-giving power.22

"The sun also represents Christ."23

In most literature it was the symbol for light, life, power and truth.

09. Man and Man Forms

This figure represents all of mankind. It was expected that there would be many drawings of people. The symbol can represent man in his various activities, conditions and attitudes.

21Ferguson, p. 64. 22Jung, p. 21.

23Ferguson, p. 60.
10. Latin Cross

The cross in the Christian religion, . . . is a meaningful symbol that expresses a multitude of aspects, ideas and emotions.24

The cross is one of the oldest and most universal of all symbols. It is, of course, the perfect symbol of Christ because of His sacrifice upon the Cross. In a broader sense, however, the cross has become the mark or sign of the Christian religion, the emblem of atonement, and the symbol of salvation and redemption through Christianity.25

11. The Bell

"Symbol of hearing--awakening or warning."26

Bells in church towers and spires summon the faithful to worship. The sanctus bell at the altar announces the coming of Christ in the Eucharist.27

Most literature described the bell as a warning symbol. The Liberty Bell is a symbol of freedom.

12. The Salt Lake Temple

On the front of the book Temples of the Most High28 is a picture of the Salt Lake Temple; even though the book is about Latter-day Saint temples. This is typical for

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24Jung, p. 91. 25Ferguson, p. 294.


27Ferguson, p. 291.

28N. B. Lundwall, Temples of the Most High (12th printing; Salt Lake City, Utah: Bookcraft, Inc., 1960).
this symbol. It has come to mean so many things and only a few will be listed here: It is a symbol for the whole church. It symbolizes temple work and eternal marriage. It has come to symbolize its pioneer builders.

13. The Dove

The dove in ancient and Christian art has been the symbol of purity and peace. Noah sent the dove out from the ark to look for land, and it brought back an olive branch to show that the waters had receded and that God had made peace with man.

In the Law of Moses, the dove was declared to be pure and was used as an offering for purification after the birth of a child.

As an emblem of purity, the dove sometimes appears on top of Joseph's rod to show he was chosen to be the husband of the Virgin Mary.

Its most important use in Christian art is as the symbol of the Holy Ghost.29

14. The Star and Star Forms

The star, lighting the darkness of the heavens at night, is a symbol of divine guidance or favor. The star of the East, often seen in pictures of the Magi, was the star that guided the wise men to Bethlehem and stood in the sky over the manger where Christ was born. Twelve stars may symbolize the twelve tribes of Israel and the twelve Apostles.30

COLORS

In the literature colors seemed to have the most stable meanings traditionally. There are many books which agree with each other on the significance of color. An


30Ferguson, p. 58.
excellent thesis was done of the subject of color language, and the writer found it particularly valuable. 31

15. Red

Red symbolized the more primitive passions and emotions—rage, strife, danger, courage, virility, and sex. In occidental religion it symbolized martyrdom for faith. It is an emblem of defiance and violence. 32

"It is a symbol of fire which all over the world, in all ages has been associated with divinity." 33

Red is described in appearance as being brilliant, intense, opaque and dry. Immediate impressions from this appearance would describe red as stimulating, attractive, active, cheerful, warm, strong, noisy and a dark red would suggest seriousness. Thus red becomes the symbol for extreme emotions, sex, excitement, passion, danger, evil, sin, aggression, extroversion, glowing, cozy, strength, triumph, and dignity. Red is associated with the natural elements: heart, fruit, sunset, visible emotions. For this reason it is the symbol for love, danger, war, healing, health, warmth, destruction, beauty, maturity, wholesomeness, anger, shame, and embarrassment. 34

16. Yellow

Yellow is a sacred color in China symbolizing royalty. In Christianity it is symbolic of the light

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34 Lendt, p. 95.
and glory of God. It can be cheerful, gay, and lively; or in dirty shades, it appears symbolic of treachery, deceit, cowardice, death or illness.35

"Yellow is the intellectual color."36

17. Blue

"Blue is serene, passive, and tranquil. It signifies sincerity, hope, and serenity, aristocracy, sadness, and fidelity."37

"The major applications of blue were connected with the elements of nature; sky, air, and sea."38

"The Egyptians, Greeks, and Christians let blue represent truth. Swedenborg defined blue as love of pure truth."39

Blue is typical of faith, trust and confidence, serenity, in a word of all that is meant by restfulness in the true sense, when the thought of idleness in no way mars the beauty of our concept of repose.40

18. Green

The vegetation of the earth, which is the dominant association of green, led to its use for immortality, youth, hope, and fertility.41


36 Colville, p. 13.


38 Lendt, p. 56.  39 Ibid., p. 62.

40 Colville, p. 13.  41 Lendt, p. 63.
Green represents faith, immortality and contemplation in religion. At Easter it symbolizes the Resurrection. It represents freshness, raw callow youth and immaturity. Olive green is a symbol of peace.42

19. Violet

"Violet is cool, negative, and retiring. A religious symbol."43

"Purple or Indigo is called the royal color because it combines affection, strength and dignity."44

Purple is a color which is relatively uncommon because of its scarcity in nature. For this reason very few general associations are made with it. Purple has been used mainly for mourning and penitence due to its negative, retiring and solemn qualities, and for royalty through specific applications.45

20. White

"White stands for purity, chastity, innocence, and truth. It is a flag of surrender and in China, a symbol of mourning."46

"The fixed associations for white within cultures can for the most part be traced to its relationship with light and purity."47


43 Ibid.

44 Colville, p. 13.

45 Lendt, p. 69.

46 Ibid., p. 2.

47 Ibid., p. 18.
21. Black

"Black symbolizes sorrow, gloom, death, and rigid formality."\(^{48}\) "The achromatic color black is invariably associated with darkness and night, and therefore, applied to the unknown: evil, sin and lack of knowledge."\(^{49}\)

A good summary of color language was given by Welda Beate Lendt:

Traditional uses of colors have established fixed associations which indicate specific meanings for the colors. Each color becomes a symbol in the color language. Table 28 shows the major symbolic meaning for each hue and its source.

Using the specific meanings individually, combined and broadened, color can be applied as a means of expression and communication—a language.\(^{50}\)

Table 28\(^{51}\)

The Major Symbolic Meaning and Source for each Color

<table>
<thead>
<tr>
<th>Hue</th>
<th>Meaning</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>purity, spirituality</td>
<td>cleanness, light</td>
</tr>
<tr>
<td>Black</td>
<td>evil</td>
<td>negative quality, darkness</td>
</tr>
<tr>
<td>Gray</td>
<td>resignation</td>
<td>passive quality</td>
</tr>
<tr>
<td>Red</td>
<td>passion</td>
<td>stimulating quality, fire</td>
</tr>
<tr>
<td>Yellow</td>
<td>glory</td>
<td>light, sun</td>
</tr>
<tr>
<td>Brown</td>
<td>humility</td>
<td>earth</td>
</tr>
<tr>
<td>Blue</td>
<td>truth (revelation)</td>
<td>sky</td>
</tr>
<tr>
<td>Green</td>
<td>hope</td>
<td>vegetation</td>
</tr>
<tr>
<td>Purple</td>
<td>dignity</td>
<td>solemn quality</td>
</tr>
</tbody>
</table>


\(^{49}\) Lendt, pp. 20 and 27.

\(^{50}\) Ibid., p. 105.

\(^{51}\) Ibid.
VALUE

Larry Prestwich, quoting A. H. Munsell, stated that value is the quantity of light by which light and dark colors, or steps of gray, can be distinguished.\(^{52}\)

The term value contrast, as used in this study, refers to contrasting relationships between varying degrees of gray or light and dark.\(^ {53}\)

22. Light Value

Most associations with this symbol were similar to white. Light, purity and revelation, closeness to God and away from evil.

23. Dark Value

Dark values which have been used symbolically are most generally used to represent evil, sin or darkness.


Joseph Smith, Jr. is a symbol of the restoration of the gospel. Symbol Number 24, in Plate 1, is representational of any pictures or illustrations of Joseph Smith, Jr.

\(^{52}\)Larry Prestwich, \textit{A Color Notation} (Boston: Munsell Color Company, 1919), p. 18.

Plate 2

Photo Samples of Pilot Symbol Types

01 CIRCLE


02 SHIELD OF DAVID

Ensign, May, 1972, p. 12.

03 TRIANGLE


04 SQUARE

New Era, September, 1971, p. 23.
Plate 2 (Continued)

Photo Samples of Pilot Symbol Types

05 CHRIST


06 BEEHIVE


07 ALL SEEING EYE


08 SUN SHIELD

Plate 2 (Continued)

Photo Samples of Pilot Symbol Types

09 MANKIND

[Image: Advent of Man
By Randall L. Olsen]


10 LATIN CROSS

[Image: Latin Cross]

Improvement Era, March, 1958, p. 158.

11 BELL

[Image: Bell]


12 SALT LAKE TEMPLE

[Image: Salt Lake Temple]

Improvement Era, December, 1958, p. 914.
Plate 2 (Continued)

Photo Samples of Pilot Symbol Types

13 **DOVE**

*Improvement Era*, April, 1961, p. 244.

14 **STAR FORMS**


15 **RED**


16 **YELLOW**

Plate 2 (Continued)

Photo Samples of Pilot Symbol Types

17 BLUE
Improvement Era, June, 1956, Cover.

18 GREEN
Improvement Era, April, 1962, p. 257.

19 VIOLET-PURPLE
Improvement Era, December, 1961, p. 946.

20 WHITE
Ensign, January, 1972, p. 3.
Plate 2 (Continued)

Photo Samples of Pilot Symbol Types

21 BLACK

Improvement Era, March, 1959, p. 175.

22 LIGHT VALUE

Ensign, January, 1972, p. 3.

23 DARK VALUE


24 JOSEPH SMITH, JR.

Improvement Era, November, 1958, p. 286.
Other symbols appeared in the publications and are listed here in the order they were treated in the study. They were assigned a number and were given a brief verbal description. In many cases they overlap in meaning and content, but were treated separately for reasons of convenience and continuity. They are:

25. A small Salt Lake Temple and Tabernacle, representing the Improvement Era;

26. Moroni, prophet of ancient America;

27. A monogram of the Old Church Office Building;

28. A small stamp repeat, representing the universe;

29. A circular monogram with inscription "These Times;"

30. Pioneer pictures;

31. A book monogram;

32. Hand card pioneer cymbals;

33. A stamp repeat using a scroll repeat;

34. An observatory repeat;

35. A Temple Square photograph repeat;

36. A repeat design of the Salt Lake Temple, Tabernacle, Beehive and Church Office Building;

37. A repeat of a typewriter, representing knowledge;

38. A "Spoken Word" monogram;

39. A group of young people repeat;

40. A movie projection symbol repeat, representing knowledge;
41. Aaronic Priesthood restoration symbols;
42. Melchizedek Priesthood sunshield symbol;
43. Sea Gull Monument pictures;
44. World globe design repeat;
45. Book of Mormon monogram;
46. Temples other than Salt Lake;
47. A chapel, pipe organ, geometrical repeat;
48. The United States' flag;
49. Political symbols;
50. United States' presidents;
51. Descriptive paintings and drawings not related to doctrines;
52. A telescope repeat, representing youth;
53. A small exploring the universe repeat;
54. Books and book forms;
55. The pioneer buffalo skull;
56. Baptismal font;
57. Sea gulls;
58. Religious man, related to 09;
59. Leaders among men;
60. Man as scholar;
61. Man as artist;
62. Man as musician;
63. Man as poet and writer;
64. Sports man;
65. Man as homemaker;
66. Man as a builder and worker;
67. Man as soldier;
68. Social man;
69. Children and infants;
70. Youth and young adults;
71. Adult, symbols having to do with older age activities;
72. Ethnic groups;
73. Man in theatrics;
74. Women, dealing with womenly things;
75. Pioneer, explorers not Mormon;
76. The Tabernacle;
77. Pagan symbols;
78. Genealogical stamp repeat;
79. The New Era monogram;
80. An Arts monogram.

SUMMARY

A review of the literature indicated that this is the only study of its kind. However, much material has been written about visual religious symbols and symbolism. A review of such literature made the task of identifying the traditional religious meanings of many symbols possible. In fact, traditional meanings were found for all twenty-four pilot symbols used in this study, and many of the fifty-six remaining ones.

There is an increasing demand for visual symbols which can communicate with greater ease and be more international in character. The Improvement Era, Ensign
and New Era published by the Church of Jesus Christ of Latter-day Saints from 1952 through 1972 contain visual religious symbols. These publications are official vehicles of communication for the Church and the use of visual materials in them is increasing.

It is important to understand how visual religious symbols have been used in these publications; because of the tremendous influence visual religious symbols have in communicating ideas and because these publications are distributed to a large number of people who may be influenced not only by what they read but also what they see by way of illustrations.
Chapter 3

ANALYSIS OF THE DATA

This chapter contains an analysis of the data and information which is relevant to its treatment. The data is correlative to the use of visual religious symbols in the Improvement Era, Ensign and New Era published from 1952-1972. The data will be organized under the following headings:

1. Report of interviews held with the editors.
2. Treatment of the data. ¹
3. Individual symbol appearances by frequency.
4. Symbol data in relation to the total computer cards processed.
   a. Publication by symbol frequency
   b. Years, frequency and distribution of visual symbols
   c. Months, frequency of visual symbols
   d. Symbols
   e. Size of symbols by frequency

¹The computer listed individual symbol appearances by absolute frequency and distribution. Other information, e.g., the size of a symbol, the year in which it appeared, and so on, was stated in terms of the number of computer cards used to record such information. However, the number of cards is also a reflection of frequency and distribution of visual materials. Further explanation is given later on under the second heading.
f. Kind of media used to render visual symbols

g. The degree to which the symbol's traditional meaning correlates to the articles in which it appeared.

5. Treatment of pilot symbols data.

The writer has been interested in the use of visual religious symbols since 1965. The interest was stimulated by contacts with the College of Fine Art and the College of Religious Instruction at Brigham Young University. The writer was motivated to make a list of frequently used or commonly known visual religious symbols with the intent of seeing how they were being used by the Church of Jesus Christ of Latter-day Saints. The writer also desired to learn what other symbols, if any, were used by the Church. The author postulated that the official publications of the Church would contain symbols found in the list. A decision was made by the writer to study the use of visual religious symbols in the Improvement Era, Ensign and New Era; other Church publications were omitted for the sake of delimitation. The time period of 1952-1972 was selected because it was felt that patterns and trends of symbol use could be identified within a larger unit of time. It was felt that a one or two year period would not yield sufficient data to make general statements about symbol use.

In June of 1973 interviews were arranged with Doyle L. Green and Brian Kelly. Doyle L. Green is the editor of the Improvement Era, Ensign and New Era. Brian Kelly is
managing editor of the *New Era*. A supplementary interview was also conducted with Warren Luch, design director of the *New Era*. The interviews were held separately and information discussed in each interview was not explained or compared with individuals involved in any previous or following interview.

The format of the interviews included the following items:

1. Function of religious symbols in the publications.
2. Directives (if any) from the presiding authorities of the Church about visual symbols.
3. Where the visual symbols come from; who produces them.
4. Physical limitations of symbol production.
5. A consideration of the symbol list brought to the interviews.

**REPORT OF INTERVIEWS WITH THE EDITORS**

**Brian Kelly**

Visual symbols were discussed and the cross symbol (Number 10 on the list of 24) was used to particularize the problem of how symbols are used by the Church in its publications.

**Function of religious symbols in the publications.**

The function of symbols was not discussed in this interview.
Directives (if any) from the presiding authorities of the Church about visual symbols. Brian Kelly indicated that the cross is usually associated with Protestant and Catholic religions. There is a policy in the Church of Jesus Christ of Latter-day Saints not to use it. This Church places more emphasis on the resurrection, not the crucifixion. He pointed out that the Church is becoming a worldwide church, but it has no universal visual religious symbol like the cross. The one symbol which has had the most universal possibilities, the Salt Lake Temple (symbol number 12 on the list of 24), is not now being used as often as formerly. Indications were that the temple has a tendency to confine the image of the Church to an American, Utah church.

It was implied that most policies regarding symbols were felt or understood by the editorial staff. When one gets an impression that something should not be included in an issue, that impression is considered. Complaints from readers or a comment or two from general authorities have provided experience which teaches an editor what is most acceptable.

Where the visual symbols come from; who produces them. Most visual material is created by the staff designers. However, when the New Era artists have more work than they can handle, commercial art companies are contracted to fill art needs. Brian Kelly expressed a wish
to have an abundance of visual material from "Mormon" artists; however, he indicated that there is not much art coming from that source.

Physical limitations of symbol production. Brian Kelly explained that some visual materials are used over and over in order to save on production costs. He estimated that 30 to 40 percent of the visuals were used in this way.

Concluding the interview, Brian Kelly pointed out some of the difficulties one faces with the production of the New Era. The staff must deliver a new product every thirty days. The deadline pressures make it difficult to have everything of ideal quality, but there is an effort to make it good. Cost sometimes is a limiting factor in acquiring visual materials.

A consideration of the symbol list brought to the interviews. Brian Kelly marked a table of the twenty-four pilot symbols. The table indicated his opinion as to what symbols are used in the publications and with what frequency they occur. (See Table 1, p. 52.)

Mr. Kelly suggested that more information might be obtained from Warren Luch, design director for the New Era.

Warren Luch

Function of religious symbols in the publications. Warren Luch warned of the danger of arbitrarily reading meanings into symbols. He pointed out the tendency many
## Table 1. Interviews Relative to Pilot Symbols

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**EDITORS**

Doyle L. Green  
Brian Kelly

**Interviews Relative to Pilot Symbols**

Responses marked by editors as to estimated frequency of Pilot Symbols.
people have to read into symbols meanings which the artist never intended.

**Directives (if any) from the presiding authorities of the Church about visual symbols.** Mr. Luch stated that there was no handbook about art work issued by the Church officials. However, there are some general policies which are followed. These policies are a reflection of the wishes of the general authorities.

The essential criteria for accepting works of art for publication in the Church magazines are:

1. They must be traditional style and generally deal with subject matter.

2. They must reflect a positive attitude and must be slanted towards the positive aspects of life.

3. They must be conservative, not radical or revolutionary.

**Where the visual symbols come from; who produces them.** Some art is produced by assignment. Some art work comes from individual artists who work alone, called freelance artists. Other work comes from commercial art firms.

**Physical limitations of symbol production.** The budget provided occasionally places a limitation on the amount and kind of art produced. Other limitations mentioned were printing difficulties and the availability of color materials and paper.
A consideration of the symbol list brought to the interviews. Warren Luch noted that there was no official symbol for the Church—although he was working on a corporate symbol to be used in letterheads and so on.

Doyle L. Green

The problem of the study was explained and Doyle L. Green was asked to relate the process of producing the Improvement Era and Ensign for the Church.

Function of religious symbols in the publications. Art work, according to Doyle L. Green, is used to entice people to read or get acquainted with the message and is seldom used for art's sake alone. Art and layout materials must play up or enhance the written word.

Mr. Green did not feel much correlation between visual symbols and articles could be extracted from the study without interviewing each individual artist. He felt only the artist could know what he intends. He further felt that some symbols had implied meanings but their association was only haptic. He pointed out that sometimes color is used on the basis of availability and not for any specific symbolic purpose.

Directives (if any) from the presiding authorities of the Church about visual symbols. Decisions regarding visual materials are left to art directors and editors. However, Mr. Green pointed out that visual materials must
meet standards of spirituality and modesty. They must be wholesome and uplifting, and they must reflect the desires of the leaders of the Church.

The cross symbol (number 10 on the list of 24) was avoided for specific reasons but no directives have been issued as to its use.

Doyle L. Green indicated one general unwritten policy: The staff does not bother the general authorities with regard to visual material. If a visual problem arises which creates a question that only a general authority could answer, it is likely that the item in question would not be used. After twenty-five years experience, one knows what is expected by the Church authorities.

Where the visual symbols come from; who produces them. The design staff produce art work, or commercial art companies produce it for the magazines.

Physical limitations of symbol production. The time respecting publication of materials varies. Sometimes it takes three months before an article and its illustrative portions are published. The amount of time depends on the various committees which read each article. However, no committee screening is done for visual material.

Finance was listed as a limitation; each magazine must pay its own way.

Language and the increasing international character of the publications were given as increasing problems.
There are fifteen different languages and cultures to consider and the publication can no longer be considered an American publication.

A consideration of the symbol list brought to the interviews. The estimation of pilot symbol frequency was marked on Table 2 (page 57) and the interview was concluded.

TREATMENT OF THE DATA

There were twenty-four pilot symbols and fifty-six additional symbols considered in this study. Each symbol appearance was treated separately and information relating to it was accounted for on one computer card. The first part of the card had to do with frequency of appearance. Frequency of appearance was noted on a single card but does not necessarily represent one card. One card could represent the recording of appearances from 1 to 99. However, every other aspect of each symbol appearance is expressed in the number of computer cards used to show a particular relationship to the symbol appearance. For example, if there were ten star symbols counted which were all rendered as line drawings, were equal in size, i.e., less than one-fourth page and they were connected to a single article, i.e., an article about politics, they were recorded on one card not twenty-five cards. Therefore, there would be ten appearances on one card and all other relationships to those ten appearances would be on one card. The relationships
Table 2. Interviews Relative to Pilot Symbols

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EDITORS

Doyle L. Green  Brian Kelly

Interviews Relative to Pilot Symbols

Responses marked by editors as to estimated frequency of pilot symbols.
like size, year, and publication remain constant as to card totals. However, the computer sorted the information and printed the results measured by card totals which were interpreted where necessary to get individual appearance and otherwise the data expressed in this study was left in card totals. The computer center at Brigham Young University assured the writer that information expressed in card totals would be statistically valid representations of data frequency and distribution.

Generally one card was used for each symbol appearance. Three thousand, six hundred, thirteen computer cards represented single symbol appearances, i.e., any one of the eighty types one appearance one card. Five hundred thirty seven computer cards represented the recording of a single symbol twice on one card. Two hundred thirty nine cards represented three appearances of an individual symbol recorded on one card and 152 cards represented appearances of a single symbol four times.

This information is given so the reader can see that the majority of the cards recorded no more than four symbols. Only 385 cards of the 5,080 cards treated recorded the appearance of any single symbol five or more times. Two cards treated appearances of a symbol eighty-one times; however, the symbol was the circle (symbol number 01 on the list of 24) and had no correlated meaning.

Since the total number of symbols will be represented by individual appearances, the remainder of the data
will be expressed in card totals. This can be done because the great majority of cards represent only one appearance of any given symbol and this number plus those of four or less make up 92.42 percent of the total study. This leaves 7.58 percent of the computer cards representing appearances of five or more, the majority of which belong to the mono-
gram stamp repeat, and 01 the circle. In addition, it should be remembered that the other data remains proportionately constant because it relates to symbols and was recorded by card.

INDIVIDUAL SYMBOL APPEARANCES BY FREQUENCY

Graphs 1-5 show the total number of appearances by symbol. They note the most frequent use to the least and give the computer number assigned to each symbol which do not appear in order. The graphs record a range of 0 to 1,000 appearances.

This study contained twenty-four pilot symbols and fifty-six other symbol types. The repeated appearance of these eighty symbol types totaled 11,438 individual appearances. The approximate combined total of all pieces of information numbered 92,275. This figure was calculated by the computer taking into account the following variables: each symbol treated according to appearances, publication in which it appeared, year, month, size, kind of media used to render it and the correlated meaning which was linked to it according to tradition and the article in which it
Graph 1. Symbols by Individual Appearances
Graph 2. Symbols by Individual Appearances
Graph 3. Symbols by Individual Appearances
Graph 4. Symbols by Individual Appearances
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**Symbol Number**

| 56 | 02 | 10 | 44 | 72 | 35 | 41 | 47 | 62 | 73 | 57 | 68 | 53 | 69 | 39 | 61 |

Graph 5. Symbols by Individual Appearances
appeared. There were some other minor variables which were used, but which the computer did not register as significant. The total variables were registered as 8.0674. This number multiplied by the total individual appearances of each symbol equals 92,274.9212. This information was then stored on 5,080 computer cards. The information was then sorted and printed into different readouts.

**SYMBOL DATA IN RELATION TO THE TOTAL COMPUTER CARDS PROCESSED**

**Publication by Symbol**

**Frequency**

Information about the *Improvement Era* was recorded 81.0 percent of the computer cards. This number is 4,116 cards; however, it should be remembered that this publication also represents nineteen years of the total study while the *Ensign* and *New Era* represent only two years. The *Ensign* accounted for 505 computer cards or 9.9 percent, and the *New Era* accounted for 459 cards or about 9.1 percent of the total.

**Years, Frequency and Distribution of Visual Symbols**

Graph 6 gives the distribution of visual material by cards. The high point is 1972, represented by 489 cards and the low is 1954 with thirty-five cards.
Graph 6. Volume of Visual Symbols as Measured by the Number of Computer Cards From 1952 Through 1972
Months, Frequency of Visual Symbols

Graph 7 indicates all the months in the total study and which months represent the greatest and least visual volume by card--November being high and July low.

Symbols

The total number of I.B.M. Cards used for the recording of individual symbol appearances is expressed in Graphs 8-9.

Size of Symbols by Frequency

Size, the amount of visual space taken by each symbol, is given in Graph 10.

Kind of Media Used to Render Visual Symbols

The kinds of media used to produce the symbols visually are given in total and by rank in Table 3

The Degree to Which the Symbol's Traditional Meaning Correlates to the Articles in Which It Appeared

The cards used to tabulate the volume of visual materials used to express various doctrines can be found in Graph 11.
Visual symbols distribution by month as shown by the number of cards processed relative to a 252 month period, 1952-1972.
Graph 8. Individual Symbols by Computer Cards
Graph 9. Individual Symbols by Computer Cards
Graph 10. Symbol Size by Card
Table 3. The Medium Used to Render the Symbols by Computer Cards

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Graph 11. Doctrinal Distribution by Computer Cards
TREATMENT OF PILOT SYMBOLS DATA

The total number of pilot symbols (the first twenty-four symbols are called pilot symbols) can be found on Graphs 1-5. They represent 48.87 percent of the total 11,438 appearances. Symbol 09 represents a special problem in that there were other symbols which related to it. Therefore, in addition to its treatment in the pilot group, a summary of it will be given at the conclusion of the pilot data.

The information given in this section of Chapter 3 will be expressed in cards with the exception of symbol totals noted above.

Pilot Symbols by Publication

The breakdown of symbol by publication is expressed in Table 4.

Pilot Symbols by Year

Two tables represent the distribution of symbols in the pilot group by year. They are Tables 5 and 6.

Pilot Symbols by Month

Table 7 treats the pilot symbols by month and gives consideration to the more visual months as opposed to the less visual ones.

Pilot Symbols by Size

There were six sizes considered in the study ranging from less than a quarter page to full spread. (See Table 8 for the breakdown of pilot symbol size relationships.)
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Table 5. Pilot Symbols by Year by Cards
Table 6. Pilot Symbols by Year by Cards

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Table 8. Pilot Symbols by Size by Computer Cards
**Pilot Symbols Kind**

There were seventeen different art media used to express the symbols visually. Each was represented at least once in the pilot symbols. (See Table 9.)

**Pilot Symbols Doctrines and No Meaning**

The correlation of doctrinal meanings and pilot symbols can be seen in Table 10. This table gives the number of cards which expressed no apparent meaning as compared to those cards which registered a correlation of meaning when compared to the articles the symbols appeared with.

**Pilot Symbol 09 Man**

The statistics of this study state that symbol 09 had 800 individual appearances on 408 cards; 329 were in the Improvement Era, sixty in the Ensign, and nineteen in the New Era. It had a reasonably even distribution throughout the study by month and year. (See Tables 5 and 7). Its dominate sizes were one-fourth page, one page, and one-half page. It consisted mainly of drawings and some cartoons. It is consistent with other related symbols in frequency and distribution and so they will not be examined any more extensively than they have already been treated in the foregoing tables of this chapter except one or more symbols relating to symbol 09 Man may be mentioned by way of conclusions and findings in Chapter 4.
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Table 10. Pilot Symbols by Doctrines by Computer Cards

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Circle  
Shield of David  
Triangle  
Square  
Christ  
Beehive  
Eye  
Sun  
Man  
Cross  
Bell  
Salt Lake Temple  
Dove  
Star Forms  
Red  
Yellow  
Blue  
Green  
Violet  
White  
Black  
Light Value  
P dark value  
Joseph Smith
SUMMARY

Eighty symbols were scrutinized. Their appearances were noted over a twenty-one year period in the publications of the Church of Jesus Christ of Latter-day Saints. The publications were the Improvement Era, Ensign, and New Era. Of the eighty visual symbols, twenty-four made up a pilot group which were taken to personal interviews with the editors of the publications. This was done to increase the writer's understanding of editorial policies and procedures. Where possible each symbol was examined for its traditional religious meaning. The symbols were also examined as to publication, year, month, size, kind, total appearances and meaning correlated with articles. The information was stored on 5,080 computer cards. The cards were then sorted into different readouts. In all, these symbols appeared 11,438 times. The Improvement Era accounted for nineteen years of the study and the Ensign and New Era for two years.

Symbol 09, those things which related to man (his environment, emotions, conditions and attitudes) appeared most frequently of all symbols studied. 1972 seems to be the high year visually while 1954 was least visual. The November months in this time period were recorded as the most visual while the months of July in the twenty-one years were not. Most of the visual symbols included in the study were one-fourth page in size and few were double folds. Drawing and background lettering or layout were the most common vehicles
for symbol presentation and woodcuts the least. Subjects relating to man were numerous while visual materials relating to the judgment were limited. Pilot symbols were analyzed in depth and their statistics were proportionately consistent with regard to numbers, kind and doctrines as stated above. The cross was used least while symbol 09, mankind, was used the most. There was a high correlation recorded to symbol meaning and the concepts expressed in the article.
Chapter 4

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This chapter will be divided as follows:
1. A summary of the study
2. Justification
3. Methods
4. Findings
5. Conclusions
6. Recommendations

A SUMMARY OF THE STUDY

A twenty-one year period, 1952-1972, of the Improvement Era, Ensign, and New Era was examined to determine how visual religious symbols were used. A list was made of twenty-four pre-selected commonly used visual religious symbols. These were examined for their traditional religious meanings and a study was undertaken to determine if they were used in the publications. Other visual religious symbols which occurred in the publications were accounted for.

The research was designed to record the number of times each symbol appeared and in what publication; year and month it occurred; its relative size, and the method used to
render the symbol. The research was also designed to measure the symbols' traditional meanings as correlated with the articles the symbols illustrated. Each symbol was assigned a number. The number assigned was a reference for computer identification. When symbols other than the first twenty-four appeared, they were added to the study. Computer cards were used to record the appearances and record the different variables relating to each symbol. The data was processed and printed by the computer.

JUSTIFICATION

When one understands the importance of visual symbols it is easier to accept a study about the use of visual religious symbols in some of the publications of the Church of Jesus Christ of Latter-day Saints. The world competes for the minds of men as does the Church. Visual symbols are an important part of the competition. "We cannot argue with symbols; they find their way into our hearts immediately or not at all. Symbols are more powerful than words."¹ The demand for visual communication is increasing in the Church of Jesus Christ of Latter-day Saints. The publications surveyed in this study show an increased use of visual materials. We live in a day of vision. Covey gives

¹Stephen G. Covey, You Have Received My Kingdom (Salt Lake City: by the author, 1969), p. 18. This book is also referred to as The Revelation Monument Building.
us a good reminder of our visual responsibilities when he quotes:

The Church must face up to the modern competition for men's minds, hearts, and attention. . . . "The Saints ought to lay hold of any door that shall seem to be opened to them to obtain a foothold on earth, said the prophet Joseph Smith. . . . Audio-visual education has proven effective in all areas of learning, on all subject matters and for all ages. This is true in all levels of instruction--industrial--business--social--religious. About 83% of man's knowledge is brought to him by his ability to see and his ability to read," . . . Huston times.²

This study dealt with the visual and written word correlations of religious materials. Covey wrote: "We had best not neglect the other senses--because combinations of the media of communication often bring best results and leave more lasting impressions."³ A statement about the importance of symbols and impressions they make on us was given by a president of the Church, Harold B. Lee. He said,

Here on Temple Square we have standing the Holy Temple wherein we may find the symbols by which power might be generated that will save this nation from destruction. The spires on the eastern towers of the Temple are to represent the presidency of the Melchizedek Priesthood. . . .⁴

If one is an artist he is often a symbol maker and uses his talents to propagate his ideas. One of the late apostles, Richard L. Evans, said:

²Ibid., p. 11. ³Ibid. ⁴Ibid., p. 18.
One generation makes history, while succeeding generations interpret and glorify it. And while this generation is making its own history it is also perpetuating the achievements of its pioneer founders.\textsuperscript{5}

Therefore, it is most important to keep in mind the vital part visual religious symbols play in our efforts to communicate ideas. We should take the opportunity to examine religious symbols and see how they are used, in the hope that we may better understand how they affect our ideas.

\textbf{METHODS}

A computer program was set up to keep track of the hundreds of relationships which were sure to occur with the individual symbol appearances. Among the various items considered were: three publications; twenty-four pilot symbols and fifty-six other symbol types, with multiple individual appearances totaling 11,438; twenty-one years, embracing the 252 months in which the symbols appeared; six fixed size categories; seventeen kinds of media used to render the symbols; and nine doctrinal headings, with accompanying subheadings.

The approximate combined total, of all separate pieces of information, processed by the computer was 92,000. A one-way frequency and distribution of the individual symbols appearances was made; together with a cross

\footnote{\textsuperscript{5}Monte B. DeGraw, "A Study of Representative Examples of Art Works Fostered by the Mormon Church With an}
tabulation of the symbols against the following variables: (1) publications; (2) years; (3) sizes; (4) kinds; and (5) traditional meanings of symbols linked with the articles they illustrated.

Some technical information was given by the computer which the writer did not feel qualified to analyze; however, assistance was obtained from the Computer Center at Brigham Young University to make sure the procedures and methods used by the writer, which related to the computer, were proper for the data processed.

It may be observed that there is a difference between the number of symbol appearances and the number of computer cards used to record the appearances. This is due to the fact that some cards recorded multiple appearance of a given symbol. (See tables and graphs in Chapter 3.)

FINDINGS

The findings and conclusions will be given according to the following pattern:


The author gratefully acknowledges the consulting services provided by the Survey Research Center, Brigham Young University, Provo, Utah. The Survey Research Center disclaims any responsibility for the analysis of the results of the survey and the report or conclusions reached by the author.
1. General findings;
2. Findings relating to the interviews with the editors of the publications;
3. Findings about specific symbols;
4. General conclusions;
5. Conclusions relating to the interviews with the editors of the publications;
6. Conclusions about specific symbols; and
7. Recommendations.

General Findings

Visual religious symbols are used in the Improvement Era, Ensign, and New Era published from 1952-1972 by the Church of Jesus Christ of Latter-day Saints. Each symbol of the pilot group was represented at least once. The pilot group represents about 48 percent of the total symbol appearances. There were fifty-six other symbol types accounted for in this study. All symbol appearances totaled 11,438.

Traditional religious meanings were found, through research, for each of the pilot symbols and many of the other symbol types. The correlation of traditional religious meanings with the text illustrated by the symbols was high. Some symbols had high correlation and some had much lower correlation with textual materials, but the combined correlation measured 87.15 percent.

Nine doctrinal headings were the framework for recording meaning. Visual symbols dealing with mankind
and the mortal probation were most common. The doctrines of the judgment and first principles (faith, repentance, baptism and Holy Ghost) recorded a low registration of visual symbols. Pre-earth visuals were also low. A list of their rank can be seen on Graph 11.

The Ensign and New Era use more visual symbols than the Improvement Era was. In fact, together they account for a doubling of visual material used in 1971 as compared to 1970. This time period, however, represents the introduction of these new publications. It was also noted that there has been a steady increase in the use of visual materials over the twenty-one years covered in this study. See Graph 6.

November was the month most consistently high in visual material while July was low. See Graph 7.

Most visual symbols covered in this study occupied one-fourth to one-half page and many were three-fourths of a page. However, if all sizes considered in this study are taken separately then those symbols of less than one-fourth page registered the highest number of incidents. See Graph 10.

Line drawings were by far the most common form of rendering visual religious symbols, with background layout registering high. Woodcuts and craft were the least used form of symbol renditions. See Table 3.
Findings Relating to Interviews

Brian Kelly suggested that Christ (#05) would be used often, the Beehive (#06), Salt Lake Temple (#12), and Joseph Smith (#24) would be used some and the Cross (#10) would rarely be used. He suggested that there was an unwritten policy not to use the Cross (#10). His estimates turned out to be generally accurate except in the case of the beehive which was used less often than he suggested it might be. See Table 1, page 52.

Warren Luch suggested that it might be easy to read into a symbol some meaning which the artist did not intend and that symbols are tools of communication. The Church of Jesus Christ of Latter-day Saints has no official symbol, but he indicated that he was working on a corporate symbol for the Church which could be used on letter heads and for other purposes.

Doyle L. Green estimated that the following symbols would appear often: Christ (#05), man symbols (#09), the Salt Lake Temple (#12), the color white (#20). His estimates were correct except for the Salt Lake Temple (#12), which did not appear as often as estimated. He suggested the beehive (#06) would be used; it was used less than anticipated. Those symbols which he suggested would appear seldom were the circle (#10), the shield of David (#02), the triangle (#03), the bell (#11), and the dove (#13). His estimates were correct except for the circle (#01).
which appeared much more often than anticipated. Those symbols which he expected to appear never were: the square (#04), the all seeing eye (#07), and the cross (#10). His estimates were generally correct. See Table 2, page 57.

Doyle L. Green suggested that color was used often in terms of availability and not for symbolic reasons. He suggested that visual symbols are subordinate to the written word and should be used to attract the reader to investigate the articles they illustrate. Some visual symbols are used repeatedly to save production costs.

**Findings Relating to Specific Symbols**

Data about the pilot group can be noted in the tables and graphs of Chapter 3. The symbols considered in this section will be referred to by a verbal description followed by their computer number.

**The Circle (#01).** This symbol was used quite often but usually it was incorporated as background material to emphasize or set apart ideas. When it had a correlated meaning, it was most commonly connected to eternity and or the creations.

**The Shield of David (#02).** It was used very little; when it was used it represented things pertaining to the Jews.
The Triangle (#03). This symbol was not statistically significant; when it was used it was for emphasis or background decoration.

The Square (#04). Not statistically significant.

The Christ (#05). The traditional Christ symbol was used quite often and had a high degree of correlation with the accompanying articles. It was rendered mostly in paintings or drawings and generally was given a prominent space in the article. See Graph 12.

The Beehive (#06). It was seldom used, but did have a high correlation of meaning dealing with work, industry, and Utah.

The All Seeing Eye (#07). This symbol was not statistically significant.

The Sun Shield (#08). The Sun Shield was used very little; however, there was a high degree of correlation when it was used.

The Mankind forms (#09). These were used very often and had a high degree of correlation. The drawings and paintings relating to man and his various conditions, circumstances and attitudes were rendered repeatedly throughout all the years of the study. They occupied a major portion of the visual material in each year.
Graph 12. Individual Pilot Symbol Distribution by Years
The Cross (#10). A high degree of correlation was shown in the few appearances of the cooss but it was very seldom used. Not statistically significant.

The Bell (#11). Not statistically significant. The Bell was used as Christmas decoration most of the time.

The Salt Lake Temple (#12). This symbol did not appear as often as expected. Generally it represented the Church of Jesus Christ of Latter-day Saints. It was used more prominently in the 1960's but in the 1970's its use declined considerably. See Graph 12, page 95.

The Dove (#13). This symbol was used very little but had a high correlation of its traditional meanings linked to the articles it illustrated. It was used to represent peace on earth more than a representation of the Holy Ghost.

The Star Forms (#14). These were not used often; fairly high correlation.

Red (#15). This symbol was used often with a 48 percent correlation. It was used mostly for emphasis, or as layout background. It was used as decoration to make the article it represented more colorful. Its most prominent symbolic associations were danger or courage.

Yellow (#16). Yellow was not a popular color; however, it was used occasionally and usually had symbolic
associations with closeness to God and revelation.

   **Blue (#17).** Blue was used quite often. It had an approximate 55 percent correlation and was usually associated with virtue or truth. It was otherwise used most commonly as a background to add color or interest to an article.

   **Green (#18).** Green was not used as often as red and blue; however, it appeared more often than yellow or violet. In its traditional meanings it was usually associated with articles about youth, spring, or life. It had an approximate 50 percent correlation.

   **Violet (#19).** Violet had the least degree of correlation of all symbols and was not used very much. When it did have a correlated meaning it was usually associated with royalty or Christ.

   **White (#20).** White was not used symbolically very often but when it was it had a high degree of correlation and was usually associated with virtue, purity, or revelation.

   **Black (#21).** Black was not used very often and was not statistically significant. However, its meaning when used was associated mostly with death.
Light value (#22). This symbol was used occasionally and had a fairly high correlation with revelation and closeness to God.

Dark value (#23). This symbol was not statistically significant but when it was used it generally was associated with stress or sin.

Joseph Smith, Jr. (#24). This symbol was used occasionally and was generally given a prominent space in the layout. The symbol had a high correlation with the articles it illustrated. Most often it was associated with the restoration and revelation. Its use is increased in 1972. (See Graph 13.)

Youth (#70). Youth is mentioned first among the other symbols because it is the most often used symbol form in the study. This was a surprise to the writer, but since it was so, a graph was made to determine its distribution. See Graph 12, page 95. The graph shows a steady emphasis and an increasing one from the 1950's to the 1970's.

Pioneers (#30, #32, and #55). Symbols about pioneers were high from 1959 and to 1969. Then they declined sharply and were again strongly emphasized in 1972.

The artist (#61). The artist was used least of any symbols in the study.
Graph 13. Individual Pilot Symbol Distribution by Years
CONCLUSIONS

Visual religious symbols are used because they are important forms of communication. Some symbols communicate because of the strong traditionally fixed meanings associated with them.

It is very hard to render visually abstract subjects like the judgment or faith. Artists usually choose to render subjects that one can identify with directly. It is easier to create religious symbols about the experiences of mortality.

Visual communication is on the increase and the later editions of the Ensign and New Era employ more visual material than did the Improvement Era.

November issues were found in this study to be high in visual symbols because they were preparations for Christmas. The December issues were low in visuals because they contained the general conference talks and were almost exclusively printed material. June and July were low. June was probably low because of the printing of April conference talks. For July there was no apparent reason.

Paintings of Christ and Joseph Smith were often given full page spreads or prominent emphasis in articles; but usually other symbols were small so as to be eye catching not domineering.

Drawings are the most common form of symbol rendition. This may well be because they are more easily
recognized and because drawings lend themselves to reproduction.

The editors of the magazines are quite knowledgeable as to what is being used in the publications. They are also aware of unwritten policies and (make the final decision as to what) as to what goes into the publication. They were correct in their estimates about the cross and all seeing eye.

Most colors in this study have a high degree of traditional meaning. Many colors were probably used unconsciously; nevertheless, they were used symbolically.

Some symbols do not apply culturally and therefore are not used. Some are religiously controversial and therefore are avoided.

RECOMMENDATIONS

1. From the findings of this thesis study, it is recommended that artists who wish to produce works for the publications of the Church of Jesus Christ of Latter-day Saints keep the following information in mind:
   a. There is a need for visual religious symbols which are international in nature.
   b. There is a need for works of art produced by faithful members of the Church of Jesus Christ of Latter-day Saints, who have an appreciation for the Church and its doctrines.
c. Works of art accepted by the publications considered are generally conservative in approach and traditional in style.

d. Drawings and paintings are used more often than other forms of illustration. It may be well for those artists who work in other media to explore possible ways their works could be used in Church publications.

e. December and June are low months in terms of visual materials.

f. Most visual materials published have to do with people. Therefore, it is recommended that artists who wish to produce for the publications master figure drawing.

g. Be aware of the doctrines emphasized by the Church of Jesus Christ of Latter-day Saints and produce work which is in harmony with the themes emphasized.

h. Some symbols are avoided, the cross and all seeing eye, and an artist must be willing to produce what is needed and conform to the standards and desires of those who are responsible for the publications.

i. No appropriate substitute has been formulated to take the place of the traditional Christ symbol.
j. The use of the Salt Lake Temple (#12) as a symbol representing the Church of Jesus Christ of Latter-day Saints, is on the decline. Symbols and illustrations about youth are on the increase. (See Graph 12.) The use of Joseph Smith as a symbol is on the increase.

2. It is recommended that additional studies be made to determine the effectiveness of visual symbol communication in these publications.

3. It is recommended that additional studies be made using the computer to determine the histories of doctrinal distributions by years and publications.

4. It is recommended that the Church of Jesus Christ of Latter-day Saint publications consciously capitalize on the visual impact and traditional meanings of symbols by continuing to use symbols which are in harmony with the doctrines of the Church.

5. It is recommended that an attempt be made to conceive and produce visual symbols which would be acceptable to the leaders of the Church of Jesus Christ of Latter-day Saints.

6. Because of the impact of visual religious symbols it is recommended that a review committee, similar to committees which review articles, be formed to review visual materials.
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APPENDIX
LETTER RELATIVE TO INTERVIEWS

THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS
Department of Seminaries and Institutes of Religion

SALT LAKE VALLEY SOUTH SEMINARY DISTRICT
5260 Geneva Drive
Salt Lake City, Utah 84117

OFFICE OF THE
DISTRICT COORDINATOR

8 June 73

TELEPHONE 277-2880

Dr. Frank Day
50 East North Temple 9th Floor
City, 84150

Dear Frank:

One of our teachers, Carl Christensen from Grantsville is writing his thesis for his Masters Degree. He needs someone to give him permission to talk with one of the General Authorities or the editors of the Church publications. Carl is taking his masters in art and his thesis has to do with art symbols as used in Church publications.

A letter of permission from you to contact one of the editors or one of the General Authorities who serves on the publication committee would be greatly appreciated.

Carl is one who will not abuse this privilege nor will he in any way embarrass the Church. I think he has a very interesting subject upon which he is writing his thesis.

Thanks again for all you do for us.

Sincerely your brother

LYMAN C. BERRETT
LYMAN C. BERRETT, Coordinator

Approved according to the schedule of the particular brother whose time will be involved.

Frank Day
An SPSS Subprogram for Tabulating Frequency Distributions (COBOL Language)
MEMORANDUM FROM SEMINARIES AND INSTITUTES OF RELIGION RELATIVE TO THE NEW ERA

November 24, 1971

MEMORANDUM NO: FP-38

TO: All Seminary and Institute Personnel

Since the New Era is now the organ of the First Presidency and the Council of the Twelve to youth, and since it represents all the Church agencies, seminary included, we wish to use our influence in promoting its use.

The lesson is designed to help you, the seminary or institute teacher, impress your students with the important purposes served by this official Church publication and to motivate them to subscribe to and make use of this inspirational magazine.

Since most subscriptions to the New Era expire December 31, it is essential that this lesson be taught in the immediate future.

Give the lesson your best effort, emphasizing the application, motivating your students to accept the challenges included on the student handout cards.

It is hoped that you will continue to lend support to the New Era in the months that follow. Listed below are some suggested activities that might be implemented. You, the teacher, can likely add many more stimulating promotional activities.

Suggested Activities

1. The seminary teacher will keep himself informed through current reading of the New Era and make references to articles or features, particularly as they relate to present lessons being taught. New Era features may be skillfully woven into lessons, giving them the freshness of being current as well as sustaining student interest in the magazine.

2. One day per month may be set aside as "New Era Day" wherein the teacher may review and discuss with his students the latest policies, articles, and Question and Answer features. A variety of techniques could be employed to accomplish this, such as student reports, panel discussions, etc.

3. Seminary zones or special committees could be assigned to construct bulletin board displays in which dissected pages would show articles, topics, pictures, questions, etc., from the latest editions of the New Era.

4. A New Era Bowl could be conducted or if the seminary bowl is functional in your seminary, a percentage of questions could originate from New Era sources.

5. Have competitive activities within classes relating to students subscribing to and making use of the New Era.
AN ANALYSIS OF VISUAL RELIGIOUS SYMBOLS APPEARING IN THE IMPROVEMENT ERA, ENSIGN, AND NEW ERA PUBLISHED BY THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS FROM 1952-1972

Carl Landus Christensen

Department of Fine Arts and Communications

M.A. Degree, August 1974

ABSTRACT

This study analyzes the appearance of eighty visual religious symbols in the Improvement Era, Ensign, and New Era, published by the Church of Jesus Christ of Latter-day Saints from 1952-1972. The study notes their frequency and distribution as well as noting their size, the medium used to render them and the correlation of their religious meanings to the articles they illustrate.

The findings of this study indicate that visual religious symbols are used and that many of them have a high degree of correlation to the articles they illustrate.

This study gives suggestions to those artists who wish to produce works of art for the above named publications and gives some reflection of editorial policies concerning the use of religious symbols in the publications.

COMMITTEE APPROVAL:  

Peter L. Myer, Committee Chairman

Ellis T. Rasmussen, Committee Member

W. Douglas Stout, Department Chairman