Model for a Proposed Statue of Joseph Smith Suitable for Placement Near the Entrance of the Joseph Smith Building, Brigham Young University, Provo, Utah

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MODEL FOR A PROPOSED STATUE OF JOSEPH SMITH
SUITABLE FOR PLACEMENT NEAR THE ENTRANCE OF THE
JOSEPH SMITH BUILDING
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

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

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

188993
by
Evelyn Horrocks Meiners
1954
TABLE OF CONTENTS

LIST OF ILLUSTRATIONS............................................. iv

Chapter

I. INTRODUCTION.................................................. 1
   Statement of the Problem........................................ 1
   Justification of the Study....................................... 1
   Importance of the Work......................................... 1
   The Sculptural Procedure....................................... 2
   Delimitations................................................... 3
   Definition of Terms............................................. 3

II. CHARACTERISTICS OF JOSEPH SMITH AND THE ATTEMPTS TO PORTRAY
    THEM IN THE SCULPTURE...................................... 5
    Understanding the Problem.................................... 5
    Who Was Joseph Smith.......................................... 5
    Characteristics of Joseph Smith and Endeavors to
    Symbolize Them in the Model.................................. 6
    Pictures of Joseph Smith...................................... 10
    Sculptures of the Prophet.................................... 20

III. PROCEDURE IN DEVELOPING THE MODEL.......................... 23
    Purpose of Chapter Three.................................... 23
    Clay Sketches.................................................. 23
    The Scale Model of the Joseph Smith Building................ 25
    The Study Model............................................... 29
    The Scale Model of the Sculpture................................ 31
    Casting the Model into Plaster of Paris....................... 37

IV. A FINAL TESTING OF THE MODEL IN ITS PROPOSED SETTING...... 43

V. SUMMARY AND CONCLUSIONS..................................... 47
   Summary........................................................ 47
   Conclusions.................................................... 48

APPENDIX.......................................................... 49

BIBLIOGRAPHY...................................................... 56
## LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Plate</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>13</td>
</tr>
<tr>
<td>II</td>
<td>15</td>
</tr>
<tr>
<td>III</td>
<td>17</td>
</tr>
<tr>
<td>IV</td>
<td>19</td>
</tr>
<tr>
<td>V</td>
<td>21</td>
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<td>VI</td>
<td>24</td>
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<tr>
<td>VII</td>
<td>26</td>
</tr>
<tr>
<td>VIII</td>
<td>27</td>
</tr>
<tr>
<td>IX</td>
<td>28</td>
</tr>
<tr>
<td>X</td>
<td>30</td>
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<tr>
<td>XI</td>
<td>32</td>
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<td>33</td>
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<td>36</td>
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<td>XV</td>
<td>38</td>
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<td>XVI</td>
<td>40</td>
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<td>XVII</td>
<td>41</td>
</tr>
<tr>
<td>XVIII</td>
<td>42</td>
</tr>
<tr>
<td>XIX</td>
<td>45</td>
</tr>
<tr>
<td>XX</td>
<td>46</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Statement of the Problem.—The purpose of this work is to design a model for a proposed statue of Joseph Smith, which would be appropriate for placement near the main entrance of the Joseph Smith Building, Brigham Young University, Provo, Utah. This proposed statue must depict the great historical and spiritual significance of Joseph Smith, be harmonious with the architecture and landscaping, and conform to the principles of good design.

Justification of the Study.—The Joseph Smith Building at Brigham Young University, Provo, Utah, is a fine example of architectural beauty. When this building was erected, a site was planned for the placement of a statue (See Plate VII), but up to this time one has not been designed, and the building is at present without a statue of Joseph Smith.

Importance of the Work.—It is only fitting that a statue be raised here to commemorate the greatness of Joseph Smith. He has been described as a "man of amazing power"¹ who created "a spiritual system, combined also with morals and industry, that may change the destiny of the race."²

The aim of this work is to produce a model for a statue which would portray the character of the man Joseph Smith, and stand as a marker to

identify the Joseph Smith Building.

The Sculptural Procedure.—The procedure followed by sculptors\(^1\) in designing and producing statues of this kind seems to vary but little. A summarization of the steps involved follows:

(1) Comprehend the full significance of the problem by making a thorough study of subject material.

(2) Model a number of small plasteline sketches in the search for the most suitable composition and expression of character.

(3) Develop this idea sketch into a study model to establish main proportions and solve problems of design.

(4) Test the development of the monument by trying in place on a scale model of the building small models or cut out photographs of the statuary.

(5) Construct a scale model of the statue in a plastic modeling material, such as clay, approximately 1/3 final size accurate in all detail desired on the finished statue.

(6) Cast the scale model into a more permanent form, such as casting plaster.

(7) Make a final check against the building and surroundings.

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\(^1\) Walker Hancock, "Walker Hancock," (American Artist, May, 1953), pp 28ff.


(8) Enlarge the statue to final size.
(9) Build molds and cast in final material.
(10) Erect the statue.

Delimitations.—The intention, in developing this thesis, is to follow the above procedure through step seven in developing a scale model for the statue of Joseph Smith. No attempt will be made to enlarge the model to full size, to cast it in final material, or to erect it.

Definition of Terms.—An armature is the support over which a clay or plasteline figure is modeled.

A bas relief is a model or sculpture in which the design or figure projects but slightly from its background. See Figure 14.

The Delineascope is a standard type of 3-4 X 11 slide projector.

Gesso is plaster of Paris, or gypsum, prepared with glue for use in painting.

Green soap is a liquid soap used in the casting process described in this study. It is a greasy substance which is used to coat the inside of the plaster mold to act as a separator between the layers of plaster.

Killed plaster is plaster which is sifted into water and is allowed to set up slowly without stirring. This mixture is used to repair plaster casts and will not harden to a darker color.

A mold is a layer of plaster which is applied in liquid form over the clay model. When hardened, it forms a shell from which duplicates of the model can be made.

A plaster cast is a figure which has been formed by pouring liquid plaster into a mold and letting it harden.

Plaster of Paris is calcined gypsum or calcium sulphate. It is
mixed with water into a thin paste which soon hardens. It is used for making casts, molds, etc. In this study the term casting plaster has been used interchangeably with plaster of Paris.

Plasteline is a type of oil-base modeling clay. It is the material used in making the clay models described in this study.

A scale model is a miniature replica of a larger building or statue built to scale.

Shim stock consists of thin slips of metal which can be purchased from automobile parts dealers. It is used as fence material in the casting process to separate sections of the plaster mold. See figure 32.

A study model is a three-dimensional sketch of the contemplated work modeled in plasteline. It is made in order to solve problems of design.

Terra cotta as described in this study is baked clay.
CHAPTER II

CHARACTERISTICS OF JOSEPH SMITH AND THE
ATTEMPTS TO PORTRAY THEM IN THE SCULPTURE

Understanding the Problem

In order to create a statue which could portray the characteristics of the man Joseph Smith, it was necessary to do extensive research on his physical appearance and his personality traits.

Who Was Joseph Smith

Joseph Smith founded the Church of Jesus Christ of Latter-day Saints in 1830 in New York State. Six men met at the home of Peter Whitmer, Senior, the sixth of April, to confer upon each other the powers and blessings that went with membership in the Church. Others were converted and baptized. Soon there were enough members to send missionaries to many parts of the United States and Great Britain to teach the Gospel. As the Church grew, the believers gathered to Ohio and later to Missouri, where they established headquarters. They were driven out of Missouri into Illinois, where much of the important early Latter-day Saint history took place. Joseph Smith was murdered at Carthage, Illinois, June 27, 1844.

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The following statement illustrates to what measure the Prophet is esteemed by the Church he established. It is recorded in one of the official books of the Church:

Joseph Smith, The Prophet and Seer of the Lord, has done more, save Jesus only for the salvation of men in this world, than any other man that ever lived in it.¹

Characteristics of Joseph Smith
And Endeavors to Symbolize Them in the Model²

The Standing Position

When Joseph Smith addressed his congregations to teach religious thought, even men older and more educated listened with respect. Parley P. Pratt, who knew him intimately, said, "none listened to him that were ever weary with his discourse. I have even known him to retain a congregation of willing and anxious listeners for many hours together, in the midst of cold or sunshine, rain or wind, while they were laughing at one moment and weeping the next. Even his most bitter enemies were generally overcome, if he could once get their ears."³

Since Joseph Smith is known for the principles he taught, the model of the Prophet is portrayed standing as if speaking to his disciples.

The Book of Mormon

The Book of Mormon has become a talisman of the Church. From its beginnings, "throughout the first century of its existence, Mormonism [has

¹The Doctrine and Covenants. 135:3.

²Other quotations to further illustrate the predominant characteristics portrayed in the Joseph Smith statue may be found by referring to the Appendix.

found in the Book of Mormon its greatest missionary tract.*1

It seems fitting that the model of Joseph Smith should carry the Book of Mormon in his right hand.

The Body Posture

Joseph Smith gave the impression of greatness to those who knew him or had met him personally. In his full maturity he weighed over 200 pounds, and "was more than six feet in height, with expensive chest and clean-cut limbs—a staunch and graceful figure. His head, crowned with a mass of soft, wavy hair, was grandly poised. . . . His majesty of air was natural."*2 He was "a noble-looking fellow, a Mahomet, every inch of him."*3

In order to portray the impression of greatness in the clay model, the chest is raised and the body is carried high and gracefully.

The Body Stance

"Boldness and physical daring characterized [Joseph Smith] throughout his life. No matter what the personal danger, he leaped to the defense of his friends. His courage was proverbial"*4—he faced a hostile world almost alone. "There was a driving force in the man, which enabled him to turn even a defeat into another rung of the ladder up which he was climbing."*5 Joseph Smith thrived on opposition, and he experienced more than one defeat. But he fought the forces of opposition and encouraged his followers to be firm in their belief.

"'Never be discouraged,' the Prophet said once to his cousin, George A. Smith: 'If I were sunk in the lowest pit of Nova Scotia, with the Rocky

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2Cannon, op. cit., p. xxv. 3Ibid., p. 332.
4Evans, op. cit., p. 8. 5Ibid.
Mountains piled on me, I would hang on, exercise faith, and keep up good courage, and I would come out on top!"  

In order to express the boldness and force of character exhibited by the Prophet, the legs of the model are placed some distance apart, and his feet are fixed firmly upon the ground.

The Upturned Head

Joseph led his people with confidence because he had implicit faith that God was with him. "He believed that no matter how great the odds were against him and his followers, they would eventually triumph over all their enemies."  

The head of the model is slightly raised--as if listening to the counsels of his God.

The Over-all Impression

Men who visited Nauvoo were amazed that so much power rested in one man, and astonished that this Prophet had such a tremendous spiritual influence over his followers.

At the same time "he was mayor, chief justice, lieutenant-general of the legion, editor of the leading periodical, regent of the university, main organizer of industrial projects, as well as president of the church. ... he found time to encourage a home dramatic society, to become an active member of the Masonic fraternity, to organize a female relief society, [to proclaim many religious truths,] and to write the history of his church."  

---

1Ibid., p. 9.
2Daryl Chase, Joseph the Prophet, (Salt Lake City: Deseret Book Company, 1941), p. 21.
3Evans, op. cit., p. 177.
In order to give the impression of power and capability to the clay model of Joseph Smith, the shoulders are thrown back and the body is thrust slightly forward.

The Outstretched Hand

But although so much power rested in one man, "he never seems to have used his power for his own aggrandizement. . . . He had no interests aside from those of his followers. No man ever loved more passionately the common good, or sought more earnestly to serve others."¹

Joseph Smith was sincere and he loved people. He desired them to become educated, to "study and learn and become acquainted with all good books, and with languages, tongues, and people."² He was a good judge of men—he picked out and placed them according to their abilities. He somehow had the ability to inspire them with the greatness of a cause. In order to express the Prophet's love for humanity, the hand of the clay model is outstretched as if welcoming all mankind.

The Costume

His clothing was "that of a plain, unpretending citizen."³ He dressed as the other men of his time did, except when he was in uniform as lieutenant-general during the Legion reviews.

The clothing on the model is designed to be appropriate to the costume of Joseph Smith's time.

The Facial Features

Through the study of photographs and word pictures, the facial

¹Ibid., p. 178. ²Ibid., pp. 231f.
³Cannon, op. cit., p. 331, quoting from a letter that a member of Congress wrote to his wife after meeting Joseph in Washington.
features for the model were developed.

In June, 1844, a reporter from the St. Louis Weekly Gazette inter-
viewed Joseph Smith and wrote this detailed description of the Prophet's appearance:

General Smith is in stature and proportion a very large man; and
his figure would probably be called a fine one, although by no means
distinguished for symmetry or grace.

His chest and shoulders are broad and muscular, although his arms
and hands seem never to have been developed by physical toil, and the
latter are quite small for his proportions. His foot, however, is mas-
sive enough, and extensive enough, in all conscience, to make up for
any deficiency in his hand.

The shape of his head is a very oblong oval—the coronal region
high, denoting a resolved will—the basilar and occipital full, indi-
cating powerful impulses, and the frontal retreating, although the
region devoted by phrenologists to the organization of the perceptive
powers is unusually prominent.

His forehead is white, without a furrow, and notwithstanding the
small facial angle, somewhat symmetrical. His hair is quite light and
fine—complexion pale—cheeks full—temperament evidently sanguine—
lips thin rather than thick, and by no means indicative of boldness or
decision of character.

But the Prophet's most remarkable feature is his eye; not that it
is very large, or very bright—very thoughtful or very restless—even
very deep in its expression or location; for it is usually neither of
these. The hue is light hazel, and is shaded, and, at times, almost
veiled, by the longest, thickest light lashes you ever saw belonging
to a man, whatever the facts respecting the "dear ladies."

The brows are, also, light and thick—indeed, precisely of that
description called beetle-brow. The expression of the Prophet's eyes
when half closed and shaded by their long lashes was quite as crafty
as I ever beheld.

His voice is low and soft, and his smile, which is frequent, is
agreeable.†

Pictures of Joseph Smith

The writer obtained the following illustrations while searching for
a good likeness of Joseph Smith. There may be others in circulation, and
there may be further or differing opinions regarding the authenticity of
these copies. However, no attempt was made to evaluate their worth, but

† Evans, op. cit., p. 178-9.
only to record information as it was received.

Figure One.—"This painting by Majors was made from Life. It is in the possession of the Reorganized Church\textsuperscript{1} in Independence, Missouri."\textsuperscript{2} Mr. A. W. Lund, Assistant Church Historian, stated that, according to the information in the Millennial Star, November 4, 1854, William Warren Majors did not arrive in Nauvoo until the latter part of 1844, which would be after the Prophet's death.\textsuperscript{3}

However, it has been selected by Church officials as a good representation, and copies of it are used for illustration. President George Albert Smith\textsuperscript{4} gave Church Office employees prints of this painting as Christmas gifts in 1952.\textsuperscript{5}

A letter of inquiry to the Reorganized Church requesting information on the Majors painting brought conflicting evidence. John Blackmore, Historian, replied, "I have no information regarding an artist named Majors. Have never heard the name. I think your informant was confused with the name Rogers."\textsuperscript{6}

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\textsuperscript{1}After the death of the Prophet Joseph Smith, a small group of people broke away from the Latter-day Saints Church, reorganized some of the doctrine, and remained in Missouri. The organization title is: The Reorganized Church of Jesus Christ of Latter-day Saints.

\textsuperscript{2}Preston Nibley, Joseph Smith the Prophet, (1st ed.; Salt Lake City: Deseret News Press, 1944), words printed under a reproduction of Figure One.

\textsuperscript{3}Statement by A. William Lund, Assistant Church Historian, in a letter dated July 29, 1954.

\textsuperscript{4}Eighth president of the Church of Jesus Christ of Latter-day Saints.

\textsuperscript{5}Statement by LaMar Williams, Church Photographer, personal interview, February 5, 1954.

\textsuperscript{6}Letter from John Blackmore, Church Historian, The Reorganized Church of Jesus Christ of Latter-day Saints, July 1, 1954.
Upon request, the Reorganized Church sent a copy of the Rogers painting. It was a beautifully-colored lithograph of the same picture reportedly painted by Majors. Another letter from Mr. Blackmore cites references to add weight to the belief that this painting is the work of "Brother Rogers."\(^1\) The painting was recently cleaned and restored to true color by "James Roth of the Nelson Art Gallery—a specialist in his field." He "... verifies that both are originals of the early 1840's. He adds that they are two of the finest paintings ever restored at the Gallery."\(^2\) (The other portrait referred to is one of Emma Smith, Joseph's wife.)

**Figure Two.**—Photographed from a painting on Dr. Widtsoe's office wall, June, 1951, by LaMar Williams. No signature.

**Figure Three.**—There is no information obtainable concerning this picture. However, it is obviously a copy from, or an earlier one from which Figure One was copied. This print of the Prophet is more handsome and appealing because of the "bluer" eyes. The absence of background indicates that the picture has either been cut from something or that the background has been etched away. Under the print are found the words: "Entered according to Act of Congress, in the year 1879, by Joseph Smith in the Office of the [last word cut off]."

**Figure Four.**—Several different versions of this pose were available. One was a crayon drawing. "The artist who made this crayon portrait of the Prophet Joseph Smith is not known. It was probably taken from the


\(^2\)"The Saints' Herald, April 8, 1954, p. 88."
PLATE I

Figure 1

Figure 2

Figure 3

Figure 4

Pictorial Representations of Joseph Smith
Piercy drawing published originally in 1855. 1

This particular engraving was used as an illustration in Parley P. Pratt's Autobiography and bears the inscription: "Copied from the 'Liverpool Route.'" The copy in the Church Library has penciled writing on the reverse side which reads: "from Lithograph from [undecipherable word] published in New York. Portrait in possession of the family. Engraved in England by Edwin Roffe for F. D. Richards. Published L'pl 1844 and issued in Route from L'pl to Great Salt Lake Valley. Edited by Jos. Linforth."

Another quite rigid engraving was "Engr by H. H. Hall & Sons 13 Barkley St. N. Y. From a Lithograph published in New York." It was used as frontispiece in Life of Joseph Smith by George Q. Cannon.

Figure Five.—This engraving of Joseph and Hyrum Smith was done by W. Edwards from "D. Rogers pinx Nauvoo 1842," and is inscribed, "From the original painting in the palace of Brigham Young."

Figure Six.—The military pose of Joseph Smith was printed in John C. Bennett's book, The History of the Saints, published in 1842. Since Bennett was actively anti-Mormon, he has chosen a portly caricature of Joseph Smith with which to illustrate his book. Miss Rula Kemp, Ogden, Utah, in a letter to J. F. Wells, Salt Lake City, dated March 4, 1930, says that her grandfather, Sutcliffe Maudsley, painted this profile.

Figure Seven.—This photograph was taken from Ancestry and Posterity of Joseph Smith and Emma Hale. 2 Writing on the reverse side of another print which was taken from the Historian's Office (Identical but reversed,

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1 Nibley, op. cit., 2d ed., frontispiece.

Pictorial Representations of Joseph Smith
it was badly scratched and marred.) reads: "S. Maudsley daguerreotype of
Joseph and Hyrum standing from original owned by Mrs. Alexander Pyper. Taken

Figure Eight.—This profile painting, unsigned, is believed by
Preston Nibley1 to be the work of David Rogers, for whom Joseph Smith posed
in 1842 at Nauvoo.2 Brigham Young kept this painting when the Latter-day
Saint people migrated into Utah Valley.3

The painting (Figure Eight) is now hanging in the Church Library
stacks on a side wall. Preston Nibley, who has done extensive research in
Church history, says this painting which had been stored in an upstairs
room, was found, cleaned, and hung in the Library. Lee Greene Richards,
a prominent Utah artist, was asked to evaluate and date the painting and
try to discover the artist's signature.

Richards judged from the quality and condition of the paint, and
the type of canvas used, that the painting must have been painted from 100
to 150 years previously, and that the technique of brush strokes indicated
that it was an original rather than a copy of something else.4 Preston
Nibley is certain this painting is the one painted by D. Rogers.

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1Statement by Preston Nibley, personal interview, June 11, 1954.

2Roberts, op. cit., p. 164.

3"Returned Missionaries' Party," Millennial Star, Vol. XVIII (May 3,
1856): "The hall was beautifully lighted by two large chandeliers hung from
the ceiling. On the west wall [Social Hall, Salt Lake City] was suspended
two profile likenesses, life size, executed in oil, of Joseph and Hyrum
Smith. They were painted in Nauvoo, by David Rogers of New York, in the
year 1842, are the property of President B. Young, and are the truest de-
lineations of the features of those distinguished individuals in existence."

4Preston Nibley, personal interview, June 10, 1954.
Figure 8

Figure 9

Pictorial Representations of Joseph Smith
Figure Nine.—Typed information concerning this photographic copy was obtained from LaMar Williams, the Church Photographer: "According to Charles W. Carter, this is a copy of a picture of the Prophet Joseph Smith taken from the original Daguerreotype taken at the city of Nauvoo in 1843."

An article in the Young Women's Journal, April, 1920, accompanying a reproduction of this portrait states that "it was considered by Mrs. Lucy Walker Smith (Kimball), his wife, not many years departed, as the nearest likeness we have. It shows more of the refinement and gentleness of character that were such marked attributes of this great and well beloved man."¹

LaMar Williams, Photographer, says this is a popular version of the Prophet. He tells a story about Dr. Mark J. Brockbank² relating to this picture:

"Dr. Brockbank, living in Petaluma, California, visited a woman in that state who had in her possession a picture of Joseph Smith. The picture was apparently printed on a metallic surface and was a handsome portrayal.

Having tried to purchase the picture, he was refused any further discussion of the matter. As far as is known, the woman is still in possession of the picture, and so no estimate can be made of its true worth. Dr. Brockbank later came to Salt Lake City, and seeing this photograph (Figure Nine), declared it to be as close a resemblance to the California picture as any he had seen."³

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²Dr. Brockbank has acknowledged receipt of the writer's letter concerning this information and has promised verification of the material.
³LaMar Williams, personal interview, March 19, 1954.
Figure 10.—Death Mask of Joseph Smith
Figure Ten.—Two views of the death mask of Joseph Smith, photographed in the Church Library, January 22, 1954. It must be remembered that although a death mask is a reliable means for recording bone structure, it cannot accurately duplicate the buoyancy of live flesh.

Other Pictures.—There are other copies from these pictures of Joseph Smith which have been printed. Dan Weggland has made line engravings for publication. Lee Greene Richards painted an interesting profile of the Prophet (dated 1907 or 1909). His painting is of the right, rather than the more commonly-seen left profile, although it bears a marked resemblance to the left profile reproductions.

Two paintings by Louis Ramsey were completed about 1910 and have been used to illustrate several books.

There are several group paintings which include the Prophet, but their artists have used previous paintings or prints for reference when painting the Prophet. They have portrayed him with his profile to the observer.

Sculptures of the Prophet.—Mahonri M. Young, a Utah-born sculptor, made a statue of Joseph and a similar one of Hyrum. They were designed for niches in the Salt Lake City Temple building, but were placed instead on the Temple grounds so that more people would be able to view them. Figure 11 and Figure 12 show the statue of Joseph from two viewpoints.

Figure 13 is a photograph of a head study of the Prophet done by Louis Totten or Totter in 1908. This sculpture was photographed in the Daughters of the Utah Pioneers Building in Salt Lake City. There is also a copy of this statue on display in the Maeser Building, Brigham Young Univer-
Sculptures of Joseph Smith
sity, Provo, Utah. The Provo copy has been painted to simulate a bronze finish.

Torleif Knaphus has modeled several bas reliefs of the Prophet Joseph Smith. They were used originally on the base section of the monument at Hill Cumorah in Palmyra, New York. Figure 14 is a photograph of the plaster model of one of these bas reliefs taken at the Fourth Ward Chapel, Springville, Utah.
CHAPTER III

PROCEDURE IN DEVELOPING THE MODEL

Purpose of Chapter Three.—The literature studied presented a wide body of descriptive material from which to choose those factors which would best characterize the Prophet Joseph Smith. This chapter will present the problems that arose and illustrate how they were overcome in order to produce the sculpture of Joseph Smith.

This chapter follows the generally accepted sculptural process from modeling elementary clay forms to producing the finished plaster model of the sculpture.

Clay Sketches.—Plate VI illustrates some of the elementary clay sketches made preparatory to beginning the creation of the larger study model.

(1) The Prophet was an active man who enjoyed wrestling or doing hard labor with the most muscular of men. A physically attractive, athletic man could be representative of Joseph Smith and might appeal to the young men and women who attend college.

(2) The long-tailed, high-collared coat has generally been associated with the Prophet. A simply-modeled, stylized version of Joseph Smith might be more appropriate in symbolizing Joseph Smith as a Prophet.

(3) Since Joseph has been described as being six or more feet tall and as weighing over 200 pounds, it might be logical to model him as the muscular giant he was, simplifying the broad planes, and suggesting period
Clay Sketches
clothing later.

(4) A terra cotta head of the Prophet was built by referring to sketches of pictures of the Prophet taken from the Improvement Era\(^1\) and from photographs of the statue of Joseph Smith which stands in the Salt Lake City Temple grounds. The collar was not modeled so that neck and jaws could add to the desired expression. The head is thrown back in anguish as if patiently enduring the last days of martyrdom.

(5) This sketch was made with the problem of viewing distance in mind. The two figures seen together would be tall enough to add interest to the building and yet the figure of the Prophet would be small enough to be viewed at close range without seeming absurdly large. The second figure would represent Divine Guidance.

The Scale Model of the Joseph Smith Building.—The many small clay sketches of the statue had to be checked against the Joseph Smith Building for pleasing line, shape, attitude of body, and harmony of size. It was necessary, therefore, to construct a scale model of the building for convenience of comparisons. The scale model of the building was built by referring to the original architect’s drawing of the building (Figure 15) and a set of working plans from the architect’s office. Actual blueprint dimensions were enlarged and outlined on a base of composition board. Thin strips of wood were nailed together to serve as a framework for the model. Cardboard covering was stapled over the braced framework and then painted with four coats of white gesso. Two additional coats of colored gesso were applied to simulate the textures of stone and brick. Details of trimming were painted later; sponge shrubbery and painted grass were added to complete the effect. (See Plate VIII and Plate IX.)

\(^1\)The Improvement Era, IX, (December, 1905), 81. XIV, (December, 1910), 94. XXXV, (May, 1932), 424.
Fig. 15.— Architect's Drawing of the Joseph Smith Building
Scale Model of the Joseph Smith Building
Scale Model of the Joseph Smith Building
The Study Model.—Experimental clay sketches of the statue were tried in position on the scale model of the building to determine good height, attitude, and stylization of the proposed statue. Preliminary indications at this point seemed to suggest that the statue be kept simple in design, with broad general planes. It seemed that a statue with too much realism and carefully-wrought detail would not be in harmony with the architecture of the building and that a likeness would have to be obtained through attitude of body and other recognizable characteristics rather than through attention to small detail and exact likeness. The idea at this point was to develop a dynamic figure representative of a man who was not afraid of public opinion, who was convinced of the destiny of his people, and who taught with conviction the principles he believed. Details were kept at a minimum, the desire being to emphasize leadership through movement of lines and opposition of masses only. Figure 16 is the first stage of this larger (eighteen inch) study model.

Figure 17 shows the model after it has been simplified. Clean-cut strong legs support the body. Vertical and horizontal lines are emphasized, which repeat lines of the building. The left hand is clenched to show determination to uphold his beliefs at any cost; the head is upturned to listen to the counsels of his God.

The chest section (Figure 18) has become too large for the rest of the body, and the legs appear to be short. A similar, but lengthened, (2½-inch) model duplicating this shorter one was then modeled. The increase in height suggested changes in the modeling. The outflung coat in Figure 17 did not seem necessary so was partly cut off and changed. The level of the coat was altered, the right side raised to eliminate the appearance of a line cutting the figure at the knees. The top left lapel was turned, re-
peating the curve of the leg under the right knee. (See Figure 19.)

Changes in the coat treatment increased side interest and emphasized the slimness of hip and thigh. The lower coat folds counter-balanced the expanded chest (Figures 19 and 20), but posed problems in the handling of the coat in back (Figure 20).

The addition of more detail, such as collar and shirt bow and the making of changes in lapel direction, mark a few of the alterations noticeable in Figure 21. A book was placed in the right hand to symbolize the Book of Mormon.

As the work progressed, it became apparent that some degree of realistic expression would have to be introduced into the modeling of the figure.\(^1\) Accuracy of body construction therefore became essential. Figure 22 shows a study model made of the male figure. Figure 23 is the same figure with suitable period clothing overlaid. The attempt was made here to emphasize verticality. This sample model illustrated forcibly that some changes in the earlier model (Figure 21) were essential. Diaphragm and stomach muscles needed to be strengthened and leg bones and muscles accurately attached. Figure 24 shows the corrected model.

The Scale Model.—The problem of making the scale model was attacked only after the completion of the study model, which although not accurate in detail, was nevertheless pleasing in body gesture and was well-balanced from all viewpoints.

Rather than go through the lengthy processes of measuring ordinarily

\(^1\) Jacques Schnier says that although the artist wishes first to produce a work of art and to portray man's "inner soul," he does not necessarily have to avoid the "realistic" form of expression. Schnier, \textit{op. cit.}
The Study Model
Fig. 24.--The Completed Study Model
used in enlarging statues,\(^1\) another procedure was attempted. The characteristics of the Delineascope were studied and were encouraging enough to merit the trying of an entirely different method of enlarging.

Figure 25 illustrates this simple procedure. The beam of light from the Delineascope was trained on the study model, twenty feet from it, casting a silhouette of the model four feet in height on the wall. Between this silhouette and the study model, a three-foot armature of lead, wire, and pipe was placed approximately three feet from the wall. The armature was then bent to fit within the limits of the silhouette as seen from all angles.

Clay was added to all limits of the armature (Figure 26), turning both study model and armature regularly until a sufficiently deep body of clay had been added. (The outline of extra clay would be visible outside the silhouette of the study model upon the wall.)

The scale model was then developed further by observing the study model directly. (See Figure 27.)

In order to achieve accuracy in detail of suit folds and texture, it was necessary to observe a live model clothed in period dress. The suit, vest, collar and tie were obtained at the costume wardrobe, Drama Department, Brigham Young University. The frock coat was chosen in preference to the fitted coat because of more interesting line. A 6'1" 170 lb. Drama Department student was selected to pose as model for the sculpture. Dressed in the attire of the Prophet, the model posed for two-hour intervals every day over a period of two weeks. Using the live model as reference in the modeling of the statue was of vital importance in placing folds of material

\(^1\)Hoffman, op. cit., pp. 158-60, 229-31.
Fig. 25.—The Use of the Delineascope in Enlarging the Model
Figure 26
Figure 27
Figure 28
Figure 29

The Scale Model
and in achieving the desired body gestures.

Figure 28 is a picture of the clay model showing the first changes which were made in the modeling. In the study model the fitted coat formed a desirable curve against the back. In order to create this curved line in the new version, the coat was pulled under the arm and held against the body.

Figure 29 shows how the long frock coat was handled in front and illustrates how sleeves and trousers became meaningful through careful modeling of folds in material.

As the model neared completion, folds in material were simplified, leaving only those lines which would emphasize the movement of the entire sculpture and help to unify it.¹ The sculpture was then turned slowly and examined critically under a side light. A few changes were made so that light could glide easily around the forms, showing an easy transition from one view to the next.

In the modeling of the facial features, reference was made to the pictures of Joseph Smith. The artist desired to reproduce the facial delineations illustrated in this study and also to idealize the character of the Prophet.²

Figure 30 shows the scale model in its completed form.

Casting the Model into Plaster of Paris.--The completed scale model

¹Hoffman, op. cit., p. 155: "If the artist succeeds in suggesting drapery with a few fundamental lines, the effect is always more convincing. . . ."

²Rodin, op. cit., p. 116: "If the artist only reproduces superficial features as photography does, if he copies the lineaments of a face exactly, without reference to character, he deserves no admiration. The resemblance which he ought to obtain is that of the soul; that alone matters; it is that which the sculptor or painter should seek beneath the mask of features."
Fig. 30.--The Completed Scale Model
was cast into plaster to preserve the final form. The generally accepted procedure for casting models into plaster was followed.

Thin strips of shim stock were placed around the model to form fences for dividing the mold into sections from which the clay could be easily removed. See Figure 31. Layers of plaster were flipped on to the clay (Figure 32) until a mold of approximately 1\(\frac{1}{4}\) in thickness had been built up. Lead pipes were bent and secured in position over the mold to reinforce each section. See Figure 33.

The mold sections were then pulled apart and the clay removed. See Figure 34. The interior of the mold sections were painted with shellac, a thin layer of green soap was brushed onto the shell, and liquid plaster was brushed into each section of the mold. Layers of plaster were built up and reinforced with burlap strips, wires, and lead pipes. The pieces of the mold were then assembled, and liquid plaster was poured inside. The entire mold was rolled so that the mixture of plaster would coat the interior of the mold and set up, forming a hollow cast. Figure 35 shows the mold with the cast model inside. The mold material was then chipped away from the model.

Figure 36 shows the mold partially chipped away revealing the top port on of the body. Figure 37 shows the cast almost entirely free of mold material. The remaining plaster was removed by paring it off with a metal sculpture tool to avoid excessive pressure on the narrow legs.

Some sections of the mold were difficult to remove. In removing them, the surface of the cast was damaged. These defects were later repaired with a thin mixture of "killed plaster." Figure 38 shows the cast entirely free of mold material.

The cast, when dry, was painted to simulate metal. Figure 39 shows the finished model of the Prophet Joseph Smith.
Casting the Model into Plaster
Casting the Model into Plaster
Fig. 39.—The Completed Plaster Model with Bronze Finish
CHAPTER IV
A FINAL TESTING OF THE MODEL IN ITS PROPOSED SETTING

Photographs were taken of the Joseph Smith Building. The scale model was then photographed so that it would seem to be in correct position and in scale with the building. The geometric formula of corresponding triangles was used to determine the position from which the model was photographed.

Photographs of the model were cut out and superimposed on the photographs of the Joseph Smith Building for a final testing of the model in relation to the building. The following illustrations are reproductions of these composite pictures:

Figure 40 is a view of the Joseph Smith Building taken just north of the sidewalk which leads to the building, thirty yards from the statue platform. Three cut-out figures have been placed into position to appear as a six-foot statue, a seven-foot statue, and an eight-foot statue.

Figure 41 is a view of the Joseph Smith Building taken from the Heber J. Grant Library. A six-foot statue, a seven-foot statue, and an eight-foot statue are in place as they would appear on the statue platform.

By careful study of these two illustrations the eight-foot height was selected by the artist as being the most desirable. The vertical lines of the clock tower and tall windows are important elements in the design of the building, and a similar vertical movement should be incorporated in any sculptural mass in order to be fittingly related to the surrounding architecture.
An eight-foot statue is tall enough to repeat the vertical lines of the architecture, yet small enough to be observed at close range. The expanded chest and the lift of the head together draw the eyes of the observer upward and increase the feeling of necessary height. The curve of the arm and the outstretched hand provide an easy transition between the vertical and horizontal lines of the building.

Figure 42 and Figure 43 are composite pictures of the proposed eight-foot statue in place before the Joseph Smith Building.
Figure 40

Figure 41

Relating the Sculpture to the Building
Figure 42

Figure 43

Relating the Sculpture to the Building
CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

The purpose of this study was to design a model for a proposed statue of Joseph Smith which would be appropriate for placement near the main entrance of the Joseph Smith Building, Brigham Young University, Provo, Utah. This statue was to depict the great historical and spiritual significance of Joseph Smith, be harmonious with the architecture and landscaping, and conform to the principles of good design.

From the great body of descriptive material concerning Joseph Smith, the artist chose those characteristics which seemed best suited to the creation of the sculptural likeness, and tried to incorporate them in the modeling of the scale model.

Facial features were developed by referring to reproductions of paintings, engravings, and the death mask of the Prophet.

The scale model was designed and completed by following the procedure customarily used by sculptors in modeling statues. There was one variation. Instead of using the usual methods of enlarging, a time-saving device was incorporated. The Delineascope slide projector was an efficient and convenient instrument in enlarging the model.

Photographs of the completed scale model were cut out and placed against photographs of the Joseph Smith Building as a final comparison. After careful study of these composite photographs, the artist concluded
that an eight-foot statue would be most harmonious with the architecture and would follow the principles of good design.

Conclusions

(1) There are conflicting opinions concerning the authenticity of the pictorial representations of the Prophet Joseph Smith.

(2) Even though the Church of Jesus Christ of Latter-day Saints has kept extensive records of its early church history, there seems to be a dearth of information concerning pictorial representations of Joseph Smith.

(3) According to sources of information, early paintings of the Prophet are not signed or dated. It is the opinion of the writer that there can be no assurance that any of them are original paintings.

(4) Although some etchings and lithographs of Joseph Smith may have been made from original daguerreotypes, that assumption alone would not necessarily prove the likeness to be accurate or even good. Every artist interprets differently according to his own interests and experience.

(5) Although information gathered concerning the appearance of Joseph Smith was sufficient in the opinion of the writer for this study, considerable research is needed in order to collect adequate information for a complete summary of all the references relative to the appearance of Joseph Smith.
APPENDIX

QUOTATIONS CONCERNING THE PROPHET JOSEPH SMITH

Ability as a Speaker

"He was a good talker," says Hendrix, "and would have made a fine stump speaker, if he had had the training."¹

... he manifested, as he grew older, an ability both as an orator and writer, which showed that he possessed strong natural gifts.²

When ... in ... communion with the Holy Spirit, his words were heeded as if they were falling jewels. He never had to beg for listeners; nor had he to ask twice an audience with any one who had once met him. The great men of the nation, with whom he came into contact, felt the power of his mighty spirit. He was their peer as a philosopher and a statesman. He was more, because he not only knew the past, but he saw the future.³

Physical Attributes

He was then during his boyhood "a big-bodied, flaxen-haired youth, with small hands for his size, large feet, prominent frontals covered with a heavy growth of very light hair, and striking blue eyes, half-hidden by long light lashes. Even then he was considered handsome."⁴

He was about six feet high, what might be termed long legged, and with big feet. ... at that time his weight was about one hundred and fifty pounds.⁵

When the Prophet first went to Commerce he was thirty-three years old. ... a man of great physical beauty and stateliness. He was just six feet in height, standing in his stockings, and was grandly propor-

¹Evans, op. cit., p. 36, quoting Daniel Hendrix.


³Ibid., p. 322. ⁴Evans, op. cit., p. 37.

tioned. In his mature years he weighed about two hundred pounds. His eyes were blue and tender; his hair was brown, plentiful and wavy; he wore no beard, and his complexion was one of transparency so rare as to be remarkable; the exquisite clearness of his skin was never clouded, his face being naturally almost without hair.1

Eldred Smith, Church Patriarch, believes the Prophet to have been 6' to 6'1" tall. He owns the clothing Hyrum Smith was wearing when martyred, and has had several men try it on to discover approximately what size man Hyrum was. The final decision to be based upon the coincidence of bullet holes in shirt, vest, and trousers. Two men, 6'3" and 6'4" fit the requirements. He recalls that somewhere in family diaries it was written that Joseph was three inches shorter than Hyrum. This would place Joseph's height at about 6'.2

He was a full six feet high, strongly built, and uncommonly well muscled. No doubt he was as much indebted for his influence over an ignorant people, to the superiority of his physical vigor, as to his greater cunning and intellect.3

. . . weighed 212.4

. . . a man of commanding appearance. . . . He was a hearty, athletic fellow. . . . A fine-looking man is what the passer-by would instinctively have murmured.5

Personal Magnetism

Nearly every one of his commentators, whether friend or foe, speaks of him as a handsome man, of distinguished appearance, and possessing a marvelous power of fascination. By his opponents, the inspiration which was over him and upon him--enveloping and permeating him and radiating from his whole being--was attributed to magnetism.6

But Smith was more than this, and one could not resist the impression that capacity and resource were natural to his stalwart person. . . . Of all men that I have met, these two [the other, Elisha R. Potter, Rhode Island] seemed best endowed with that kingly faculty which directs,

1Cannon, op. cit., p. 321.
2Eldred Smith, Patriarch of the Church of Jesus Christ of Latter-day Saints, personal interview, February 20, 1954.
3Roberts, op. cit., p. 347, quoting Governor Ford.
4Daryl Chase, Joseph the Prophet, (Salt Lake City: Deseret Book Company, 1944), p. 17.
5Cannon, op. cit., p. 325, quoting Josiah Quincy.
6Ibid., p. 322.
as by intrinsic right, the feeble or confused souls who are looking for guidance.  

... while none but his friends could understand the full strength and beauty of that god-like soul, there were not wanting plenty of non-believers who recognized in him a man of amazing power.  

His carriage was erect and graceful; he moved always with an air of dignity and power which strangers often called kingly.  

Strangers journeying to see him from a distance, knew him the moment their eyes beheld his person. Men have crossed ocean and continent to meet him, and have selected him instantly from among a multitude.  

Boldness and Physical Daring  

He possessed a noble boldness and independence of character; his manner was easy and familiar; his rebuke terrible as the lion.  

In the midst of difficulties he was always the first in motion; in critical positions his counsel was always sought.  

Without any appearance of effort he could perform astonishing feats of strength and agility; and without any apparent thought of fear he met and smiled upon every physical danger.  

The Prophet never dissipated his energies in bemoaning misfortunes of the past. He lived in the living present with his eyes on the future. He was always out in the light, always with the very cutting edge of life. To him there was always a better day ahead. That spiritual vitality which cannot be crushed by loss of friends and property ... is an expression of a Promethean will which never yields, and from it ordinary men take courage and find new strength.  

The Prophet was only a man; but he was a good man, an inspired man, a better man than he could have been without the inspiration of his master, Christ. In all his actions he was fearless as an angel of light. Not in all that has ever been written or said of him by friend or foe is there one word to impugn the magnificent physical bravery and

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1Ibid., p. 326, quoting Josiah Quincy, "Figures of the Past," (May 15, 1844).  
2Ibid., p. 323. 3Ibid., p. 321. 4Pratt, op. cit., p. xxvi.  
5Ibid., p. 47.  
6Evans, op. cit., p. 6, quoting from the journal of John Taylor.  
7Cannon, op. cit., p. 321. 8Chase, op. cit., p. 27.
and moral courage of Joseph Smith.\textsuperscript{1}

Relation to God

He wished to be known as "Joseph the Prophet" and he called himself a prophet throughout his entire life.\textsuperscript{2}

Disciplined by the Spirit of God, which was his constant monitor, he put away from him alike the fear of men and the ambitions of this world.\textsuperscript{3}

Joseph Smith was a good, honorable, virtuous man . . . his doctrines were good, scriptural and wholesome . . . his precepts were such as became a man of God . . . his private and public character was unimpeachable . . . he lived and died as a man of God.\textsuperscript{4}

Although there was nothing strange or different from other men in his personal appearance, yet, when he grasped my hand in that cordial way known to those who have met him in the honest simplicity of truth, I felt as one of old in the presence of the Lord. . . . peace of heaven pervaded my soul . . . and I knew that he was a man of God.\textsuperscript{5}

If anything can tend to encourage the supposition that Joseph Smith had strong and invincible faith in his own high pretensions and divine mission, it is notable that unless supported by such feelings, he would have renounced the unprofitable and ungrateful task, and sought refuge from persecution and misery in private life and honorable industry.\textsuperscript{6}

Capabilities and Accomplishments

. . . succeeded in establishing a religious creed, the tenets of which have been taught throughout the length and breadth of America and in Europe . . . Asia . . . Africa . . . He founded a city in one of the most beautiful situations in the world . . . and in it he has collected a population of twenty-five thousand, from every part of the world. He planned the architecture of a magnificent temple . . . which will be the most beautiful, most costly, and the most noble building in

\textsuperscript{1}Cannon, \textit{op. cit.}, p. 337.
\textsuperscript{2}Chase, \textit{op. cit.}, p. 13.
\textsuperscript{3}Roberts, \textit{op. cit.}, p. 346, quoting John Taylor.
\textsuperscript{4}Cannon, \textit{op. cit.}, p. 337.
\textsuperscript{5}Roberts, \textit{op. cit.}, p. 352, quoting John Taylor.
America. 1

He had made himself at the age of thirty-nine a power upon earth.
... His influence, whether for good or for evil, is potent today, and
the end is not yet. 2

While modern philosophy, which believes in nothing but what you can
touch, is overspreading the Atlantic States, Joseph Smith is creating a
spiritual system, combined also with morals and industry, that may change
the destiny of the race. 3

... some future textbook may contain a question something like
this: What historical American of the nineteenth century has exerted
the most powerful influence upon the destinies of his countrymen? And
it is by no means impossible that the answer to that interrogation may
be thus written: Joseph Smith, the Mormon Prophet. ... The man who
established a religion in this age of free debate, who was and is today
accepted by hundreds of thousands as a direct emissary from the Most
High. 4

It cannot be denied that he was one of the most extraordinary
persons of his time, a man of rude genius, who accomplished a much
greater work than he knew; and whose name, whatever he may have been
whilst living, will take its place among the notabilities of the world. 5

Facial Features

President Smith was a person. ... of a light complexion, light
hair, blue eyes, very little beard, and of an expression peculiar to
himself, on which the eye naturally rested with interest, and was never
weary of beholding. ... there was something connected with the serene
and steady penetrating glance of his eye, as if he would penetrate the
deepest abyss of the human heart, gaze into eternity, penetrate the
heavens, and comprehend all worlds. 6

... a long nose, and a retreating forehead. 7

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1Roberts, op. cit., p. 348, quoting a writer in the Christian Re-
lector.

2Ibid., p. 351.


4Ibid., quoting Josiah Quincy, who visited Joseph Smith at Nauvoo,
May 15, 1844.

5Ibid., p. 336, quoting "The Mormons," Morning Chronicle (London),
June, 1851.

6Pratt, op. cit., p. 17.

7Cannon, op. cit., p. 326, quoting Josiah Quincy.
His hair had turned from tow-colored to light auburn ... large eyes of bluish gray, a prominent nose, and a mouth that of itself was a study. His face seemed almost colorless, and with little or no beard.

Representative Davis wrote to his wife from Washington that the Prophet was "what the ladies would call a very good-looking man."

Personal Traits

From his boyhood up he was fond of athletics, and in his mature years and at the very zenith of his fame he loved to unbend and wrestle or jump with a friend. The men who could contest with him were very few. He could stand and leap over a bar higher than his head. When his situation would permit he was as happy as a schoolboy to join in manly sports. ... He was always gentle and good-natured in his sports. Several men are yet living who jumped or tried a fall with the Prophet. They say Joseph did not lose dignity in these sports. His rare physical beauty and grace and his athletic excellence set him far above his fellows and made his condescension seem kingly.

Although I was called of my Heavenly Father to lay the foundation of this great work and kingdom in this dispensation, and testify of his revealed will to scattered Israel, I am subject to like passions as other men, like the prophets of olden times. ... a prophet is only a prophet when acting as such.

Association With His People

The Prophet had a grand world view; he claimed to have a message for all men.

In every association with his fellow-beings he was considerate and just. He was always willing to carry his part of the burden and to share in any suffering or deprivation inflicted upon his friends. He was gentle to children and universally won their love.

His countenance was ever mild, affable, beaming with intelligence and benevolence; mingled with a look of interest and an unconscious smile, or cheerfulness, and entirely free from all restraint or affectation of gravity.

Joseph Smith said, Let every man esteem his brother as himself. Look to the poor and the needy.

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2Cannon, op. cit., p. 331. 3Ibid., p. 322. 4ibid., p. 355.
5Chase, op. cit., p. 111. 6Cannon, op. cit., p. 323.
7Pratt, op. cit., p. 47. 8Chase, op. cit., p. 119.
The Prophet had an inordinate zeal for education and a boundless faith that the good life in the good society could be achieved through the training of the intellect under the benevolent guidance of the Church of Christ.¹

Few characters in history were so devotedly loved, and few possessed so great power to shape men's lives.²

¹Ibid., p. 86.
²Evans, op. cit., p. 416.
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MODEL FOR A PROPOSED STATUE OF JOSEPH SMITH
SUITABLE FOR PLACEMENT NEAR THE ENTRANCE OF THE
JOSEPH SMITH BUILDING
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

An Abstract of a Thesis
Presented to
the Department of Art
of
Brigham Young University

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

by
Evelyn Horrocks Meiners
1954
MODEL FOR A PROPOSED STATUE OF JOSEPH SMITH SUITABLE FOR PLACEMENT 
NEAR THE ENTRANCE OF THE JOSEPH SMITH BUILDING 
BRIGHAM YOUNG UNIVERSITY, PROVO, UTAH 

Purpose of the Study.--The purpose of this study is to design a model for a proposed statue of Joseph Smith which would be appropriate for placement near the main entrance of the Joseph Smith Building, Brigham Young University, Provo, Utah. This statue should depict the great historical and spiritual significance of Joseph Smith, be harmonious with the architecture and landscaping, and conform to the principles of good design.

Justification for the Statue.--When the Joseph Smith Building at Brigham Young University was erected, a site was planned for the placement of a statue to the memory of Joseph Smith, but up to this time one has not been designed.

Joseph Smith, The Prophet.--A great body of descriptive material, some of it conflicting, has been written concerning the Prophet Joseph Smith. From these descriptions the author has chosen those characteristics and notations which seemed to her best suited to the creation of a sculptural likeness of the Prophet Joseph Smith. They were collected and grouped together under appropriate headings, and the attempt was made to symbolize these characteristics in the model.

Characteristics of the Prophet and Their Expression in the Model.--Since Joseph Smith, the Prophet, is known for the principles of religion
which he taught, the model of him is portrayed standing as if speaking to his disciples. The clothing on the model is designed to be appropriate to the costume of Joseph Smith's time.

In order to give the impression of power and capability to the clay model of Joseph Smith, the shoulders are thrown back and the body thrust forward. The legs of the model are placed some distance apart and his feet fixed firmly upon the ground to express the boldness and force of character exhibited by the Prophet. The chest is raised and the body is carried high and gracefully in an attempt to portray the impression of greatness.

The Prophet's love for humanity is expressed through the gesture of the outstretched hand, as if he were welcoming all mankind. The head of the model is slightly raised—as if listening to the counsels of his God. He carries the Book of Mormon (One of the official books of the Church) in his right hand.

Facial features for the model were developed through the study of word pictures, paintings, engravings, and the death mask of the Prophet Joseph Smith. Because it is impossible to obtain complete information concerning the appearance of Joseph Smith, the author has necessarily had to rely on artists' impressions of him as seen in paintings, etchings, and engravings. Five paintings, four engravings, and the death mask were photographed and used as graphic evidence of his appearance. The facial characteristics of the statue were modeled from these ten sources.

Although Joseph Smith was described by many who knew him as a humble man, he was recognized by those same men and by others who knew him but briefly as a strong, commanding figure. Parley P. Pratt picked him
out instantly from a large crowd of people because of his noble bearing and stateliness. The artist attempted to give the quality of stateliness to the sculpture.

The main objective, however, was to create a model that would be readily recognizable, and one that would be designed to harmonize with the Joseph Smith Building.

**Procedure in Developing the Model.**—These five steps were followed in converting the artist's ideas and impressions of Joseph Smith into the permanence of a sculptured model.

1. A number of small plasteline sketches were modeled in the search for the most suitable composition and expression of character.

2. With these as a background, a study model was developed to establish main proportions and solve problems of design.

3. A scale model of the Joseph Smith Building was constructed against which the development of the model was checked at intervals for design qualities.

4. A scale model of the statue was constructed in plasteline clay 1/3 final size. A live model was called in to pose for this study wearing appropriate period clothing.

5. When completed, the scale model was cast into plaster of Paris and painted to simulate metal.

Photographs of the sculpture were cut out and placed against photographs of the building as a final testing of the sculpture. They illustrate how the proposed statue would look in position in front of the Joseph Smith Building.