A Study of the Effect of Color in the Utah Temple Murals

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A STUDY OF THE EFFECT OF COLOR IN THE UTAH TEMPLE MURALS

A Thesis
Presented to the
Department of Art
Brigham Young University

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

by
Terry John O'Brien
May 1968
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CHAPTER I

INTRODUCTION

The temple ceremony is one of the most significant aspects of the spiritual life of the Latter-day Saint. The ceremony has a great impact upon him because it aims to influence and sublimate his inner-most nature. Through revelation to the Mormon prophets, followed by occasional adjustments, the temple ceremony has evolved into its present-day form, with every phase of its instruction and philosophy consisting of meaningful symbolism to be learned by the participant, preparatory to his expectation of an exaltation in the next life. Important in their contribution to the outward symbols given in the temples, are the murals in several of the rooms, representing graphically various stages of man's existence and development from the pre-existence, through this life, and toward his quest for a better one in the next world.

In order to understand the murals and their part in providing a setting conducive to the proper mood and atmosphere conveyed in the message of each respective room, it was necessary to examine the use of color as a major element,

because color, according to many authorities, including Martin Koblo, has the "ability to affect the soul."¹ Certainly with that ability it can also strongly influence the tenor of a meeting dedicated to the pursuit of inner resolve. As a medium of influence, it presented an intriguing challenge for research and evaluation.

**Statement of the Problem**

The purpose of this study was to ascertain the effect conveyed by color in the murals of four Latter-day Saint Temples: St. George, Logan, Manti, Salt Lake, compared to desired effect relative to the spiritual function of each room in which they are found.

**Questions and Data Inherent to the Problem**

1. Who were the Temple artists? A brief biography of the initial artists was placed in chapter two, and a more complete one, including later artists who have re-painted the murals, in the appendix. The initial artists were:
   a. William Armitage
   b. Carl Christian Anton Christensen
   c. Edwin Evans
   d. Joseph Alma Freestone Everett
   e. John Boylston Fairbanks
   f. John Hafen

g. William Jepperson
h. Lorus Pratt
i. Daniel Weggeland
j. Fritjof Wiberg

2. What artistic background and spiritual preparation did the artist bring to the assignment?

3. When were the murals painted?

4. What dominant color scheme was given to each room?

5. What do the colors in the murals convey relative to the nature and use of the respective rooms in which they were painted?

Justification and Significance of the Study

1. No study examining the background, mood and the intention of the Temple mural was available.

2. The dominant areas of color in the murals and their effect relative to creating the proper mood had not been determined.

3. No evaluation had been made as to color principles employed in order for the murals to enhance and create the proper mood, and not dominate or detract from each room and ceremony.

4. The results of findings concerning the mural's effect could provide evocative substance for consideration in other related areas of art.
Sources of Information

1. Historical writings on the backgrounds of the Temples and artists, with emphasis upon the mural decorations.

2. Letters of John Hafen were available, in which the commissioning of and plans for the Salt Lake murals were discussed. Cartoons done previous to the painting of the murals by John Hafen are still hanging in the Second Ward Chapel in Springville. Few journals were found, and those that do exist say very little about the Temple assignment. Newspaper articles written at the time of the death of the early artists were very helpful, and interviews with persons who had known them provided some needed information.

3. Examination of existing theories and systems which investigate the feelings that color creates. The major systems used were those by Maitland Graves, Faber Birren, Richard Munsell and Johannes Itten.

4. An analysis of the murals themselves, using color swatches, to determine surface areas of color and their dominant effects. Temple presidents were helpful in explaining some of the history behind the murals, and in pointing out interesting features as well as the mood and atmosphere they felt the murals create.

5. Interviews were held with Temple presidents, Church architect, Temple workers, relatives of the artists, artists who have painted in other Temples (e.g., Le Conte Stewart,
Avard Fairbanks), and artists who have re-painted the early murals (e.g., Paul Forster, Minerva Teichert, Mabel Frazer), to determine their attitudes about the murals, the purpose served by them, and their success in fulfilling those purposes.

**Delimitations of the Study**

The study was confined to an analysis of color as related to the intended purpose in the murals of the four Utah Temples: St. George, Logan, Manti, and Salt Lake. An examination of the artists' spiritual and artistic preparation was limited to the original painters of the temple murals, with the feeling that they would represent the attitude and spirit of the initial assignment. Others are discussed in the appendix.

**Organization of the Material**

The dominant and subordinate color schemes in the twelve muraled rooms of the four Utah temples were determined by measuring surface areas of the murals themselves, using "all color" color swatches. Further qualitative information was recorded by assigning one of five values of effectiveness to points of consideration. The study is presented in the following manner:

I. Introduction.

II. Background on the Murals and their Artists.

III. Delineation of the Purposes of the Temple Murals Relative to their Respective Rooms.
IV. Analysis of the Meanings of Color and their Effect in the Murals Relative to the intended Purpose.

V. Summary, Conclusions and Recommendations.

VI. Short Biographies of Each of the Temple Artists.

Basic Assumptions

Underlying an analysis of the murals of each of the rooms were the following assumptions:

1. That the murals were intended to have realistic appearance, coloring and proportion, and to lack extreme exaggeration for effect.

2. That the intended symbolism was representational rather than aesthetically occult.

3. That the major function of each room was supportive of atmospheric mood and conditioning and not primarily decorative or artistically evocative.

4. That the various rooms maintained the following general functions:

   a. The Creation Room - A feeling of awe and wonder at the vastness of God's Kingdom; a view of "matter unorganized,"\(^1\) and the awareness of God's great power to organize it.

   b. The Garden Room - "Sweet content, blessed repose."\(^2\) Earth's condition after the creation.

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\(^2\)Ibid., p. 188.
A feeling of great peacefulness and harmony.

c. The World Room - In contrast to the peace and tranquility of the Garden Room, an apparent condition of contention, strife, forces in opposition, death and temporary triumph over death. Here is an expression of the world after sin had entered and God had cursed it.¹

**Definition of Terms**

*Aesthetic use of color.*--Color used for beauty's sake.

*Appearance.*--The appearance of a color is the way it looks.

*Atmosphere.*--The surrounding influence or feeling.

*Cartoon.*--Initial preliminary drawing for a mural drawn to scale and often with a graph for transfer.

*Color.*--The "name given to a sensation produced by excitation of the eye by visible radiant energy or light of a particular wave length."² The general term that includes hues, shades, tints and tones.


Color Coordination.--Arrangement or selection of colors which are harmonious.

Color Qualities.--The color qualities include all of the hues, values, and intensities in the wide ranges possible. Brush work and textural surface is not considered.

Exaltation.--The highest reward man can attain in the next world. Eternal life is the presence of God.

Expressive use of color.--Color applied to objects and surface areas as dictated by feeling and emotion.

Fixed associations.--Established use of color in application to certain meanings fixes the association.

General associations.--Because of its connection with natural elements color suggests various meanings.

Impression.--The emotional reaction to the appearance of the color.

Juxtaposition.--Placement of colors side by side.

Mood.--State of mind, mental attitude or feeling.

Natural elements.--The forces or objects recognized universally, especially those of nature, such as trees, sea, rocks, etc.

Painter.--The artist who represents objects and scenes on a surface usually in color.
Realistic use of color.—Color used to appear exactly as it is seen.

Stylistic use of color.—Color used in a distinct manner apart from exact representation.

Symbolic use of colors.—Color used to represent established meanings.

Symbolism.—Representation by means of symbols or emblems.1

Universal Impressions.—Widely recognized and common responses to color qualities.

Value Chord.—Planned intervals between the values of a painting according to principles of design. Each chord has four values—A, D, W, and Z. A is the lightest value, D the next lightest, W the next, and Z is the darkest value.

Value Key.—The first impression received of a painting. The dominant value conveyed by the total work. In a diagram of nine values or tones graded from black to white values 1, 2, and 3 are in the low key; 4, 5, and 6 the intermediate key; 7, 8, and 9 the high key. If the darkest and lightest values in the design are 3 steps apart or less, such as 3 and

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it may be called a minor key. Greater interval between darkest and lightest values result in stronger contrasts and are called major key.
CHAPTER II

THE FOUR UTAH TEMPLES AND THEIR ARTISTS

Temple Beginnings

To the members of the Church of Jesus Christ of Latter-day Saints the word "Temple" has a specific meaning. A temple is the Lord's house of worship dedicated to Him and used for performing rites and ceremonies connected with sacred religious ordinances. Although it is a house of worship, the temple differs from a meeting house or chapel in a similar way that the temples of ancient Israel differed from the Jewish Synagogues.¹

In 1833, three years after he had organized the "Mormon" Church, Joseph Smith was given a commandment from the Lord for the members to build a temple. It was to be "a house of prayer, a house of fasting, a house of faith, a house of learning, a house of glory, a house of order, a house of God."² Later revelations gave the dimensions of the "house" and the specific uses of each floor.³ Although the assignment had been given when there was but a small membership and little

²The Doctrine and Covenants, 88:119.
³Ibid., 95:15-17.
capital, they built their temple ardently, for not since the
destruction of Herod's temple had there been such an edifice
built specifically for ceremonies and ordinance work like
that so important to the temples of ancient Israel.¹

Driven from Kirtland and their beautiful Temple, the
Mormons then settled in Mississippi, where they dedicated
two more sites for Temples at Far West and Independence,
which, because of persecutions to the "Saints" were never
begun. Next, they established themselves in Nauvoo,
Illinois, where another Temple was erected, later burned
by enemies, and the members of the Church driven away.

The Utah Temples

The 1847 trek across the plains to the Rocky Mountain
area in present-day Utah is well known. In the Salt Lake
Valley, with new found peace, the "Saints" were able to
establish colonies, build up cities, and continue their
religious pursuits. The all important building of sacred
Temples was begun again in the more heavily populated areas
of Salt Lake, Saint George, Logan and Manti.

At a conference of the Church in April of 1851, it
was decided by vote to begin the first Utah Temple in Salt
Lake City, which contained 5,000 inhabitants, or half that
of the territory.² On February 14, 1853, the ground was

¹Barney, Mormons and Their Temples.

²Anthon H. Lund, "Salt Lake Temple Dedication,"
laid off, April 6, 1853, the cornerstone was laid, and by July 23, 1855, the foundation was complete over the area where eight years and five days before Brigham Young had set his walking cane and said: "Here we will build our Temple."¹

Because of the extremely slow process of hauling granite rock twenty miles from the quarry by ox teams, and a great loss of time from laboring on the Temple to fight off the crop-eating crickets, lay the railroad, and to prepare for the threat of Johnston's Army in 1857, the work on the Salt Lake Temple did not progress very rapidly, and in 1871, Brigham Young went to Southern Utah in the company of several of the Church authorities to look for a place to begin another temple.² There would be the first temple murals.

Beginnings of the Murals

Important as the temple murals have become today in setting a proper mood and atmosphere for the temple ceremony, there is little information available as to their origin. Nothing is written concerning any murals in the Kirtland or Nauvoo Temples, and but a brief mention of trees, animals and plants having been painted by William Ward in 1856 on the walls of the old Endowment House, a building which substituted

¹Ibid.

²Ibid., No. 8, Vol. XXXIX, p. 118.
for the Temple from 1855 to 1889. These were undoubtedly the forerunners for the Temple murals to come, and probably inspired the work of Weggeland, Christensen and Jepperson, who had without doubt seen them.

The Saint George Temple

The site for the second Utah Temple was chosen in the colorful area then known as "Dixie," and the ground for the Saint George Temple was dedicated by Brigham Young on the 9th of November, 1871. Truman O. Angell, the Church architect, drew the plans for the English Norman structure, and it was constructed of 17,000 tons of native red sandstone. Plastered outside and whitewashed, the impressive and conspicuous building was 141 feet 8 inches long, 93 feet 4 inches wide, and 175 feet to the top of the tower. The lower portion of the building was dedicated by Brigham Young for Temple work on January 1, 1877, and the interior decoration followed the completion of the rest of the Temple.

The Saint George Temple Murals

Mural paintings were first done on the interior walls of the Saint George Temple in 1881 when three Utah pioneer


2At that dedication Brigham Young said: "We that are here are enjoying a privilege that we have no knowledge of any other people enjoying since the days of Adam, that is, to have a temple completed, wherein all the ordinances of the house of God can be bestowed upon his people." Millennial Star, Vol. XXXIX, No. 8, p. 118.
artists, Dan Weggeland, Carl Christian Anthon Christensen and Samual Jepperson were called by the Church authorities to Saint George to do the work.¹ From 1917 to 1918 John Boylston Fairbanks was commissioned to paint the "World Room."² None of the original murals remain today, for in 1937 or 1938 they were obliterated when the Saint George Temple was remodeled, the murals painted over, and the ordinance rooms moved to the next level to create more room on the lower floor.³ The upper level was partitioned off into the various rooms, and Joseph Alma Freestone Everett was asked to do the "Garden" and "World" rooms sometime around 1938.⁴ For a number of years the "Creation" room had no painting, and then in 1946 a German member, Peter M. Kamps painted that room.⁵ Later a portion of the mural at the front of the room was covered up with a curtain because of its brilliant colors detracting from the purpose of the


³Larson, Called to Dixie, p. 592.


⁵Information painted in the corner of the "World" mural, Salt Lake Temple, 1921.
room. Also, the afternoon sun shining in the window necessitated shutting off that wall.\(^1\)

Occasional cleaning of the walls tended to fade the murals in the "Garden" room, and in 1956 Paul Forster was commissioned to repaint much of the "Garden" and to add two panels to Everett's paintings in the "World" room. That room today is still only muraled on the front and left walls.\(^2\)

**The Logan Temple**

The year 1877 saw the dedication of two more Temples in Utah; the first April 24, at Manti and the second, May 18, at Logan. The Logan Temple was finished four years before the one at Manti, however, at a cost of $500,000, or just half the cost of the Manti Temple, and five-eighths the cost of the Saint George Temple.\(^3\)

High upon a plateau in the eastern part of Logan City, eighty miles north of Salt Lake City, and just below the Wasatch Mountains stands the Logan Temple. Truman O. Angell was the architect of the building constructed of 20,000 tons of gray siliceous limestone painted buff and built by the

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\(^1\)Interview with Harold Snow, past President of the Saint George Temple, April 9, 1968.

\(^2\)Personal observation made in the Saint George Temple, April 9, 1968.

\(^3\)George Q. Cannon, pub., *House of the Lord, Historical and Descriptive Sketch of the Temple, Guide to Interior and Explanatory Notes on Other Temples* (Salt Lake City, Utah: George Q. Cannon, Pub., 1897), p. 36.
hands of the valley's residents. On May 16, 1877 during a visit by Brigham Young, the foundation was surveyed; May 17 the ground was broken; May 28, the excavation was begun; September 19, the cornerstones were laid, and May 17, 1884 it was dedicated. Commanding a view of Cache Valley, the lofty structure stands 171 feet long, 95 feet broad, and 170 feet at its highest tower.1

The Logan Temple Murals

The inside painting of the Logan Temple was started in the summer of 1883 under the direction of Fredrick W. Hurst of Logan. The Deseret News of 1884 mentions Dan Weggeland, William Armitage and Reuben Kirkham as the painters of the murals in the Temple.2 Carl Christian Anton Christensen is also credited with some of the work.3 Prior to the painting, some of the walls were given three coats of white lead as a base for the oil paints being used. Some of the walls had canvas attached before they were painted.4 The preparation


2Journal History, Church of Jesus Christ of Latter-day Saints, April 2, 1892.


seems to have been sufficient, for none of the murals have had to be re-painted as in the other three Utah temples.

The Manti Temple

In 1850 in the Sanpete Valley, Brigham Young pointed to the Manti hill and predicted a temple would one day stand on it.\(^1\) The ground was broken April 25, 1877, the cornerstone laid April 14, 1879, and the dedication was on May 21, 1888. Built upon a solid hill of rock, the buff-colored structure is 171 feet 6 inches long by 92 feet wide and 179 feet to the top of the East tower.\(^2\) William H. Folsom was the architect, and William Asper designed the unique and impressive spiral stairways, and was foreman of the interior decorations of the $1,000,000 sanctuary.\(^3\)

The Manti Temple Murals

Little has been recorded about the painting of the Manti Temple murals. Haseltine reports that "Christensen spent some of the happiest days of his life working with Dan Weggeland on decorations for the Manti Temple."\(^4\) Since Christensen and Weggeland had painted the murals in Logan around 1883, the Manti Temple murals must have been done

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1Barney, Mormons and Their Temples, p. 21.


3Ibid.

4James L. Haseltine, 100 Years of Utah Painting (Salt Lake City: Salt Lake Tribune, 1945), p. 11.
between then and the dedication of the Temple in 1888. The walls of the inner rooms were of lime and sand, and after several years they began to crack. The paintings, which had been done directly on the plaster, had to be touched up a bit in the "Creation" room, and completely removed in the "Garden" and "World" rooms. With a formula of hot Lepages glue and molasses, canvas was applied to the newly plastered walls in preparation for new murals.\(^1\) Joseph Alma Freestone Everett laid out part of the design for the restoration of the "Garden" room, but died in 1945 before he could paint any of it, so Robert Shepherd was employed to finish the work. He submitted new sketches and completed the paintings the following year.\(^2\) The large mural in the "World" room was done in 1951 by Minerva Kohlepp Teichert.\(^3\)

**The Salt Lake Temple**

The Salt Lake Temple is often referred to as the "Great Temple," and is accepted by many as the pattern for all temples. Forty years in the building, its completion was eagerly anticipated by the "Saints," and eulogized by many people. H. R. Harper, Tennessee editor of the *Chattanooga News*, said in a statement to the *Deseret News*:

> I have been through the palace of the Duke of Westminster near Chester England, which is said to be the finest in

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\(^1\)Interview with Manti Temple President A. Bent Petersen, April 13, 1968.

\(^2\)Interview with Arthur Price, April 12, 1968.

\(^3\)Interview with Minerva Teichart, April 21, 1968.
England, and in many of the royal palaces on the continent of Europe, but never have I seen such magnificence as this temple of the Latter-day Saints. . . . It is indeed worth a trip across the continent to see this, shall I say—"St. Peters' cathedral of the new world." 

Dedicated April 6, 1893, the Salt Lake Temple had been conceived in an era when its builders and contributors were living in log cabins, and constructed under the burden of almost primitive facilities. The huge granite boulders had to be hauled from Little Cottonwood Canyon by as many as eight oxen, usually requiring about four days to complete the twenty-mile journey. Later the railroad came to Utah, and in 1873 a railroad from the quarries greatly aided the process and speeded up the work.

The $4,000,000 Temple is said to be a combination Gothic, Classic and "Mormon," and was built to endure. With footings of 16 foot walls tapering up to 6 feet at the top, the length of the temple is 186½ feet, the width, 99 feet, and the height 210 feet to the top of the East tower. Truman O. Angell, assisted by William H. Folsom, was the architect, and, according to Barney, Don Carlos Young, Sr. completed the building. Skilled artisans, members of the Church from England and Europe, did elaborate wood carvings and decorations on the interior.

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1Barney, Mormons and Their Temples, p. 25.
2Ibid.
3Ibid.
4Ibid.
The Salt Lake Temple Murals

The Salt Lake Temple was to be the "Great Temple," and as such deserved the skilled treatment on the interior that it had received on the exterior. The Temple architect, Joseph Young, notified Dan Weggeland that several Utah artists had been chosen for the work in a letter dated October 22, 1892:

At a meeting with the first Presidency yesterday, we decided to call a committee of our home artists to take up the work of painting in the "Garden" and the "World" and go ahead as rapidly as possible, as the time is now short, there only being five months before the dedication. Brother Pratt would like to join you. . . .

This letter was sent to John Hafen and John B. Fairbanks also. By the dedication time, April 6, 1893, the murals were finished, the oil having been painted directly on the plaster. John Hafen, assisted by Edwin Evans, painted the "Garden" room. Lorus Pratt helped with the foliage, and Dan Weggeland painted most of the animals. The "World" room murals were done by Dan Weggeland, Edwin Evans and John B. Fairbanks. It was not until around 1915 that murals were painted in the "Creation" room by a Norwegian artist, Fritjof Wiberg.

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1Joseph Young, Letter to Dan Weggeland, October 22, 1892 (in files of Joseph Hafen, Provo, Utah).

2Interview with Mabel Pearl Frazer, temple artist, April 3, 1968.

3Haseltine, Utah Painting, p. 23.


5Interview with Arthur Price, April 12, 1968.
Apparently the original foundation for the murals had not been sufficiently prepared, and the plaster began to come off, necessitating some repairs. John B. Fairbanks and his son J. Leo Fairbanks were commissioned to re-paint the "World" in 1922, and they used the initial sketches in order to duplicate the original murals. At the same time they touched up parts of the "Garden."  

Because the murals were fading from occasional cleaning and badly executed painting was done in places where wall pipes had been removed, Mabel Pearl Frazer and her friend and student, Lura Redd, were asked to re-paint much of the "Garden" in 1938. They attempted to maintain "as much as possible" the original design. Only the right front wall and the "Creation" room still have the original paint.  

Background on the Artists  

Although a short biography is given in the appendix for each of the artists who have painted in the Temples of Utah, it is felt necessary to examine here their educational and spiritual training preparatory and relative to the painting of the murals. Only the original painters in each Temple will be discussed, as it is assumed that they represent the background and demeanor common to them all.  

1Personal observation of data on Temple wall made on February 12, 1968.  

2Smedley, "Investigation of Mormon Art."  

3Interview with Mabel Pearl Frazer, April 3, 1968.
In all of the Utah Temples the murals have been painted to meet the requirements of the Church of Jesus Christ of Latter-day Saints, and to fit the Church's rituals. Since the edifices housing the symbolic paintings were of the best workmanship available, it was expected that the artists of the interior decorations have a good art background, as well as spiritual to meet the challenge.

Spiritual Preparation

Spiritual preparation being mostly a matter of personal and internal effort, little is written on this aspect. All of the artists were members of the Mormon Church, many of them converts from far-off lands (e.g., Dan Weggeland, Fritjof Wiberg, C. C. A. Christensen, Samuel Jepperson, William Armitage, John Hafen), and had accepted the high standards of the Church. Many of them continuously sought the aid of God, through prayer, in their work,¹ and Hafen never painted without praying for inspiration.² The artists received instructions pertaining to their painting from the First Presidency of the Church, who counseled them to represent things in their paints as "we understand them by the revelations."³

¹While waiting for the First Presidency to decide on their mission to Paris, Hafen, Fairbanks, and Pratt walked to the top of Ensign peak, where they knelt in prayer asking for God's wisdom to be with "the brethren" in the decision. Larsen, Called to Dixie, p. 3.

²Interview with Joseph Hafen, March 13, 1968.

Artistic Preparation

The first artists of the Temples, Dan Weggeland, C. C. A. Christensen, and Samuel Jepperson, were chosen because they were the best artists in the area at the time. Weggeland had received training at the Royal Academy in Copenhagen, and had studied further in England and New York.1 Christensen also had studied at the same academy in Copenhagen for six years.2 Jepperson was self-taught, except for a brief training with a German scene painter and a New York portrait painter.3 Wiberg was trained in his native land, Norway, before coming to Utah.4

With the nearing completion of the Salt Lake Temple, there was a concern as to who would paint the murals for it. John Hafen expressed this concern in a letter to George Q. Cannon, March 25, 1890 in which he reminded him of a recent conversation relative to the possibility of sending several young artists to Paris for sufficient training to do justice to the new Temple.5 The First Presidency, realizing that art is a great factor in religious advancement, worked out a plan

1Andrew Jenson, Latter-day Saint Biographical Encyclopedia (Salt Lake City: Andrew Jenson History Co., 1901), 1, 272.


3Haseltine, Utah Painting, p. 42.

4Smedley, "Investigation on Mormon Art," p. 45.

5Letters in the Joseph Hafen files.
whereby John Hafen, John B. Fairbanks and Lorus Pratt were sent by the Church to Paris to study art. Later they were joined by Edwin Evans.¹

In Paris, Hafen, Fairbanks, Pratt and Evans studied at L' Academie Julien and L' Ecole Des Beaux Arts under the training of Benjamin Constant, Jules Le Fevre, and Jean Paul Laurens.² Hafen received additional help from Arthur F. Mitchell, an ardent follower of Corot, and Fairbanks was influenced by Rigelot, a landscape painter.³ All four had received some training previously in Utah under either Weggeland or Ottinger, and returned from Paris well equipped to execute the murals.⁴

²Interview with Avard Fairbanks, April 3, 1968.
³Smedley, "Examples of Mormon Art," p. 49.
⁴Brigham Young University, Special Collections, Hafen Letter file.
<table>
<thead>
<tr>
<th>TABLE 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IMPORTANT TEMPLE AND MURAL DATES</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Saint George</th>
<th>Logan</th>
<th>Manti</th>
<th>Salt Lake</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ground</strong></td>
<td>Nov. 9, 1871</td>
<td>May 16, 1877</td>
<td>1850 by Brigham Young</td>
<td>1847 by Brigham Young</td>
</tr>
<tr>
<td>Selected by</td>
<td>by Brigham Young</td>
<td>May 17, 1877</td>
<td>Brigham Young</td>
<td>Brigham Young</td>
</tr>
<tr>
<td>Brigham Young</td>
<td>Nov. 9, 1871</td>
<td>Sept. 19, 1877</td>
<td>April 25, 1877</td>
<td>Feb. 14, 1853</td>
</tr>
<tr>
<td>Ground</td>
<td></td>
<td>May 18, 1877</td>
<td>April 14, 1879</td>
<td>April 6, 1853</td>
</tr>
<tr>
<td>Broken</td>
<td></td>
<td>May 21, 1888</td>
<td>April 6, 1893</td>
<td></td>
</tr>
<tr>
<td><strong>Cornerstone</strong></td>
<td>Jan. 1, 1877</td>
<td></td>
<td>c. 1887</td>
<td></td>
</tr>
<tr>
<td>(Lower Portion)</td>
<td>(Lower Portion)</td>
<td></td>
<td>Weggeland</td>
<td></td>
</tr>
<tr>
<td><strong>Murals and</strong></td>
<td></td>
<td></td>
<td>Weggeland</td>
<td></td>
</tr>
<tr>
<td><strong>Artists</strong></td>
<td></td>
<td></td>
<td>Christensen</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Christensen</td>
<td>Weggeland</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Armitage</td>
<td>Hafen Evans</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kirkham (?)</td>
<td>Fairbanks</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Pratt</td>
</tr>
<tr>
<td><strong>Later Murals</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Remodeling</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>or Repainting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1917</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. G.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1937-1938</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everett</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(W, G)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. G.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1951</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. G.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forster (W, G)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. G.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: This is a compilation of information contained in Chapter II, pp. 11-25.
CHAPTER III

PURPOSES OF TEMPLE MURALS RELATIVE
TO RESPECTIVE ROOMS

In order to comprehend the significance and purpose of the Temple murals, it is essential to understand the basic function of the Temple and Temple work, since the murals are inseparably connected to Temple work. The reverse is not true, however, for murals merely enhance Temple work, and are not a functional part of it. It is also necessary to examine the function of murals as works of art, in order to create a foundation for examining the murals in the Temples.

Purpose of the Temples

The Temples are the ritual center of Mormonism, and were viewed anciently as the one point on earth where men could establish contact with other worlds. Hugh Nibley says of the Temples:

... for here all time and space come together; the barriers vanish between this world and the next; between past, present, and future. What is bound here is bound beyond, and only here can the gates be opened to release the dead who are awaiting the saving ordinances. Here the whole human family meets in a common

enterprise; here the records of the whole human race are assembled as far back in time as they go, for a work performed by the present generation to assure that they and their kindred dead shall spend the eternities together in the future.¹

Although they differ in architectural appearance, all the Latter-day Saint Temples are built for the same purposes; the welding of bonds between time and eternity, a nearing of the heavens to the earth so that one may more knowledgeably work out his own salvation and that of others.² The work that goes on inside the Temple is well described by James E. Talmage, who was an Apostle of the Mormon Church:

The Temple Endowment, as administered in modern Temples, comprises instruction relating to the significance and sequence of past dispensations, and the importance of the present as the greatest and grandest era in human history. This course of instruction includes a recital of the most prominent events of the creative period, the condition of our first parents in the Garden of Eden, their disobedience and consequent expulsion from that blissful abode, their condition in the lone and dreary world when doomed to live by labor and sweat, the plan of redemption by which the great transgression may be atoned, the period of the great apostacy, the restoration of the gospel with all its ancient powers and privileges, the absolute and indispensable condition of personal purity and devotion to the right in present life, and a strict compliance with Gospel requirements.³

Thus we get an over-view of the purpose of the Temple, and, at the same time, a resume of the work that is done and the instruction given in the various rooms of

1Ibid.


the Temples. This study showed that the purpose for the murals on the Temple walls was to represent and evoke the setting for that instruction.

Description and Function of the Various Muraled Rooms

The instructions previously mentioned are given in the Latter-day Saint Temples in separate rooms, each devoted to a particular part of the course. In this manner, it is possible to have several classes in operation at the same time. These instructions, or rites, are uplifting, sanctifying, and contribute to morality, high ideals, devotion to truth, patriotism and allegiance to God, according to Talmage.1 This being the case, we can expect that the various rooms play a part in that contribution, as an examination of their distinct functions bears out.

The "Creation" Room

The first assembly room in any of the Latter-day Saint Temples for the receiving of instruction relative to man's sojourn here on earth is called the "Creation" room. There the participants are made aware of "matter unorganized," and God's great power to gather the elements and organize them.2 Nibley quotes Lord Raglan as saying: "... when we study all the rituals of the world we come up with the discovery that the pristine and original ritual of them all, from which

2Ibid., p. 187.
all others take their rise, was the dramatization of the creation of the world.\textsuperscript{1} This room has the purpose of depicting Genesis 1:1-4 in the King James translation of the Holy Bible, and also Moses 2:2-7 in the Pearl of Great Price,\textsuperscript{2} and it is appropriately furnished, as are all of the rooms, with the intention of conveying the attitude corresponding to its particular function. The muraled walls represent the creation of the physical universe, in its various phases, before man was brought into the picture.

The "Garden" Room

The next room in the course of study is the "Garden" room representing the condition of the world after the time of the creation, and after Adam and Eve had been placed in the Garden of Eden.\textsuperscript{3} This room bespeaks the peace and calm of a world without strife or contention. The representations of nature on the walls set the stage for instruction illustrated in Genesis 2:8-25 and Genesis 3:1-24 in the Holy Bible, and Moses 3:8-25 in the Pearl of Great Price.\textsuperscript{4} The whole atmosphere is one of "sweet content and blessed repose."\textsuperscript{5}

\begin{flushright}
\textsuperscript{1}Nibley, "Scholars and the Temple Idea," p. 232.
\textsuperscript{3}Eugene Young, "Inside the New Mormon Temple," Harper's Weekly (May 27, 1893), p. 510.
\textsuperscript{4}"Murals," Improvement Era.
\textsuperscript{5}Talmage, House of Lord, p. 188.
\end{flushright}
The "World" Room

The "World" room, or as it is often referred to, the "Lone and Dreary World," represents in spirit and appearance a marked contrast to the "Garden" room. There is contention and strife apparent in the murals, and the recognition of sin and God's curse upon the world in the ceremony.\(^1\) The struggle for survival is evident, and lectures are given on the fall and the present condition of mankind, expressed in Genesis 3:23-24 and Moses 4:29-31.\(^2\) Like the other rooms, this one is designed to instill in the participants a deep awareness of man's purpose on earth, and his obligations and opportunities to rise above his present status. This leads to an examination of the function of the murals in setting the stage and atmosphere for that awareness.

Description and Function of The Various Murals

Murals in General

The decoration of wall surfaces in color is one of the more recent, as well as one of the very oldest, forms of art. In the past the greatest artists were recognized for their large wall paintings. The art of mural painting has always flourished amongst people whose outlook was more

\(^1\text{Ibid.}\)

\(^2\text{"Murals," Improvement Era.}\)
# TABLE 2

**FUNCTION AND DESCRIPTION OF MURALED ROOMS**

<table>
<thead>
<tr>
<th></th>
<th>Creation</th>
<th>Garden</th>
<th>World</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Desired attitude of room</td>
<td>Matter unorganized Elements in motion Creative processes Awe and wonder</td>
<td>Peace Harmony Content Repose</td>
<td>Loneliness Dreadiness Contention Sin, death</td>
</tr>
<tr>
<td>3. Content of the murals</td>
<td>Unorganized matter Swirling masses Various days of Creation: Light Earth, Water Vegetation, Animal life</td>
<td>Earth beautiful Lush vegetation Sylvan retreats Lakes and streams Animals at peace Nature in order</td>
<td>Earth under curse Misshapen trees Disrupted surfaces Disturbed waters Preying animals Nature in contrast</td>
</tr>
<tr>
<td>4. Representative color schemes</td>
<td>Warm colors of activity and creation blending subtly into cooler colors of matter at rest</td>
<td>Cool, restful shades of green and blue with accents of warm tints</td>
<td>Marked contrasts of warm versus cool colors in opposition</td>
</tr>
</tbody>
</table>

spiritual, and, at the same time, it would rise and fall with the architecture of the people.\textsuperscript{1} In the 19th century art and architecture fell to new depths, and with them mural painting became almost unknown. Attempts to restore interest in that art was unrewarded because there was no "congenial" architecture to receive them.\textsuperscript{2} Then in 1876, a year before the Saint George Temple was dedicated, John La Farge elevated mural painting in this country to the level of an art.\textsuperscript{3} The year the Salt Lake Temple was dedicated, marked the beginning of a widespread interest in mural painting as a high form of expression. This interest remained strong for many years.\textsuperscript{4} Had the Temple murals been on public display, they would have undoubtedly received a great deal of attention, and the artists would have been recognized for what they were, "the forerunners of great mural painting in America."\textsuperscript{4–5}

The term "mural painting" means much more than an enlarged canvas painting. It implies a distinct mural character or "feeling" imposed by the aesthetic and

\textsuperscript{1}Hans Feibusch, Mural Painting (London: Adam and Charles Black, 1947), p. 67.

\textsuperscript{2}Ibid., p. 17.

\textsuperscript{3}Pauline King, American Mural Painting (Boston: Noyes, Platt and Company, 1902), p. 18.

\textsuperscript{4}Edwin H. Blashfield, Mural Painting in America (New York: Charles Scribner's Sons, 1913), p. 117.

\textsuperscript{5}Interview with Avard Fairbanks, Utah Sculptor, April 3, 1968.
technological demands of its permanent nature in a structure.\(^1\) Besides the requirements of an easel painting, a mural has the following added to it: (1) it must be absolutely permanent for the life of the building, (2) it must present a flat (mat) finish for viewing without glare, (3) the design must be laid out with an ambulatory point of view (i.e., the spectator is not stationary in front of it), and (4) the painting must have a mural quality (e.g., appropriateness to the architecture, fit function of room, maintain a two-dimensional plane surface feeling, avoid too recessive perspective so as not to create "holes" in the wall).\(^2\) The mural painter cannot use the room simply as a background on which to display his art, but must subordinate his will to the purpose and function of the room. Architect and artist must work together from the beginning of the building.\(^3\) If there is more than one artist, one of them must accept the responsibility of leader, and both must subordinate and merge personalities, as must also the finished walls to achieve a unified effect.\(^4\)

One of the salient features of a mural is its ability to hold the room together. To achieve this, the artist must


\(^2\) Ibid.

\(^3\) Blashfield, *Mural Painting in America*, p. 117.

\(^4\) Ibid., pp. 131-134.
pay strict attention to simplicity of handling in the design and painting, for too strong emphasis on details will tend to destroy the unity of the figures and the objects.\footnote{Max Doerner, \textit{The Materials of the Artist} (New York: Harcourt, Brace and Company, 1949), p. 212.} He must also relate every stroke and patch of color to the entire surface so that the design effect will be maintained.\footnote{Feibusch, \textit{Mural Painting}.} The design and form must be structurally good, and as a whole, must not dwarf the inhabitants of the room by their size, or compete with reality by depth of color and shading. The painting should not leave the two dimensional realm of the wall too far, but must remain an essential part of the surface. Three-dimensional painting should not be used next to doors or windows because artificial and real space clash.\footnote{\textit{Ibid.}, p. 85.} Part of a design, or worse, a figure, should never be cut off by a door frame or window.\footnote{\textit{Ibid.}, p. 78.} In a mural the artist has the opportunity to express his intentions very clearly by the use of a simplified draughtsmanlike style. According to Doerner, the mural is especially adapted for "conventionalization, and for a more schematic use of color."\footnote{Doerner, \textit{Materials of the Artist}, p. 264.}

Color is a vital part of the mural, but has been treated in the next chapter. Suffice it to say that it is
possible to achieve good pictorial effect with only color areas, but the help of good contours makes it much easier.¹

These, then, are some of the characteristics of good mural painting that we would expect to find in the Temple murals. Encompassing these qualities and directing them toward the Temple murals are the following assumptions introduced in Chapter I: (1) that the murals have realistic appearances, proportion, and coloring; (2) that the symbolism is representational instead of occult; and (3) that the murals are supportive of atmospheric mood and conditioning, not just decorative or artistically evocative.

Murals in the Utah Temples

Our main consideration in this study is the effect of the color in the Temple murals, for color is a universal language that "feeds the senses" as well as the spirit.² So universal is the language of color, that it has an immediate effect upon the viewer, each hue having a different influence.³ That influence, however, may vary depending upon a number of factors related to the color (e.g., size of room, its purpose and illumination), and any

¹Ibid., p. 265.


consideration of choice and use of colors in any room should be preceded by a study of conditions and problems unique to the room.\(^1\) In the words of Hulme: "A color may be employed either in a good or a bad sense, and it is therefore often necessary to judge from the surroundings before we are able to assign a definite meaning to any color."\(^2\) For this reason we have discussed earlier in this chapter the nature and purpose of the rooms, and now examine the mural qualities of the paintings as background and basis for understanding the effects of color discussed in the next chapter.

The basis for this discussion was the the three assumptions outlined on pages 6 and 7 of Chapter I and page 34 of this chapter. Each of these headings included five of the points of consideration discussed on pages 33 and 34 of this chapter, and entertained comments relative to the three rooms common to all four Temples. Because of their similar nature and decor, the "Creation" rooms for each of the four Temples were treated as a unit, as were the "Garden" and "World" rooms.

Except for the Logan Temple murals, which have been varnished to preserve the finish on the paintings, all of the Temple murals observed the "mat" finish, ambulatory point of


### TABLE 3
QUALITIES OF THE MURALS

<table>
<thead>
<tr>
<th></th>
<th>St. George</th>
<th>Logan</th>
<th>Manti</th>
<th>Salt Lake</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C</td>
<td>G</td>
<td>W</td>
<td>C</td>
</tr>
<tr>
<td>(Permanence, Mat, Ambulatory assumed)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Figures represented realistically</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>2. 3-Dimension avoided by doors, windows</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>3. Figures not cut by doors, windows</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4. Use of natural or realistic coloring</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5. Design does not dwarf people, etc.</td>
<td>5</td>
<td>3</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6. Design appropriate to room function</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>7. Designs structurally good</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>8. Design holds room together</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>9. Artists' purposes clear</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>10. Unity between walls and artists</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>11. Proper subduing of color</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>12. Enhance and recognize architecture</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>13. Recognition of flat wall</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>14. Restraint in recessive perspective</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>15. Subordination of artist to purpose</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

Codes: Numbers--1-Never, 2-Rarely, 3-Occasionally, 4-Generally, 5-Consistently.
Letters--G-Creation room, G-Garden room, W-World room.
view, and now appear permanent for the life of the building.\footnote{1} Therefore, these three points have been assumed and were not discussed. Some of the topics did not fit as well under one heading as another, and others fit under more than one (e.g., natural or realistic coloring could have been handled under Symbolism or Atmosphere as well as Realistic Representation), but for the sake of uniformity, and at no expense to the discussion, groupings were devised.

Realistic Appearances, Coloring and Proportion

The Temple murals were done during an era when realistic, and at times, photographic likeness was striven for. The intent of the murals should be to represent or suggest that which is of concern in the lecture of the respective room, and not to portray it photographically or abstractly.

1. Figures represented realistically

"Creation" rooms.--All of the murals are painted in a realistic manner, for it is the job of the artist to satisfy his client as well as himself, and those who commissioned

\footnote{1As has been pointed out, the art of mural painting was relatively new to America when the original Temple murals were done, and knowledge about making them permanent was lacking. Many of those that were painted on the walls were ruined and had to be repainted when the plaster became moist and fell off. Some of those done on canvas had to be repainted when constant cleaning, removal of wall pipes and touching of the murals by spectators caused spottiness in the paintings. More permanent methods have since been used to secure the later paintings to the walls, and they should now be a permanent part of the buildings. Cleaning and touching of the murals will still take its toll eventually.}
the murals desired a realistic approach.\textsuperscript{1} It is desired, for the representation of the ceremony, that the objects and scenes approach realism, but in most cases the murals transcend it. They seem to be making an attempt at putting one in the area.\textsuperscript{2} The Saint George Temple and the Logan Temple fail in this attempt, for the illusion of "matter unorganized" is very unconvincing. If any degree of abstract painting could be done effectively, it would be in these rooms.\textsuperscript{3}

"Garden" rooms.—There seems to be quite a successful attempt in these rooms to create a realistic feeling for a beautiful garden. Some of the rooms are more convincing than others. The animals in the Logan murals look unreal, and the waterfall in the Salt Lake mural is unconvincingly placed in a corner. The animals in the Saint George murals look "Disney" like.\textsuperscript{4}

"World" rooms.—The "World" rooms seem to be more convincing in their realistic approach than the others, probably because that here is an opportunity to paint landscape, and most of the artists were skilled in that area. Only the Manti displays very little landscape, in deference to human figures representing all walks of life in

\textsuperscript{1}Interview with Mabel Pearl Frazer, April 8, 1968.
\textsuperscript{2}Interview with Avard Fairbanks, April 3, 1968.
\textsuperscript{3}Ibid.
\textsuperscript{4}Interview with Paul Forster, March 27, 1968.
the world. These figures are very flat, and often lack features. Some of the rocks and animals in the Saint George room were poorly executed.  

2. **Three-dimension avoided by doors, windows**

"Creation" rooms.--Because the murals cover all of the walls and often the ceilings, they violate this rule almost consistently. In the Saint George and Salt Lake Temples there is no attempt to minimize the third dimension as it approaches the openings of doors and windows. In the Logan and Manti Temples there is an apparent attempt to structure the murals so that the doors and windows would not break into the murals quite so noticeably, but the problem is still there.  

"Garden" rooms.--Occasionally a tree will bend around the top of the door-sill, and generally foliage is placed in foreground where doors or windows appear. In the Saint George there are not only four doors to consider, but pillars as well. The Logan "Garden" has the greatest difficulty with four doors and four windows. The Manti has perhaps most successfully dealt with the problem by minimizing the perspective to a design or pattern in almost faded tones where architecture interferes.  

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"World" rooms.--Because of the landscape and added perspective, the "World" rooms have great difficulty in resolving this problem. In the Salt Lake, the murals even wrap around the thick windows, but are extremely subdued to minimize the difficulty. The perspective in the Logan Temple is also subdued around exits, as is that in the Manti Temple. The Saint George again has problems with the pillars cutting up the landscape.¹

3. Figures not cut by doors and windows.

"Creation" rooms.--Here again the scenery is chopped by the doors and windows. In the Logan Temple, the doors cut into space and the windows put holes in the trees and foliage. In the Saint George Temple the mountains and trees are severed by windows, and the sky is divided by pillars. The same is true to a lesser degree in the Manti and Salt Lake Temples for there no figures are cut off.²

"Garden" rooms.--In all of the "Garden" rooms trees are severed somewhat by intervening doors and windows. In most cases the artists have tried to put the trees on either side of the encasings. In the Manti "Garden" room, the "tree of life" is badly quartered, and in the Saint George, the trees in the distance are sectioned.³

¹Ibid.
²Ibid.
³Ibid.
"World" rooms.--The Manti "World" room best recognizes the doors and windows, except for the front where two doors cut into the foliage. In the Logan Temple, a bear is halved; and in the Saint George and Salt Lake Temples one walks through a mountain of boulders which are cut by doors. In the Salt Lake Temple a stairway climbs right up a precipice until the door cuts into the mountain.1

4. Use of natural or realistic coloring

"Creation" rooms.--Weggeland had good control of colors,2 but Christensen's murals are very monochromatic in the Logan Temple, maybe due to the aging process. Also the grays there and in the Saint George Temple seem dirty at times. The Saint George representation of ocean is very flat and unconvincing. The coloring in the Salt Lake Temple is magnificent, in fact, the painting by Wiberg is a "masterpiece" of color.3

"Garden" rooms.--The "Gardens" in the Manti and Salt Lake Temples are very natural in coloring. The Saint George is almost monochromatic at times, and the "tree of life" has an unnatural iridescent blue. The "tree of life" in the Manti Temple is an unnatural golden brown. The "Garden"

1Ibid.


3Interview with Paul Forster.
in the Logan Temple is very dark, almost a "gallery" tone. The trees achieve an abnormal dark green coloring, as do the animals.¹

"World" rooms.--The only "World" room that does not present natural coloring is that of Manti. There the somewhat conventionalized people have only suggestions of coloring. The colors there are more symbolic than representational. Some of the figures are merely silhouetted and not colored at all. The cliffs in the Saint George Temple tend to be an unnatural bright pink. In the Logan "World" green pervades even some of the animals.²

5. Design does not dwarf people and furnishings.

"Creation" rooms.--None of the "Creation" rooms are more than sixteen feet in height, and the proportions are painted to that scale.

"Garden" rooms.--The Saint George "tree of life" looms almost thirty feet high in front of the room, tending to dwarf those who stand next to it. In the Manti Temple, the trunks of the trees are almost life size, and the foliage begins just a few feet below the ceiling. Since no more of the trees can be seen, however, no feeling of "dwarfing" is given. The heavy dark foliage of the Logan mural tends to move in on the spectators, causing a feeling of smallness.³

¹Personal observation. ²Ibid. ³Ibid.
"World" rooms.--Only the Manti mural, nearly thirty feet high, tends to dwarf a person. This is due to the slightly larger than life-size figures, and large representations of a castle, the tower of Babel and one of Columbus' ships to fit the scale of the people. The Salt Lake mural is also around thirty feet in height, and being an extremely large room gives a strong feeling of airiness, which makes a person feel smaller. None of them is objectionable though.1

Symbolism Representational Not Aesthetically Occult

Although the Temple ceremony has many symbols which merit further study, there is no symbolic meaning intended in the paintings on the walls.2 Rather they merely serve as illustrations of the ideas presented, representations to establish the theme of each room. One need not look for hidden symbols in the foliage or design.3

6. Design appropriate to function of room.

"Creation" rooms.--In the Logan and Saint George Temples there is very little recognition of a creation, the main theme of the room. The paintings are reduced to landscapes, except for a few disturbing swirls that do not fit the rest of the painting too well.4 The Manti symbolism

1Ibid.

2Interview with President Petersen.

3Ibid.

4Personal observation.
is more complete, with the six days of creation represented around the walls. The Salt Lake Temple recognizes the phases of creation, but half the room is sea scape, and half garden.1

"Garden" rooms.--In most cases the "Gardens" do give the feeling of a lush, and often times tropical, garden. Here the symbolism of the ceremony is represented in the peace and repose of the rooms. Large, craggy, yellow mountains and unnaturally colored trees tend to destroy the illusion in the Saint George Temple. The Logan Temple has very dark and spotty vegetation with unnatural looking animals that hinder the effect. The Salt Lake Temple tends to get too bright at times. The Manti Temple has achieved the feeling of a restful and delightful garden.2

"World" rooms.--Most of the "World" rooms are successful in creating a place of contention and strife represented in the animal life, which ranges from very abundant in the Logan Temple to very scarce in the Saint George Temple. The artist in the Manti room has chosen to depict the chaos and strife of the world through the history of mankind. Her representations of poverty, pride, oppression and hatred are quite effective. The Salt Lake Temple tends to become lovely scenery with some strife evident.3

1 Ibid.
2 Ibid.
3 Ibid.
7. **Designs structurally good**

"Creation" rooms.—The rooms in all of the temples are representative of some of the "best art of the day" in which they were erected.¹ For this reason, most of the work is structurally good. In the Logan "Creation" room, however, the swirls of mass in motion are distractingly non-directional. They curl around the door and have no particular form. The same holds true of the small "creation" element in the Saint George Temple. There too, the painting seems to be spotty and not to hold up well as design. The Manti and Salt Lake murals come off better.²

"Garden" rooms.—Except for the almost mechanical placement of trees and poorly executed animals in the Logan Temple, the four "Garden" rooms are structurally quite good. In the Saint George and Salt Lake murals the animals and trees sometimes assume a proportion out of harmony with the rest of the paintings, causing the design to lose some of its structural solidity.³

"World" rooms.—The Saint George "World" room was painted by two artists, and the designs do not always harmonize. The rendition of animals and cliffs is not too convincing. Some of the figures (e.g. castle, ship), in the

¹"Logan Temple" (50th Anniversary Souvenir, n.d.), n.p.

²Personal observation.

³Ibid.
Manti room are overwhelmingly large, and tend to make the design lose some of its continuity. The figures there are very vague at times.¹

8. **Design holds room together**

"**Creation** rooms."—All four of the "Creation" rooms suffer under the great variety of subject matter treated, from swirling masses to lovely gardens. In the Salt Lake and Manti these areas blend subtly into each other, and the analogous color schemes help hold the design together. In the Saint George, the wall on the left and that on the right hardly recognize each other. The pillars also add confusion to the attempt to relate the areas. The Logan "Creation" room is almost sectioned off in panels which do not blend well together, and rather separate the room into segments.²

"**Garden** rooms."—Because of the monochromatic color schemes and the patternistic nature of the foliage, the garden rooms are all quite successful in holding the room together. Occasional vistas into the distance offer needed relief, but at times, create gaps in the continuity. Over-modeling of objects tends to break up the unity. This is apparent in the Salt Lake, Logan and to a lesser degree in the Saint George and Manti murals.³

¹Ibid.
²Ibid.
³Ibid.
"World" rooms.--The "World" rooms all tend to be spotty from the standpoint of groupings of animals and trees. The Saint George is only half painted, and is very disturbing for that reason. Also the panels do not blend well, and cut up the room. Color and continuity of scenery in the others helps the unity.¹

9. Artists' purposes clear

"Creation" rooms.--The purposes of the "Creation" rooms would not be clear without the accompanying ceremony. It is clear that there is earth, and vegetation, animals and ocean. In the Manti there is a semblance of "matter unorganized" and an active volcano. In the Logan there is some unorganized swirling, and in the Saint George the matter appears more like a storm. The six days of creation become evident in the Manti Temple after the lecture, but not especially before.²

"Garden" rooms.--It is immediately obvious that one is in a garden in these rooms. The Manti "Garden" is by far the most subdued and peaceful. The Logan is dark and mysterious looking, and the windows let in the light in such a way that it is difficult to see. This creates the feeling of a forest rather than a garden. The Salt Lake is beautifully painted, but appears too colorful. The flowers almost jump off the walls. It is not restful but active. The animals

¹Ibid. "ibid.""Ibid."
do not appear to be at peace. The Saint George has its restful moments, but a corner of craggy mountaints and the unnatural coloring in the trees in front add some confusion as to the mural's purpose.¹

"World" rooms.--There is no doubt that the "World" rooms are representational of the world. There is some doubt about the "lone and dreary" quality illustrating the lecture. The Logan, Saint George and Salt Lake murals are landscapes, depicting pleasant scenes. There are some barren rocks and gnarled trees, and in the Logan mural a host of animals in opposition to one another, but on the whole there is not a lot to demonstrate the "curse" of God upon the land.² In the Manti Temple, there is definitely an understanding of the history of mankind in strife and enmity. The pauper, beggar, lame, blind, halt, harlot, pompous kings and crusaders, all contribute to the world of man under the "curse." All of this is not obvious at first, and must be studied for full effect.³

10. Unity between walls and artists

"Creation" rooms.--As has been mentioned, the "Creation" rooms have difficulty expressing unity because of the variety in the nature of the subject matter portrayed. Technique and

¹Ibid.

²Ibid.

³Interview with Minerva Teichert, April 21, 1968.
coloring could still unite these efforts, but in some cases (e.g., Saint George, Logan, Manti), do not.\(^1\)

"Garden" rooms.--The "Gardens" seem to have good unity except in the Logan where two artists did not merge personalities, and the work of one on the left front wall is obviously different. Also the Salt Lake is the work of many artists who did not always merge their techniques for unity, probably because of the great span of time between the paintings. In the light of that, they did as well as could be expected.

"World" rooms.--An occasional overemphasis on details in all of the rooms tends to destroy the unity of the figures. The paintings in the Manti room attempt quite successfully to form a single area or color surface by the simplicity of handling.\(^2\) The Saint George "World" has little unity between panels, and even the coloring changes drastically without apparent reason.\(^3\)

Supportive of Atmospheric Mood and Conditioning--Not Just Decorative

Art has the power to create atmosphere and environment.\(^4\) The art in the murals acts as a focal point for attention. People who have been out in the busy world can

\(^1\)Personal observation.
\(^2\)Interview with President Petersen.
\(^3\)Personal observation.
\(^4\)Personal observation.
enter the Temple rooms, observe the paintings, and forget their outside distractions as the murals direct their thinking toward the lectures that are to ensue. According to Larsen, a group of people observing a fine painting "will forget hate and envy, and in proportion as they are united in understanding and appreciation they will become brothers and advocates of peace and good will."\(^1\) There is no evidence found in the literature, letters, or knowledge of the artists who did the murals that aesthetic achievement was their primary purpose. In fact, according to De Graw, the themes were more concerned with "illustration" placing the aesthetic values on a lower level of importance.\(^2\) That is not to say that the artists did not do the best they knew how, it only suggests that the murals serve as a background for and introduction to the Temple rites.

11. **Proper subduing of color**

"Creation" rooms.--If color could be used without reserve, it would be in this room for here are the heated elements of the universe in motion and in a state of coming together.\(^3\) For the sake of a reverent attitude, the colors

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\(^1\)Larson, *Called to Dixie*, p. 411.


\(^3\)Talmage, *House of the Lord*. 
have been toned down in most of the rooms except perhaps the Salt Lake, where the coloring is fascinating and vivid. The Logan and Manti rooms are toned down to the extreme and are almost gloomy. The Saint George room is somewhat subdued, but the colors are quite monotonous with green pervading everything on the right wall and gray on the left.¹

"Garden" rooms.--Most of the gardens fail to present relaxing colors. The Logan room is extremely dark with deep shading and dark, yellow-green highlights. This may be due to the varnish and aging. The Salt Lake "Garden" is extremely colorful, and although one of the artists, Mabel Frazer, consciously tried to subdue the colors, they still come off very bright and almost distracting.² The colors in the Saint George generally seem subdued, except for the iridescent tree in front of the room, and the yellow mountains in the back. The Manti "Garden" appears properly subdued.³

"World" rooms.--Again, for reasons of reverence, these rooms should be somewhat subdued. However, there should be a distinct contrast from the "Garden" to the "World," which in all four Temples is displayed in subtly contrasting colors. The Salt Lake, Manti and Saint George colors are quite vivid and active. Only the Logan has kept the colors very subdued.⁴

¹Personal observation.  ³Ibid.
²Ibid.  ⁴Ibid.
12. Enhance and recognize architecture

"Creation" rooms.--In most cases the "Creation" murals do not enhance the architecture, for the shapes are ethereal and disruptive, except where the landscape themes were used. Many of the ceilings seem not to be supported at all, and architecture is not even recognized.¹

"Garden" rooms.--The "Gardens," and especially the Manti with its large tree trunks extending to the ceiling, seem to recognize the logical features of the building. The vertical planes of the walls are repeated in those of the trees, and divisions and sub-divisions of the rooms are explained by the careful grouping of trees. The Logan Temple, being so dark and spotty in its tree groupings, seems to ignore the logic of the structure, and tends to pull the walls in on the viewer.²

"World" rooms.--The "World" rooms have many horizontals which parallel the floors and ceilings, confirming those essential features of the building. These are often broken up by distant mountains or trees, whose branches act as transitional lines to soften the edges of the rooms. At times the objects seem to fight the architectural features, but that adds to the sense of strife in the "World" room.³

¹Ibid.
²Ibid.
³Ibid.
13. Recognition of flat wall

"Creation" rooms.--Abstract representation would be more effective in the "Creation" rooms, for it is not in good taste to create the illusion of space within an architectural space.¹ All four of the murals ignore this rule, and create a very strong third dimension.²

"Garden" rooms.--The Logan and Salt Lake continue to create a very believable third dimension on the walls. The trees on the front wall of the Salt Lake tend towards a patternistic representation, at times, but each leaf is so detailed that it continues the space illusion. The Manti room is most successful in recognizing the flat wall.

"World" rooms.--Except for the Manti murals, which are very flat and conventionalized, the "World" rooms do not recognize the flat surface of the wall. Each of them has scenery painted to give a third dimension, which in many cases has been subdued, but so is distant scenery subdued, and therein lies the secret of creating the third dimension in painting distant landscape. In most cases the surface of the wall is destroyed by the wall paintings.³

14. Restraint in recessive perspective

"Creation" rooms.--The purpose of the "Creation" rooms is to represent space, and therefore, the recessive perspective

¹Doerner, Materials of the Artists, p. 264.
²Personal observation.
³Ibid.
has generally been ignored. Occasionally the swirling masses achieve a patternistic, or abstract quality defying recessive perspective. Some subduing of coloring has been used to minimize the depths.¹

"Garden" rooms.--Because of the nature of the foliage in the trees, there is a greater opportunity for the artist to avoid recessive perspective in the "Gardens," but at the same time, the proximity of the trees gives a point of reference that makes the occasional break-throughs in the scenery seem even more distant. This was less the case in the Manti "Garden," where the vistas were painted in a more conventionalized manner.²

"World" rooms.--Except for the Manti "World" room, which has no perspective, but only conventionalized and flat figures, the other rooms are good examples of recessive perspective. The Salt Lake room gives one the feeling of standing in a vast open wilderness. The Saint George opens up the sky, and the Logan creates great distances. Because of the nature of the subject matter, it would be very difficult to meet this problem, and the artists struggled with it.³

15. Subordination of artist to purpose

"Creation," "Garden" and "World" rooms.--All of the artists were very sincere about their assignment, and tried

¹Ibid.
²Ibid.
³Interview with Avard Fairbanks.
to fill the wishes of those who commissioned them. Very little instruction was given, and at times they would each start at opposite ends of the wall, and try to fuse the paintings together when they met.¹ Realizing that their art would be on display, they attempted to do their best work in all of the rooms, but always with the intent of creating a visual expression of the theme and mood of the room.² Where the artist tried to instill his own will, it was with the ultimate purpose in mind, and not for the glory of his own handiwork.³ Perhaps, at times, good intentions have been overpowered by habit and training.

1Haseltine, Utah Painting.
3Ibid.
CHAPTER IV

MEANINGS OF COLOR AND ITS EFFECT IN THE MURALS RELATIVE TO INTENDED PURPOSE

Preparatory to the study of color in the murals it was noted that the artists had sufficient training to assume their skillful handling of color in achieving the desired effect in their paintings. Also the purpose and major function of each of the mural rooms was studied as a background for the atmosphere and mood desired there. A careful, although somewhat subjective examination was made of the effectiveness of the various artistic qualities of the murals, based on accepted principles recognized by many authorities on mural painting. All of this lead to an examination of the effect that the mural colors create relative to the mood and atmosphere desired for each room.

First to be examined was the power, meaning and effect of color according to universally accepted standards. Then, using those standards, effects were assigned to the various elements in the murals depending upon their colors and functions. This lead to an examination of moods and atmospheres

1Tullige, History of Salt Lake, p. 813.

2Blashfield, Cheskin, Crewdson, Doerner, Mayer, Merrifiels, Nordmark, Ward, etc.
created by the dominant color schemes of the rooms relative to the desired effects.

In order to arrive at the power, meaning and effect of color, it was necessary to examine the writings of many color theorists, and distill them into a workable, concise form which was applied to the elements in the murals.¹ To select the exact colors in the murals, it was necessary to visit the paintings and determine, for less complicated handling, the four dominant areas of color, and their percent of coverage, by matching them to the Munsell "All Color" swatches.² Naturally, numerous shades and tints of hues existed in the murals, but, according to many authorities, there are four distinctly different color sensations: red, yellow, green and blue, and two colorless sensations: white and black.³ So, to these, for a greater range of values in examining the murals, brown and gray, and the intermediate colors orange, yellow-green, blue-green, and purple have been added, since they carry with them much of the feeling and evocative power of the other six visual sensations.

Along with the twelve visual sensations, the value keys and value chords were determined according to Graves.⁴

¹See Table number 3 on page 38.
²See Tables 8, 10, 12 on pages 85, 87 and 89.
³Crewdson, Decoration and Design, p. 23.
⁴See Tables 8, 10, 12 on pages 85, 87 and 89. See also Definition of Terms, page 9.
These, then, gave a basis for determining the color effects in the murals, and for comparing them to the desired effects dictated by the nature and intent of the lectures and ceremony relative to their respective rooms.¹

**Power of Color**

It has long been a well known fact, and is scientifically attested, that color has a definite and profound ability to affect the mind and emotions to the degree that it can initiate changes in mood and environment.² It is the cause of some of our most exquisite sensations, stimulating the imagination and emotions, stirring the intellectual faculties, and giving relaxation to the mind in the form of cheer and animation.³ It also has the power to quiet, subdue, and arouse feelings of grief and sadness.⁴ Such common expressions as "seeing red," and "feeling blue" indicate our attitudes towards color, and all people, whether aware of it or not, come under its influence.⁵

**Meanings and Effects of Color**

Down through history man's association with the mysterious world of color has resulted in the development

¹See Tables 9, 11, 13 on pages 86, 88 and 90.
³Snow-Froelich, Theory and Practice of Color, p. 35.
⁴Crewdson, Decoration and Design, p. 117.
⁵Snow-Froelich, Theory and Practice of Color.
of specific meanings for the basic colors. Today's experiences (e.g., money is green, therefore green represents wealth), have added to the meanings. However, it has been proven that most persons have the same reactions to color, and from experiments with children who have not yet had much chance to acquire the learned associations, it can be shown that our responses to color are often instinctive.\(^1\) The reason for this seems to be that each color has a meaning all its own that exerts its influence upon us.\(^2\) This influence can have a variety of meanings and in some cases even contradictions of meaning, depending upon the color qualities, its association with other colors, and general associations related to universally known objects. In spite of differences, there can be found general agreements, and "universally accepted" meanings,\(^3\) which by no means have been exhausted in this study.

Besides having meaning, color is a positive force which has an effect upon our emotions, evidenced by the marked preferences which we feel for some color combinations, and the strong dislike we feel for others.\(^4\) Color can symbolize and convey ideas. Specific colors, according to Cheskin, inherently

\(^1\)Graves, *Art of Color*, pp. 155, 400.

\(^2\)Snow-Forelich, *Theory and Practice of Color*.


\(^4\)Sargent, *Use of Color*, p. 45.
"produce sensations of warmth or coolness, stimulation or relaxation, cheer or gloom, pleasantness or unpleasantness." ¹ Warm colors are positive and aggressive, restless and stimulating; cool colors are negative and aloof, retiring, tranquil and serene. ² Because of their similar nature, meaning and effect have been examined together.

White

Universal impressions of white, stemming from its appearance of light and opaque, ³ are that it is innocent, pure, holy, ⁴ light, triumphal, joyful, ⁵ and cold. ⁶ In persons it gives an impression of pallor and ghostliness. ⁷ White is generally associated with light, air, snow and death, and its effects from these meanings and associations are those of cleanliness, freshness and holiness on the positive side, and coldness and ghostliness on the negative side.

²Graves, Art of Color, p. 256.
⁴Hulme, Symbolism in Christian Art, pp. 20, 21.
⁵Sargent, Use of Color, pp. 50, 51.
⁶Koblo, World of Color, p. 19.
⁷Sargent, Use of Color.
Black

Darkness and depth in the appearance of black create an impression of sorrow, doom, death, evil, terror, depression,\(^1\) defilement, mourning, error.\(^2\) It also signifies a solid basic or structural strength, "and a deep restful quiet."\(^3\)

Association of black with night, darkness and absence of light connect it with space, eternity, emptiness, disaster, unknown, death,\(^4\) and mystery evoke the feeling of evil, mourning, depression, sorrow, and fear,\(^5\) on the negative side, and deep quiet and a feeling of stability on the other.\(^6\)

Gray

Gray appears dull, lifeless and opaque,\(^7\) and gives the impression of barrenness, penitence, humility, grief,\(^8\) inferiority, age,\(^9\) quiet and solemnity.\(^10\) Associated with

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\(^1\)Graves, *Art of Color*, p. 85.
\(^2\)Sargent, *Use of Color*.
\(^3\)Ibid.
\(^4\)Graves, *Art of Color*, p. 408.
\(^5\)Ibid., p. 85.
\(^7\)Birren, *Color Psychology*, p. 143.
\(^9\)Koblo, *World of Color*.
\(^10\)Graves, *Art of Color*. 
smoke, ashes, silver, age and distance, it creates the effect of barrenness, resignation, grief, age, depression, and on the positive side, solemnity, space, quiet and peace.¹

**Yellow**

The appearance of yellow is sunny and radiant, giving the impression of cheerfulness, excitement,² enlightenment and inspiration.³ In its sinister sense it can give the impression of deceit, treason, cowardice, hate, sickness and disease.⁴ Associated with the sun, fire, and gold, its positive effect is that of cheerfulness, warmth and wealth, and its negative influence is that of anguish (pale yellow),⁵ sickness, and unhealthiness.⁶

**Orange**

Orange is regarded symbolically as a modified yellow, and would therefore partake of the characteristics of both yellow and red, its modifier.⁷ Associated with harvest, fire, warmth, its effect is the happiness of yellow and the passion

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¹Ibid.


³Sargent, *Use of Color*.

⁴Graves, *Art of Color*, p. 81.

⁵Bailey-Poole, *Symbolism*, p. 212.

⁶Graves, *Art of Color*.

⁷Sargent, *Use of Color*.
of red. Its negative effect is mainly one of satiety.

Brown

Brown has a dull, warm appearance, giving it the feeling of passiveness and lack of motion. Associated with the earth, it gives the effect of barrenness, decay, poverty, and humility.

Red

The strongest chroma with the greatest attractive power, red is brilliant, intense, opaque and dry in appearance. Immediate impressions received from its appearance are warmth, passion, love, valor, energy, fire, fervor, danger, war, cruelty, rage, strife, martyrdom. Since it is associated with natural elements: heart, blood, fire, flowers, fruit, sunset and visible

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1Ibid.
2Birren, Color Psychology, p. 143.
3Ibid.
4Bailey-Poole, Symbolism, p. 114.
5Birren, Color Psychology.
6Crewdson, Decoration and Design.
7Sargent, Use of Color.
9Graves, Art of Color, p. 81.
10Sargent, Use of Color, p. 92.
emotions like love, rage, embarrassment, its effect is that of warmth, passion, gaiety, and beauty. On the negative side it has the effect of restlessness, overactivity, strife and warning.

Purple

Purple has a deep, soft, atmospheric appearance which gives an impression of distance, coolness, retiring, mourning, melancholy, and royalty. It is associated with the ocean, delicate flowers (lilacs and violets), and mountains, and gives the effect of dignity, prosperity, solemnity, and distance on the positive side, and that of mourning, coolness, and resignation on the negative side.

Blue

Blue gives the appearance of being wet and transparent, and therefore gives the impression of being cool,
serene, passive, and atmospheric.\(^1\) Dark blue reminds us of shadows, and is depressing.\(^2\) Blue is associated with ice, water, air, sky, and shadows, and therefore has the positive effect of wetness, spirituality, serenity,\(^3\) and atmosphere.\(^4\) Conversely it has the effect of coldness, mystery,\(^5\) and passiveness.\(^6\)

**Blue-Green**

Blue-green would partake of the nature and impression of both blue and green. Like blue, it would have a wet, cold, feeling of mystery.\(^7\) Like green, it would give the effect of restfulness and life.

**Green**

Green, according to Birren, has the general appearance of being clear and moist.\(^8\) It symbolizes hope, growth, and immaturity.\(^9\) It is more passive than active, and is the most restful of the colors.\(^10\) Green in water, vegetation,

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1Graves, *Art of Color*, p. 84.
3Jacobs, *The Art of Color*.
4Graves, *Art of Color*, p. 84.
5Jacobs, *The Art of Color*.
6Graves, *Art of Color*.
7Jacobs, *The Art of Color*.
8Birren, *Color Therapy*.
evergreen trees, decay and disease give the effects of calmness,¹ youthfulness,² immaturity,³ faith, immortality, contemplation,⁴ and ghastliness.⁵

Yellow-Green

Yellow-green shares the cheerful, light, warm quality of yellow, and the clean, moist, restful qualities of green.⁶ On the negative side, it fuses the feeling of sickness, disease, cowardice and unhealthiness of yellow with the envy, and passive qualities of green. It is youthful and alive on the one side, and suggests growth and freshness,⁷ and unhealthiness and sickness on the other.⁸

¹Ibid.

²Hulme, Symbolism in Christian Art.

³Koblo, World of Color, p. 19.

⁴Graves, Art of Color.

⁵Birren, Color Therapy.

⁶Graves, Art of Color, p. 81.

⁷Crewdson, Decoration and Design, p. 17.

⁸Graves, Art of Color.
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1Lendt, *Color Language*, p. 105.
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<td>coldness, pallor, ghostliness</td>
</tr>
<tr>
<td>Gray</td>
<td>quiet, solemnity</td>
<td>inferiority, age resignation, depression, barren</td>
</tr>
<tr>
<td>Black</td>
<td>structural strength, deep, quiet</td>
<td>darkness, evil, death mourning, terror</td>
</tr>
<tr>
<td>Yellow</td>
<td>cheerfulness, light, inspiration, wisdom, excitation, divinity</td>
<td>cowardice, sickness, deceit, treason, hate</td>
</tr>
<tr>
<td>Orange</td>
<td>glory, harvest, cheerfulness, warmth</td>
<td>satiety</td>
</tr>
<tr>
<td>Red</td>
<td>love, passion, valor, energy, warmth, dryness</td>
<td>embarrassment, rage, strife, martyrdom, cruelty, danger</td>
</tr>
<tr>
<td>Purple</td>
<td>dignity, honor, piety, royalty, atmosphere</td>
<td>resignation, coolness, sentimentality, mourning, wistfulness</td>
</tr>
<tr>
<td>Blue</td>
<td>truth, wisdom, spirituality, depth, faithfulness, serenity, wetness, constancy, loyalty, immortality</td>
<td>coldness, resignation, despondency, mystery, atmosphere</td>
</tr>
<tr>
<td>Blue-Green</td>
<td>repose, life, wetness</td>
<td>mystery, aloofness, coldness</td>
</tr>
<tr>
<td>Green</td>
<td>clear, moist, growth, life, hope, youth</td>
<td>immaturity, jealousy, envy</td>
</tr>
<tr>
<td>Yellow-Green</td>
<td>youth, cheerfulness, faith</td>
<td>envy, jealousy</td>
</tr>
<tr>
<td>Brown</td>
<td>warm, stable</td>
<td>dull, poverty, penitence, barreness</td>
</tr>
<tr>
<td>Hue</td>
<td>Positive Effect</td>
<td>Negative Effect</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>White</td>
<td>cleanliness, purity, freshness, holiness</td>
<td>ghostliness, coldness</td>
</tr>
<tr>
<td>Gray</td>
<td>solemnity, space, quiet, peace</td>
<td>age, inferiority, grief, barrenness, resignation</td>
</tr>
<tr>
<td>Black</td>
<td>quiet, stability</td>
<td>evil, depression, fear, mourning, sorrow</td>
</tr>
<tr>
<td>Yellow</td>
<td>joy, warmth, wealth</td>
<td>sickness, unhealthiness, anguish</td>
</tr>
<tr>
<td>Orange</td>
<td>cheerfulness, prosperity, warmth</td>
<td>satiety</td>
</tr>
<tr>
<td>Red</td>
<td>warmth, gaiety, emotion, beauty</td>
<td>overactivity, restlessness, strife, danger</td>
</tr>
<tr>
<td>Purple</td>
<td>dignity, prosperity, solemnity, distance</td>
<td>mourning, resignation, coolness</td>
</tr>
<tr>
<td>Blue</td>
<td>serenity, repose, spirituality, depth, wetness</td>
<td>coldness, passiveness, mystery</td>
</tr>
<tr>
<td>Blue-Green</td>
<td>rest, wetness</td>
<td>mystery, coldness</td>
</tr>
<tr>
<td>Green</td>
<td>calmness, security, restfulness, life</td>
<td>passiveness</td>
</tr>
<tr>
<td>Yellow-Green</td>
<td>youthfulness, aliveness</td>
<td>enmity, unhealthiness</td>
</tr>
<tr>
<td>Brown</td>
<td>humility, warmth</td>
<td>poverty, barrenness, decay, dullness</td>
</tr>
<tr>
<td>Hue</td>
<td>Element</td>
<td>Effect</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>White</td>
<td>light, clouds</td>
<td>elevating, uplifting, inspirational</td>
</tr>
<tr>
<td>Gray</td>
<td>sky, water, rocks</td>
<td>space, mystery, gloom</td>
</tr>
<tr>
<td>Black</td>
<td>darkness in foliage</td>
<td>mystery, evening, gloom</td>
</tr>
<tr>
<td>Yellow</td>
<td>light, sunlight, sky</td>
<td>happiness, inspiration, warmth, awakening</td>
</tr>
<tr>
<td></td>
<td>ripened fruit</td>
<td>security of plenty</td>
</tr>
<tr>
<td></td>
<td>foilage highlights</td>
<td>brightness, cheer, offense (dingy)</td>
</tr>
<tr>
<td></td>
<td>mountains, earth flowers</td>
<td>unhealthiness, dryness</td>
</tr>
<tr>
<td></td>
<td></td>
<td>freshness, gaiety</td>
</tr>
<tr>
<td>Red</td>
<td>mountains, desert, earth</td>
<td>strength, dryness, barrenness, loneliness</td>
</tr>
<tr>
<td></td>
<td>flowers, birds</td>
<td>beauty</td>
</tr>
<tr>
<td></td>
<td>ripe fruit</td>
<td>security of plenty, healthiness</td>
</tr>
<tr>
<td></td>
<td>clouds, space</td>
<td>beauty, awe, wonder, emotion, warmth, action</td>
</tr>
<tr>
<td>Purple</td>
<td>flowers</td>
<td>delicateness, softness</td>
</tr>
<tr>
<td></td>
<td>ocean</td>
<td>coolness, solemnity</td>
</tr>
<tr>
<td></td>
<td>sky</td>
<td>melancholy, mystery, threatening</td>
</tr>
<tr>
<td></td>
<td>rocks, shadows</td>
<td>coolness, dignity</td>
</tr>
<tr>
<td>Blue</td>
<td>sky, clouds</td>
<td>serenity, eternity, spirituality</td>
</tr>
<tr>
<td></td>
<td>water</td>
<td>wetness, dignity, coolness, repose, depth</td>
</tr>
<tr>
<td></td>
<td>shadows</td>
<td>quietness, coolness, restfulness, mystery</td>
</tr>
<tr>
<td></td>
<td>mountains</td>
<td>distance, repose, dignity, stability</td>
</tr>
<tr>
<td>Green</td>
<td>vegetation</td>
<td>restfulness, moisture, refreshing, growth</td>
</tr>
<tr>
<td></td>
<td>evergreen trees</td>
<td>immortality, security</td>
</tr>
<tr>
<td></td>
<td>earth and grass</td>
<td>peace, rest, life</td>
</tr>
<tr>
<td>Brown</td>
<td>earth</td>
<td>warmth, barrenness, solidity</td>
</tr>
<tr>
<td></td>
<td>rocks</td>
<td>solidiity, barrenness</td>
</tr>
<tr>
<td></td>
<td>trees</td>
<td>solidiity</td>
</tr>
</tbody>
</table>
Effects of the Mural Colors Compared to Desired Effects

Value Keys and Chords

Along with the effects of color, the key, or tonality, of the murals should be considered, since it is the first impression received, and immediately evokes an emotional reaction irrespective of the subject matter of the painting. Each key has a distinct emotional character which can influence the selection of the colors used in a painting:

1. High Major - Positive, stimulating, cheerful.
2. High Minor - Delicate, feminine, pensive.
3. Intermediate Major - Postereseque, strong, rich.
5. Low Major - Dignified, ponderous, explosive.

The minor keys have been most preferred by mural painters because those keys create a "quiet, restful background for the life within a room." The

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1Graves, Art of Color, p. 129.
2Ibid., p. 132.
3Ibid.
4Ibid.
5Ibid.
6Ibid.
7Ibid.
8Ibid.
9Ibid. Also refer to Definition of Terms, p. 9.
value chords were instrumental in determining the value keys.¹

"Creation" Murals

As was established in Table 2, p. 32, the atmosphere in the "Creation" room should be one of awe and wonder at elements in motion as the active, creative processes distill new life into "matter unorganized." Warm colors of creation fuse subtly into the cooler hues of matter at rest and the mystery of nature in the process of new growth.

Saint George "Creation" mural

The Saint George "Creation" room is painted in an intermediate minor key, which gives the attitude of timeless twilight,² and minimizes the dramatic quality of the scene.³ Forty per cent of the room is in shades of purple blue,⁴ found in the hovering clouds, water, and distant mountains, establishing a mood of coolness, dignity, mystery and depth.⁵ The twenty-five per cent yellow in the land and tree highlights, adds the needed warmth and brightness of healthy growth, but in the earth creates an unhealthy feeling of drying vegetation.⁶

¹Ibid.

²Ibid.


⁴See Table 8, p. 85.

⁵See Table 7, p. 72.

⁶Ibid.
The 15 per cent\(^1\) of green-yellow in the trees and shrubbery seems to heighten the sense of growth and newness, but also exaggerates the feeling of restfulness created by the blue. The small per cent of yellow-red provides a minimum of what would seem to be the essential ingredient of a "Creation" room activity. The feeling of awe and wonder at the marvels of matter being formed are not conveyed in the colors of the murals.\(^2\)

**Logan "Creation" mural**

This mural is an intermediate minor key which diffuses the light evenly and creates a twilight atmosphere.\(^3\) There is a predominance (about 50 per cent) of yellow-red in the swirling masses of the sky and rocks, suggesting activity, barrenness, and the warmth of elements in motion.\(^4\) The red quality seems too subtle and toned down to give the feeling of awe and wonder. Fused into the yellow-red is about 20 per cent of a deeper yellow-red, nearing brown, which appears in the shadows of the rocks and clouds. The color imbues a dull warmth to the skies, and intensifies the barren quality of the rocks. The 15 per cent blue of sky and water gives cool relief to the warm colors, and extends the feeling of

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\(^1\)All per cents were visual estimates.

\(^2\)Personal observation, April 2, 1968.

\(^3\)Graves, *Art of Color*, p. 129.

\(^4\)See Table 7, p. 72.
space. The small per cent of green\textsuperscript{1} in the foliage contributes a restful attitude of life growing in peaceful conditions. The overall feeling projected by the room seems quite subdued, and only mildly breathes creation.\textsuperscript{2}

**Manti "Creation" mural**

An overshadowing of the "ponderous, dignified"\textsuperscript{3} low major key pervades this "Creation" room. Predominantly dark hues, about 75 per cent; of green-yellow, 45 per cent; and purple, 30 per cent, enshroud the walls. The dark green-yellow in foliage and ground blends the retiring, tranquil qualities of an evening silhouette with those of mystery and gloom.\textsuperscript{4} The almost black purple seems to intensify the coolness and adds to the solemnity of the passive green, bestowing an undertone of mourning. A needed change in value is provided by about 10 per cent green-yellow in the highlights of the foliage, hinting at growth and life, but at the same time adding to the restfulness. Blue completes the coolness, and seems to join its peaceful and mysterious qualities to those already evident. The coloring of the room appears to minimize any feeling of creation expressed in the representations.\textsuperscript{5}

\textsuperscript{1}See Table 8, p. 85.
\textsuperscript{2}Personal observation in Logan Temple, March 30, 1968.
\textsuperscript{3}Graves, *Art of Color*.
\textsuperscript{4}See Table 7, p. 72.
\textsuperscript{5}Personal observation, Salt Lake Temple, April 3, 1968.
Salt Lake "Creation" room

The intermediate minor key of this room again lends a feeling of "timeless twilight." Various shades of blue and green dominate the room giving at once a cool and restful appearance. The blues, about 25 per cent, are generally light with deep accents seen in the ocean and sky, and give a mood of dignity and mystery. The greens, another 25 per cent, include yellow highlights, which together, merge warmth, aliveness, growth and restfulness. Some yellow appears in the sky and rocks contributing to a feeling of awakening, and in contrast to the wetness, a dry quality. The yellow-red in the rocks gives a quality of barrenness and warmth, and in the sky, a feeling of action and awe. The purple, sharing about 12 per cent with yellow-red, adds further to the coolness, and introduces a spirit of melancholy somewhat akin to the impersonal vastness of space. Of the four, this one seems to have the coloring most closely associated with creation.

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1 GravS, Art of Color.
2 Personal observation.
3 See Table 7, p. 72.
4 Ibid.
5 See Table 7, p. 72.
6 Personal observation, Salt Lake Temple, April 3, 1968.
"Garden" Murals

The "Garden" speaks of nature and peace, harmony and repose.¹ Here is the earth beautiful in cool, restful shades of color with accents of warmth. Here is life and growth, youthfulness and a sense of being alive in the presence of divine wisdom. Deceit can also be detected, for here Eve was tempted by Satan.²

Saint George "Garden" mural

The intermediate minor key gives the timeless feeling of twilight to the "garden." Serenity, peace, restfulness and dignity fuse with the prevailing cool atmosphere created by the dark and light blue-greens of the sky, trees and water. This overabundance, around 80 per cent, of blue-greens might be an intended contrast to the overpowering warmth and flaming barrenness of the scenery in and around Saint George. Surely the colors of water and foliage breathe rest and life to the people of that climate.³ To add to the feeling of aliveness and growth, there is an accent of green-yellow in the water and trees. Yellow adds a contrast of warmth, and gives a sense of awakening and contentment, except where it appears in the mountains, changing the scene to an unhealthy appearance, possibly an overtone of the satanical influence.

¹See Table 2, p. 32.
²Ibid.
³Personal observation, Saint George, April 12, 1968.
to be felt even in that peaceful retreat. The whole is quite successful.

**Logan "Garden" mural**

The "rich, strong, posteresque" tones of this "Garden" are found in the predominance of dark green and green-yellow, both suggesting an atmosphere of evening, mystery and gloom. The green-yellow found in the trees and vegetation, about 40 per cent, indicates growth, aliveness and restfulness. The dark green incorporates a sense of mystery, gloom, and the repose of night.\(^1\) The green also lends a sense of immortality found in evergreen trees, and the peace and coolness of the absence of the sun's heat. To the 30 per cent dark green is integrated 10 per cent yellow, which seems to contribute warmth and aliveness to a reserved degree. This yellow is grayed and adds to the element of mystery or perhaps the deceit which Satan would shortly perpetrate. To this already subdued atmosphere is added some 10 per cent of blue which unites the setting with coolness, serenity and a feeling of eternity. Because of the sober tones, this garden is not as pleasant to remain in as the previous one.\(^2\)

**Manti "Garden" mural**

"Timeless twilight"\(^3\) pervades this "garden" scene in its subtle shading and delicate tints. Nature is alive in the

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\(^1\)See Table 7, p. 72.  \(^2\)Personal observation.  
\(^3\)See Table 7, p. 72.
green-yellows, about 60 per cent, of the foliage and grassy slopes conveying the feeling of restfulness, peace and beauty. There is the youthfulness of new growth and things awakening. Serenity is also a keynote maintained by the 20 per cent blue, which seems to say "eternity" in the skies, and coolness and quietness in the water. There is warmth in the 10 per cent yellow-reds of the tree trunks and distant mountains, and a sense of beauty in the pinks of the trees. The mountains, instead of seeming barren and out of place, heighten the restfulness of the soft greens with a certain solidity. This, of the four gardens, appears most restful and harmonious.1

Salt Lake "Garden" murals

Again, the attitude of "timeless twilight" seems to be the key value, however, the colors are extremely vivid and alive, as would not be the case at twilight.2 Nearly half of the coloring is in the green-yellow area, covering the walls with foliage and rolling hills that project life, growth, youthfulness and cheerfulness. One-fifth of the area presents a deeper green in the shading of trees and under growth. Restfulness, peace, and a seeming sense of immortality are the apparent results. Blue-green lends serenity and coolness, repose and spirituality to a conservative 15 per cent of the scene through the skies and water. Warmth,

1Personal observation, Salt Lake Temple.

2Ibid.
happiness and a sense of awakening are interjected by the yellow highlights of the trees and hills, and occasionally in the sky.\textsuperscript{1} This room seems to lack a peaceful, subdued quality, but is successful as a garden.\textsuperscript{2}

"World" Rooms

A definite contrast should be felt from the "Garden" to the "World" room, where the restfulness, tranquility and sense of order in the one intensify the feeling of strife, loneliness and chaos in the other. Opposition should be evident in the coloring to convey contention and disorder. Warmth in the barren ground should be opposed to the coolness of threatening skies. Struggle and death are evident in an atmosphere of mourning.\textsuperscript{3}

Saint George "World" mural

A delicate, feminine, pensive quality accompanies the high minor key of this room. Green-yellow in the trees and hills provides rest and a passive aliveness. There is growth and a sense of immortality in the darker shades of the trees. Accompanying the 45 per cent green is the cooling influence of purple-blue spreading its dignity, solemnity and melancholy in the sky and distant mountains which cover about one-fourth of the area. Warmth is supplied in the sky and highlights of the trees and rocks giving a feeling of aliveness, happiness, and at times dryness. The 5 per cent of yellow-red in the

\textsuperscript{1}Ibid. \hfill \textsuperscript{3}See Table 2, p. 32. 
\textsuperscript{2}Ibid.
rocks gives an awareness of the barren qualities which should prevail in the "lone and dreary" world, and also lends a slight feeling of contrast. On the whole, the effect of strife, threatening, mourning, dreariness, disorder and contention seems to be strongly absent in use of the colors.¹

Logan "World" mural

The intermediate minor key of "timeless twilight" sets the mood for this room. Warmth and a somewhat barren feeling prevail in the yellow-red, almost brown, coloring of earth, rocks and animals. In places the brown is fused with yellow, giving a sense of decay, and a gray-yellow, covering about an equal space as the 35 per cent brown, lends a certain cool aliveness and an indication of reticent growth. These two colors are juxtaposed so that they tend to soften the effect of each other. Purple-blue is seen in about 10 per cent of the area in the form of sky and distant mountains. This adds a contrasting coolness, but heightens the restfulness of the grayed-yellow. A slight feeling of solemnity and gloom or mystery emerge from the purple and small per cent of dark green-yellow seen in the shadows. The whole room is quite charming, and though strife and threatening are evident in the abundance of animal life present, it is lacking in the color effects. Contention, mourning, dreariness and loneliness are only subtly evident.²

¹Personal observation, Salt Lake Temple.
²Personal observation, Logan Temple.
Manti "World" mural

The immediate effects of this brilliant room are the rich strong, posteresque qualities of the intermediate major key.¹ Agitated rhythmic outlines in deep reds and blues give strong contrasts to the predominance of yellow which fills the sky, and settles in the ground fusing into the shapes and figures that have been reduced to great simplicity. There is warmth, awakening, brightness, dryness, or barrenness, and in the faces of the people there is unhealthiness due to their oppressed and "dreary" state.² The yellow-red, almost a skin color, adds warmth, and in the more brilliant degrees, a feeling of satiety which accompanies contention and disorder. Framed by the 35 per cent of yellow, the some 20 per cent of yellow-red tends to dominate, and in the "tower of babel" suggests man's loneliness and attempt to seek elevation out of his wretched condition. Blue-green in the sky and clothing, and green-yellow in the foliage contribute coolness, a sense of growth, and some restfulness for the weary travelers along the walls.³ Of all the "World" murals, this one seems to depict best the suffering and struggles of man in a world cursed and out of harmony with its creator. The effect coming from the "Garden" room is almost overwhelming.⁴

¹Graves, Art of Color.

²Interview with Minerva Teichert, artist of the Manti "World" mural, April 21, 1968.

³Ibid.

⁴Personal observation, Manti Temple.
Salt Lake "World" mural

Strong, rich, postereresque qualities supply the mood for this room with its intermediate major key.\(^1\) Purple-blue fills 30 per cent of the spacious walls, exaggerating the sense of distance, and heightening the feeling of loneliness, melancholy and gloom. There is a coolness in the impeding storm clouds hovering over the distant mountains whose fusion with the grayed atmosphere instills an attitude of mystery and resignation at the inevitable turmoil. Green offers sporadic rest and suggests the struggle of growth amidst the barrenness projected by an equal 15 per cent of yellow-red advancing from rocks, cliffs and parched ground. Warmth in contrast to the coolness of water and sky is the result of this combination, as the yellow-red further seems to suggest dryness and solidity in the earthy elements. The effect of the opposing coolness is expanded by the deep, graying purple-blue shadows in the clouds and mountains. None of the elements of a world in disruption seems to be missing, but the subdued colors tend to make the "dreary" world quite a pleasant one.\(^2\)

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1Graves, *Art of Color*.

2Personal observation, Salt Lake Temple.
### Table 8

**Comparative Dominant Colors and Values in the Four Utah Temple Murals: “Creation” Rooms**

<table>
<thead>
<tr>
<th>Saint George</th>
<th>Logan</th>
<th>Manti</th>
<th>Salt Lake</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Key</td>
<td>Key</td>
<td>Key</td>
</tr>
<tr>
<td>Intermediate Minor</td>
<td>Intermediate Minor</td>
<td>Low Major</td>
<td>Intermediate Minor</td>
</tr>
<tr>
<td><strong>Value Chords</strong></td>
<td><strong>Value Chords</strong></td>
<td><strong>Value Chords</strong></td>
<td><strong>Value Chords</strong></td>
</tr>
<tr>
<td>Z-3</td>
<td>Z-3</td>
<td>Z-2</td>
<td>Z-3</td>
</tr>
<tr>
<td>W-4</td>
<td>W-4</td>
<td>A-8</td>
<td>W-6</td>
</tr>
<tr>
<td>D-5</td>
<td>A-7</td>
<td>D-6</td>
<td>A-8</td>
</tr>
<tr>
<td>A-7</td>
<td>D-5</td>
<td>W-3</td>
<td>D-7</td>
</tr>
<tr>
<td><strong>Color Chords %</strong></td>
<td><strong>Color Chords %</strong></td>
<td><strong>Color Chords %</strong></td>
<td><strong>Color Chords %</strong></td>
</tr>
<tr>
<td>GY 6-4</td>
<td>B 7-2</td>
<td>GY 6-4</td>
<td>YR 8-4</td>
</tr>
<tr>
<td>Y 7-2</td>
<td>15</td>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>Y 7-0</td>
<td>25</td>
<td>20</td>
<td>30</td>
</tr>
<tr>
<td>YR 8-2</td>
<td>40</td>
<td>50</td>
<td>45</td>
</tr>
<tr>
<td>B 6-2</td>
<td>25</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>YR 8-4</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>GY 6-4</td>
<td>10</td>
<td>10</td>
<td>10</td>
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</table>
TABLE 9
COMPARISON OF "CREATION" MURALS WITH DESIRED EFFECTS¹

<table>
<thead>
<tr>
<th>Dominant Colors</th>
<th>Percent</th>
<th>Effects of the Colors</th>
<th>Key Value</th>
<th>Dominant Effect</th>
<th>Desired Effect</th>
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</thead>
<tbody>
<tr>
<td>Orange G-Y</td>
<td>10</td>
<td>activity, cheerfulness</td>
<td></td>
<td>Timeless</td>
<td>coolness</td>
</tr>
<tr>
<td>Yellow</td>
<td>15</td>
<td>youth, life, growth, peace</td>
<td></td>
<td>twilight</td>
<td>mystery</td>
</tr>
<tr>
<td>Purple Blue</td>
<td>25</td>
<td>inspiration, awakening, warmth, happiness, brightness, unhealthiness</td>
<td></td>
<td></td>
<td>restfulness</td>
</tr>
<tr>
<td></td>
<td></td>
<td>coolness, solemnity, mystery</td>
<td></td>
<td></td>
<td>dignity</td>
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<tr>
<td></td>
<td></td>
<td>restfulness, dignity, melancholy, space</td>
<td></td>
<td></td>
<td>warmth</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>growth</td>
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<td></td>
<td></td>
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<td>activity</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>depth</td>
</tr>
<tr>
<td>G-Y Blue</td>
<td>10</td>
<td>restfulness, life, growth, peace</td>
<td></td>
<td>Timeless</td>
<td>warmth</td>
</tr>
<tr>
<td>Blue</td>
<td>15</td>
<td>space, coolness, serenity, warmth, barrenness, solidity</td>
<td></td>
<td>twilight</td>
<td>action</td>
</tr>
<tr>
<td>Logan Brown Y-R</td>
<td>20</td>
<td>warmth, action</td>
<td></td>
<td></td>
<td>barrenness</td>
</tr>
<tr>
<td></td>
<td>50</td>
<td></td>
<td></td>
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¹See pp. 75-77 for commentary.
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<td>repose, spirituality</td>
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1See pp. 78-81 for commentary.
### TABLE 1.2

**COMPARATIVE DOMINANT COLORS AND VALUES IN THE FOUR UTAH TEMPLE MURALS „WORLD” ROOMS**

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<thead>
<tr>
<th>Saint George Key High Minor</th>
<th>Logan Key Intermediate Minor</th>
<th>Manti Key Intermediate Major</th>
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<td>W-4</td>
</tr>
<tr>
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<td>W-5</td>
<td>D-7</td>
<td>A-7</td>
</tr>
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<td>D-6</td>
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<td>YR 8-4</td>
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68
<table>
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<tr>
<th>Dominant Colors</th>
<th>Per cent</th>
<th>Effects of the Colors</th>
<th>Key Value</th>
<th>Dominant Effect</th>
<th>Desired Effect</th>
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<td>restfulness</td>
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<tr>
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1See pp. 81-84 for commentary.
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

In the four Utah Temples: Saint George, Logan, Manti, and Salt Lake, large murals decorate the walls. The murals, painted in oil on canvas or directly on the plaster, serve the purpose of setting a mood and atmosphere conducive to the function of the respective rooms. Singularly important to the creation of the proper mood and atmosphere is the effect which the color of the murals evokes. To be able to study that effect, it was necessary to examine the purpose of Temples, the Temple ceremony as it related to each room, and the desired purposes of the murals.

Purpose of Temples

The purpose of the Temples is to "bless the members of the Church" so that they might be more fully informed as to how to live their lives in harmony here on the earth, and to prepare for a more full life in the next world.¹ A Temple is a unique sanctuary dedicated to the worship of God through sacred rites and ceremonies connected with religious

ordinances taught in special courses of instruction given in rooms of the Temple set apart for that instruction.

Background on Temples

In 1833, Joseph Smith revealed a commandment of God for the members to build a temple. In spite of the small membership and funds available, an impressive structure, the Kirtland Temple, was erected. Because of persecution, that Temple was left behind, and another was built in Nauvoo, Illinois. In 1847 that Temple was burned as the "Saints" left for the West and the Salt Lake Valley.

In 1853 ground was broken for the Salt Lake Temple, which was not completed until forty years later. The Saint George Temple was the first finished in Utah, in 1877, and the same year two more Temples were begun: the Logan, finished in 1884, and the Manti, completed in 1888.

Background on Murals

The first murals connected with the Church and Temple work were paintings in the Old Endowment House, in service from 1855 to 1889. Murals were painted in the Saint George Temple, following its dedication, by Dan Weggeland, C. C. A. Christensen and Samuel Jepperson. Later, in 1917, J. B. Fairbanks painted on the murals, and following a remodeling in 1938, J. A. F. Everett did new murals followed by more additions by Peter Kamps in 1946 and Paul Forster in 1956.
The Logan Temple murals were done by Dan Weggeland and C. C. A. Christensen with William Armitage and Reuben Kirkham assisting in 1883. No further alterations were necessary.

The Manti Temple murals were done by Weggeland and Christensen between 1883 and 1888. Because of a failure of the plaster to adhere, some of the murals had to be done over in 1946 by Robert L. Shepherd, and in 1951 by Minerva Teichert.

Hafen, Evans, Fairbanks and Pratt did the Salt Lake Temple murals in 1892 under the foremanship of Weggeland, who had already painted in the other three Temples. Around 1915, Fritjof Wiberg added another mural, and in 1922, J. B. Fairbanks and his son, Leo, repainted the "World" mural and touched up parts of the "Garden" destroyed by falling plaster. In 1938, Mabel Frazer and Lura Redd repainted further.

Background on Artists

Four artists, Hafen, Evans, Fairbanks and Pratt, were sent by the Church to Paris in 1890 to study, preparatory to painting the Salt Lake Temple murals. The other artists of the various murals had also received a sufficient amount of training to prepare them for the task. Many of them studied in the outstanding art centers of Europe prior to accepting the commissions.
Background on the Rooms

The rooms containing murals in the Temples were the "Creation" room, the "Garden" room and the "World" room. The "Creation" depicts matter unorganized, and a feeling of elements in motion as a background to the instruction about the creation of a world for man to inhabit. The "Garden" room represents the world after God had placed Adam and Eve in the Garden of Eden. Beauty and repose reign as the participants are briefed on the temptation of Adam and Eve and the resultant effect. In the "World" room, a direct contrast to the "Garden," chaos and strife are in operation as the effect of Adam's fall is made clear. In opposition to the order and splendor of nature in the "Garden," here is earth in disruption and under the curse of God.

Background on Color

**Ability of color to create desired atmosphere**

It is common knowledge that color can affect us powerfully, and induce definite moods. It can affect the body and the mind and has the power to stimulate emotion, to cheer and to animate, or to quiet and subdue. It has the ability to create an atmosphere and environment. Each color has its own distinct effect, and acquires others by constant associations with elements and ideas. Colors in combinations with other colors produce strong effects also.
Meanings and effects of colors

Colors have meanings all their own as well as meanings which have been acquired through associations. Most people have the same reaction to specific colors which can symbolize and convey ideas. Certain colors produce sensations of warmth or coolness, stimulation or relaxation, cheer or gloom, pleasantness or unpleasantness. Warm colors are positive and aggressive, restless and stimulating; cool colors are negative and aloof, retiring, tranquil and serene.

The various hues were examined and charted according to their meanings and effects. Then the effects of the colors in the murals were charted, discussed, and compared to the desired effects for each room.

Conclusions

The Murals as Works of Art

Before examining the murals from a color point of view, it was necessary to examine the artistic qualities, which gave bearing to the color effects. Besides filling the requirements for easel paintings, the murals had to comply with the following: (1) be absolutely permanent for the life of the building, (2) present a mat finish for easy viewing, (3) have an ambulatory point of view, and (4) possess mural qualities unique to the demands.

Except for a varnish finish on the Logan walls giving some glare and past difficulties with falling plaster, all of the murals complied with the first three requirements. In
order to examine the fourth requirement, a chart of fifteen mural qualities was compiled with a rating of 1-5 being given each mural according to its effectiveness in fulfilling that quality. The evaluation was based on statements by several authorities on murals relative to the points under consideration. The degree of effectiveness was determined subjectively. The following conclusions may be drawn from that study:

1. The murals have a realistic appearance, coloring and proportion with the only conspicuous exceptions being the Manti "World" room with its flat, sketchy figures, and the Saint George "Garden" with abnormal, "irridescent" coloring in the "tree of life."

2. The intended symbolism was representational rather than aesthetically occult. There is no hidden meaning to be searched for in the murals, only meaningful representation as it intensifies and clarifies the intended purpose of the ceremony.

3. The major function of each room was supportive of atmospheric mood and conditioning and not primarily decorative or artistically evocative, and that the murals sometimes fail in their attempt to convey that function. Failure in a "muralistic" sense was most commonly due to:
   a. A strong recession in perspective, ignoring the two-dimensional qualities of the wall.
   b. Incompatible juxtaposition of real space with imagined or painted space.
c. Occasional lack of unity between walls, and apparent variety of artistic styles in the same room.

d. Occasional failure of artists to subordinate technique, design and coloring to the purpose of the room.

The Murals as Conveyors of Meaning Through Color

Along with the effects of color, the value key evokes an immediate emotional reaction. Most of the muraled rooms were done in an intermediate minor key, the one most preferred by mural artists because of the quiet restful background it creates. The exceptions were the St. George "World" in a high minor, the Manti "World" and Logan "Garden" in the intermediate major, and the Manti "Creation" in the low major.

Effects of the "Creation" rooms

The desired effects in the "Creation" rooms were: awe and wonder at the elements in motion, activity, new life, warmth of creation fusing into the coolness of matter at rest, and the mystery of nature in the process of growth. The effects created by the colors in the murals seemed to convey warmth and coolness, and except for the Manti, activity. They all provided a feeling of restfulness, a quality not emphasized in the desired effects, however, a quality of repose is desired in mural paintings. A noticeable lack of contrasting colors, and a predominance of purples, blues and
greens, reduced the effect of elements in motion, leaving the awe and wonder unaccented. Most of the rooms are arranged so that one walks through the "water" into the "garden," thus minimizing the extremes of the two rooms. In comparison of created effects with desired effects, the murals seem to fall short of their intended purpose.

Effects of the "Garden" rooms

The desired effects in the "Garden" rooms were: nature, peace, harmony and restfulness. Beauty, coolness, with warm accents, life, growth, youthfulness, aliveness, wisdom, and a suggestion of deceit were conveyed by the colors. Except for the feeling of mystery and gloom in the Logan "Garden," and an overactive color scheme in the Salt Lake "Garden," all of the murals seemed to comply with the desired qualities, restfulness seeming to dominate, accompanied by a cool peacefulness. In comparing the desired effects with those created by the color in the murals, they are quite compatible.

Effects of the "World" rooms

A distinct contrast of feeling is desired from the "Garden" to the "World" room. A feeling of warmth and barrenness in the ground opposed to coolness in the threatening skies, strife, contention, disorder, chaos, opposition, loneliness, death and mourning and dreariness are all present. Except for the Manti "World" room where contrasting and
predominantly warm colors depict the barrenness, strife, contention, disorder, chaos, opposition, loneliness, death, mourning and dreariness also present in the representation of people, the rooms have generally been depicted as lovely landscape, and convey the restfulness of such a scene. There are feelings of threat and strife, barrenness and warmth conveyed in small degrees in all of the rooms, probably more in the Salt Lake room, but generally the color ranges are restricted, cool, restful and lacking in qualities that would convey dreariness and loneliness. Compared to the desired effects, the Manti mural is quite successful; the others match up only occasionally.

General Conclusions

From a study and comparison of the effects conveyed by the colors in the Temple murals relative to their desired function in creating proper atmosphere and mood, it can be concluded that the "Garden" rooms, the Manti "World" room and perhaps the Salt Lake "World" rooms quite consistently convey the desired effect. In the other murals, the colors are only moderately successful in conveying the desired effect. More attention seems to have been given to pictorial representation for effect than to color.

Recommendations

The power of color to evoke certain feelings, to convey attitudes and establish atmosphere and mood creates
a need for the artist to be fully aware of its suggestive qualities and potential. For the mural painter to unite the almost abstract qualities of a design with the concrete ones of the pictorial representation, at the same time finding realistic elements that have symbolic value, and then giving to the whole a coloring which will be meaningful, requires a great deal of inventive ability from the artist. The following recommendations are suggested for further similar artistic endeavor:

1. Artist and architect should work together from the inception of the building in order to create greater unity between painting and structure.

2. More thorough preparation of wall surfaces needs to precede the painting so that the murals will exist for the life of the building.

3. More gradual composition or transition would quell a sense of unrest felt in many of the murals. Color may display great contrasts, and bright colors may cover large areas, but they should be modified to the point that the structure is enhanced and repose is still maintained.

4. A greater simplicity of handling should be used, as too strong an emphasis on details tends to destroy the unity of the figures and composition.

5. The art should not leave the realm of the wall, and the artist should not try to express himself with too
much realism. No painting can be created realistically enough to deceive, and the art should always make one aware that it is a painting. The painting should open up a spiritual vista and not a real one.

6. More attention should be given to the evocative power of color to create the desired mood and atmosphere.

7. The color coordination of the room to the mural would contribute greater effectiveness in conveying and magnifying the desired atmosphere and mood.

8. The use of panels in place of complete wall coverage would avoid architectural interference, and create greater unity between the paintings and the structure. Also the panels should not be painted so low that chairs and seated persons would obscure or rub against them.

9. In light of the recent trend to eliminate murals in the L.D.S. Temples, and because of the powerful ability murals have to evoke feeling and to establish mood and atmosphere, it is recommended that their use be adapted for future Temples.
APPENDIX

Although the body of this study contains mainly information about the murals of the four Utah Temples, and only brief sketches of the artists' lives as they related to the murals, it is felt that a more complete study of their lives should be included here. In some cases much was available through biographical encyclopedias, letters, journals, interviews with living relatives or the artists themselves. In other cases there was very little known or available about them. The artists are listed alphabetically, and not in order of prominence or volume of work in the Temples.

1. William Armitage ( ? - ? ). According to Minerva Teichert in a personal interview, April 1968, William Armitage was a Scotsman who studied in England before coming to America. He knew a great deal about painting and did beautiful animals. According to Mrs. Teichert, "He was a grand old man who knew more about art than all the rest of them."

2. Carl Christian Anton Christensen (1831-1912). C. C. A., as he was known, was the first Mormon painter of
merit. Having been born in Copenhagen, he was extremely popular among the numerous Danish, Swedish, and Norwegians of Sanpete County where he resided. Before pulling a handcart 1,300 miles across the plains to Utah with his wife in 1857, he had joined the Church in Copenhagen in 1850, had been sent on a mission to the District of West Zealand in 1853, had gone on another mission to Norway the same year, was imprisoned twice for preaching, and had been called as President of the Conference of Norway in 1855. In his boyhood he was taught the craft of toy making. He excelled at paper cutouts, and was apprenticed as a cabinet maker at fourteen. Six winters of instruction at the Royal Art Academy, paid for by a woman who took note of his skillful birds and silhouettes, brightened his early life and prepared him for later service as a painter.

On the way across the plains, he made historical sketches of the people, and entered the Salt Lake Valley with the Danish flag flying from his cart and his trousers flapping in shreds around his legs. Shortly thereafter he received work as the first to paint scenery for the Salt Lake Theatre, and later did murals in the Saint George, Logan, and Manti Temples, where his work is somewhat stiff and primitive. Besides being an artist, he was a writer of hymns and poetry, a bricklayer, farmer, hod-carrier, charcoal burner, and house painter. In 1865 he served another mission to Scandanavia for three years where he presided over the Conference, and from 1887 to 1888 he served another mission.
to Scandanavia. In 1900 he was made a High Priest and Patriarch. He had sacrificed his professional talent for service in the Church and settlement, but he had a profound influence among his people, and is well remembered by them today.

3. Edwin Evans (1860-1946). He was born on a ranch in Lehi, then moved to Evansville, where Brigham Young had sent his father to colonize. He took no active interest in art until two men entered the telegraph office where he worked and offered financial assistance for him to receive formal training. He went to Salt Lake and studied under Weggeland and Ottinger when he was almost thirty years old. In 1890 he joined a group of Utah artists in Paris to study at L'Academie Julien and L'Ecole Des Beaux Arts with Laurens and Constant, where he won honorable mentions in drawing. Further trips were made to Europe later, and he studied in the eastern centers of art in America. He returned to Salt Lake in 1893 to paint murals in the temple and to organize the Society of Utah Artists, of which he was charter president for eleven years. He taught for short periods at the Latter-day Saint Church school, Hammond Hall, Y.M.C.A. night school, and at the Brigham Young University. He also held classes in his private studio, and at the Art Barn in Salt Lake. Chairman of the Art Department at the University of Utah from 1898 to 1920, he fought hard for the art principles he believed to be sound. A noted French critic said of him:
"He is a wonderful landscape artist, whose oil paintings as well as his water colors, prove his mastery as an interpreter of nature." He was a hard worker who would never give up, and finally, after insisting that he finish one of his water colors first, he was put to bed to die on March 4, 1946.

4. Joseph Alma Freestone Everett (1885-1945). He was a native of Salt Lake City, a member of the Mormon Church and served as a missionary. His paintings were publically exhibited when he was a boy, and at fifteen he studied under J. T. Harwood and later with John Hafen and L. A. Ramsey. In 1904 to 1907 he studied in England with a water color artist, and returned to America to study with Kenyon Cox, a mural painter, who had the classic point of view. He retired in 1932 at the age of forty-nine from business to devote all his time to art. He had been a Pharmacist's assistant at the ZCMI drug store, and a draftsman for the engineer's office of the Union Pacific Railroad. From his previous employment his work always showed good draftsmanship and was refined in composition. Mainly a watercolor landscapist, he did some oil paintings in the Saint George "Garden" and "World" rooms. Rockwell Kent said of his work: "It is wishy washy, but has the spark of genius back of it."

5. John Boylston Fairbanks (1855-1940). John Fairbanks was another native Utah artist who was born in Payson.
Eager as a boy to know something about painting, he watched the painters at the Union Hall. Mr. J. L. Townsend, an eastern College graduate who had come to Payson to teach, helped him in his art studies. The following year Fairbanks assisted John Hafen in enlargening portrait paintings. Fifteen years later, Hafen recommended him to the First Presidency as one to be sent to Paris to study in preparation for painting the Salt Lake Temple murals. Fairbanks entered the academy Julian, Paris, in 1890, and studied under Benjamin Constant, Jules Le Fevre, Jean Paul Laurens and Rigelot, a landscape painter who influenced him in theme and composition. Upon returning to Salt Lake he assisted in decorating some of the rooms in the Salt Lake Temple. At the Utah State Fair that year the first prize in landscape painting was awarded him. Four years were spent at the Metropolitan Museum in New York copying famous masterpieces to get a deeper understanding of art, and in 1900 he went to South America as artist and photographer of the Cluff expedition which left Brigham Young University for a year. Among his scholastic achievements, he was professor of art at B.Y.U., Weber State Academy, L.D.S. High School, and Art Supervisor in the Ogden schools. Many of his works are found in the Utah State Capitol, the B.Y.U., Springville Art Center, and the Highland Park Ward. Interest in the lore and legends of early Utah can be seen in many of his paintings, and misty water, evening studies, sunny harvest
and mountain scenes were among his favorite subjects. Among twelve sons and two daughters were Avard Fairbanks, noted for such statues as "The Tragedy of Winter Quarters," and J. Leo, a prominent artist.

6. J. Leo Fairbanks (1878-1946). He was born in Provo, Utah and trained in art by his father, John B. Later he studied in Paris under Laurens and Lucine Simons and two sculptors, Max Bohn and Berlet. In the United States he attended the University of Chicago, New York and Columbia. Following his studies he became the Supervisor of art in the Salt Lake Public Schools, and around 1923 was made head of the Art Department at Oregon State University. With his father, he painted in the Salt Lake Temple, and did some paintings in the "Celestial" room in the Logan Temple. His canvases are more naturalistic and polished than his father's. He was very versatile, doing sculpture, painting, decorative murals, easel pictures, and stained-glass windows.

7. Paul Forster (1925- ). He was born in Buffalo, New York, and studied under Robert Blair, a water colorist. He came to B.Y.U. in 1948 at the referral of a Catholic Guidance Counselor, and obtained his B.A. in art in 1952. He painted professionally until 1961, when he went to Tonga to work on a program for teaching art to the Polynesians for the Mormon Church, which he had joined while at B.Y.U. The "first graduate from B.Y.U. to receive a commission to paint for the Church," he was appointed by architect
Edward O. Anderson to paint some murals for the Saint George Temple in 1956. He is currently teaching art at the Brigham Young University.

8. Mabel Pearl Frazer (1887- ). She was an artist from the time she can remember. At the age of one and a half she received a slate and pencil and has been drawing ever since. Born in West Jordan, Utah, she moved to Beaver with her family when she was six months old. There she attended the Murdock Academy where each year the instructors had to come up with an art teacher for her. In 1914 she studied at the University of Utah in Salt Lake City under Edwin Evans, receiving the first degree in art from Utah. Frank Du Mond was her instructor at the Art Students League from 1916 to 1917. Further art training was received at the Beaux Arts Institute of Design in New York from 1919 to 1920, and Colchichi, Florence and Europe from 1930 to 1932. Her professional teaching experiences have been at Beaver, 1910-1911; Lewis Junior High School, Ogden, 1914-1919; College of Southern Utah, Cedar City, 1918-1919; and University of Utah, 1922-1953. Varied and versatile as her experiences have been, she conducted research and painted on an excursion to Latin America from 1949 to 1952. Having been trained in mural painting under Arthur Crips, she was asked by the First Presidency to repaint some of the murals in the Salt Lake Temple in 1938. Today she is still actively engaged in art and civic projects, with many plans for the future.
9. John Hafen (1856-1910). He lived a life of sacrifice and impoverishment, a life dominated by a desire to give aesthetic and spiritual pleasure, a life cut short in his prime, but full of service to and faith in God and his fellow man. Born in Scherzingen, Thurgau, Switzerland, young John came to America with his family and crossed the plains when he was seven. At the age of eight he decided to become an artist, and started sketching with charcoal from the fire. At the age of eleven, some friends gave him $1.50 to buy colors and paper. His meager art training was received at the school of Dr. Maeser in Salt Lake, where his family had moved. As a young man he visited the studios of Weggeland and Ottinger where he developed his art further.

Thora Twede became his wife in 1879, and he continued to paint, but found it difficult to feed his growing family. Many attempts at a livelihood were in vain, and he was encouraged by Weggeland to go to Paris to study art. In 1890 the First Presidency sent him, along with Lorus Pratt and John B. Fairbanks, to Paris for preparation to paint the Salt Lake Temple murals. There he studied under Arthur F. Mitchell, Jean Paul Laurens, and Jean Joseph Benjamin Constant. Mitchell, an ardent follower of Jean Baptiste Camille Corot, instilled in Hafen the technique of the Barbizon school, which developed in him a style like the French Impressionists, although he never studied with them. Hafen loved the landscape of Utah, and reflected upon it while in Paris. Unhappy with the way of life in the "evil city," he longed to return
to Utah. His high ambition was to be worthily prepared to assist in beautifying the holy places which were to be erected to the worship of God in this generation, and upon his return to Salt Lake he was commissioned to assist in the decoration of the "Great Temple."

Hafen was one of the first artists in the West to paint Monterrey, as he traveled to California painting seascapes. Because of his inability to sell paintings in a "land of friends and plenty," he almost starved to death, and in 1901 the Church made a contract to pay him $100 a month in return for all the paintings he would do. He studied and painted in and around Boston, hoping to have his work recognized so that he could earn enough to pay off his debts and redeem his paintings, but such was not to be the case, and he continued to sacrifice. The last months of his life were probably the happiest, as he finally received recognition in the East for his portraits, and his pictures were in demand. Unfortunately, when at last success was in view, he contracted pneumonia and died at the age of fifty-six. He was one of the first to make Brown County, Indiana, the popular art colony it is today, and he began the Springville Art Gallery by contributing the first painting. Over 100 of his works are in that gallery. A profoundly religious man, he was a devout member of the Church of Jesus Christ of Latter-day Saints. He put his whole soul into any of the work he did, and never attempted a serious painting without first offering a prayer.
10. **Samuel Hans Jepperson** (1855-1931). He was a self-trained artist and a close follower of John Hafen. Born in Copenhagen, Denmark, he arrived in Salt Lake City in 1857 with a handcart company. His family then moved to Provo in the fall of 1859 where he started to paint, using berries, roots, and leaves for color. His brief training was with John Selck, a German who painted Cluff's Hall scenery, and with George Henry Taggart, a self-taught portrait painter from New York. He was also a musician, organizing bands and orchestras, and manufacturing violins, violas, cellos, bass viol and guitars. In 1881, when he was called to Saint George with Dan Weggeland and C. C. A. Christensen, the rooms were not ready for the painting, so he organized an orchestra and donated the money they earned to the building of the Temple. He painted over 1,000 works, many of early Utah history.

11. **Peter M. Kamps** (c. 1897-?). He was a big German with a strong accent who came from his native country in 1922. According to Arthur Price, Church architect then, Kamps was about twenty-five at the time. Very little is known about him, except that he returned to Germany some time after doing the "Creation" room murals in the Saint George Temple in 1946.

12. **Reuben Kirkham** (?-1886). He came to Utah about 1866, and was employed as a scenic artist at the Salt
Lake Theatre. His desire was to be true to nature, which is evident in his realistic "Wilds of the Wasatch," in the old county court house, and the "Woodcutter's Dinner." According to the Salt Lake Herald, April 25, 1886, he painted in the Logan Temple. No other record of his painting there has been found.

13. **Lorus Pratt (1855-1923).** The son of the Apostle and early Church leader Orson Pratt, Lorus Pratt was a faithful Church worker all of his life. He filled two foreign missions and labored two years in Missouri and Pennsylvania. He was a pupil of Weggeland, along with John Hafen, J. B. Fairbanks and Edwin Evans; was sent to Paris, France to study at L' Julian under Constant, Elonge, Feluver and Rigelot in order to prepare for painting the murals in the Salt Lake Temple. J. B. Fairbanks reported in his journal that the "dry humor" of Brother Pratt kept them all in a happy frame of mind. His work was severe and linear, and later was painted over by Mabel Frazer and Lura Redd.

14. **Lura Redd (1898- )**. She was the student and close friend of Mabel Pearl Frazer. She was born in New Harmony, Utah about seventy years ago. Her father was a Mormon Bishop. She served on a two-year mission and later, after retirement, served another mission to England around 1964. She studied with Mabel Pearl Frazer at the University of Utah, and in the summers the two would camp out in the
desert and mountains and paint. She studied at Shenards in California and also worked with an artist in Canada. Although she had not studied mural painting, she was asked to assist Mabel Frazer in the restoration of parts of the murals in the "Garden" room at Salt Lake City. Mabel Frazer reports that Redd was a fine landscapist and very fast. Her colors were brilliant and had to be kept in reserve to avoid detracting from the purpose of the room.

15. Robert Shepherd ( ? - ). No information was found on Robert Shepherd other than that he is a Latter-day Saint who has painted in the Idaho Falls, Manti and Los Angeles Temples. He now resides in the San Fernando valley in California.

16. Minerva Kohlhepp Teichert (1889- ). She was born in Ogden, Utah and trained only in America. Her teachers were John Vanderpool and illustrators of the Art Institute in Chicago from 1907 to 1912. She also attended the Art Students League in New York and received instruction from Robert Henri, George Bridgeman, and Dimitri Romanoffski. Robert Henri influenced her flat, decorative style, and he encouraged her to return to Utah to paint her people. In 1951 she was commissioned by the Church to do a 4,000 square foot mural in the "World" room of the Manti Temple. In spite of the tremendous size of the walls, she was able (in her rapid, loose style) to finish the mural in three periods of
several weeks. She is living at the present time with her cowboy husband on a ranch in Cokeville, Wyoming.

17. **Danquart Anthon Weggeland** (1827-1918). The "Father of Utah art," was born in Christiansand, Norway, and as a boy studied under local artists of his hometown. His father died when Weggeland was five, and his mother received a small pension from the Norwegian government. At sixteen he took drawing lessons from an old artist, and at eighteen he was admitted to the Royal Academy of Fine Arts in Copenhagen where he received a painter's certificate. He traveled all over Norway painting and drawing the fiords and people in their colorful costumes from 1851-1853. On the South coast of Norway he met C. C. A. Christensen and was later baptized into the Mormon Church. Because of bitterness from the family toward his new religion, he visited his brother in England and studied with an important watercolor group there. 1857 found him doing missionary work for his Church, and in 1861 he traveled to America where he studied in New York with Daniel Huntington and George Peter Alexander Healy and painted to obtain money for the trip to Nebraska. With a team of emigrants, he arrived in Salt Lake in 1862 and began immediately to paint scenery for the Salt Lake Theatre. He became the Director and a faculty member of the first Utah art school, and had among his pupils John Hafen, Edwin Evans and Lorus Pratt. Not only did he give assistance to struggling artists, but also
financial help. People found him congenial and intelligent, being well versed in literature and history as well as art and linguistics, speaking the Scandanavian tongues as well as German and English. He is the only artist who has painted in all four of the Utah Temples.

18. Fritjof Wiberg (? - ?). A Norwegian painter trained in his native land, Fritjof Wiberg came to Utah and remained several years before returning to his native country. A Mormon, he painted the murals for the "Creation" room in the Salt Lake Temple and assisted with several others. Ottinger and Weggeland aided him with his technique and color.
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A STUDY OF THE EFFECT OF COLOR
IN THE UTAH TEMPLE MURALS

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

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

by
Terry John O'Brien
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ABSTRACT

The purpose of this study was to ascertain the effect conveyed by color in the murals of four Latter-day Saint Temples: St. George, Logan, Manti, Salt Lake, compared to the desired effect relative to the spiritual function of each room in which they are found.

The Temple ceremony is one of the most meaningful aspects of the Latter-day Saint spiritual life, seeking to instill certain feelings and resolves within the participant. Since color has the definite ability to create mood and atmosphere, and to affect the emotions, a comparison of the effect of the colors in the Temple murals relative to the desired mood and atmosphere of the ceremony was recognized as a significant study for use in future similar artistic endeavor.

The four dominant colors of the twelve muraled rooms of the four Utah Temples were determined by measuring surface areas of the murals themselves using color swatches. Further qualitative information was recorded by assigning one of five values of effectiveness to points of consideration. The study was presented in the following manner:

1. Introduction

2. Background on the Murals and their Artists
3. Delineation of the Purposes of the Temple Murals Relative to their Respective Rooms

4. Analysis of the Meanings of Color and their Effect in the Murals Relative to Intended Purpose

5. Summary, Conclusions and Recommendations

6. Short Biographies of the Temple Artists

All of the artists of the Utah Temples were adequately trained and spiritually prepared to paint the murals. In their work they gave the murals a realistic appearance, coloring and proportion with few exceptions. The symbolism was representational rather than aesthetically occult, with no hidden meanings to be sought after. The major function of each room was supportive of atmospheric mood and conditioning and not primarily decorative or artistically evocative, although the murals sometimes failed in their attempt to convey that function, and in half of them only moderately created the desired effect.

It is recommended that

1. Artist and architect should work together from the inception of the building for greater unity.

2. Walls need more thorough preparation for paint.

3. More gradual composition or transition would quell a sense of unrest felt in many of the murals. Color should be modified to enhance structure and maintain repose.

4. Greater simplicity of handling in painting.
5. Too much realism should not be used. The painting should open up a spiritual vista, not a real one.

6. More attention should be given to the evocative power of color to create the desired mood and atmosphere.

7. The color coordination of each room to the mural would contribute greater effectiveness in conveying mood.

8. The use of panels in place of the complete wall would avoid architectural interference and create greater unity between painting and structure. Panels should not be painted below the seated head level.

9. In light of the recent trend to eliminate murals in the L.D.S. Temples, and because of the powerful ability murals have to evoke feeling and to establish mood and atmosphere, it is recommended that their use be adapted for future Temples.

APPROVED:

[Signatures]

Chairman, Advisory Committee

Member, Advisory Committee

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