An investigation of commentaries, canon law and directives, and other procedures undertaken in painting Apocalyptic Visions
by Edna Kirk Conkey

A thesis submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree of
MASTER OF APPLIED ART
Montana State University
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Abstract:
The Book of the Apocalypse has incensed my imagination ever since my first reading of the literature and I elected to join the tradition of artists who paint from sacred writings, A knowledge and understanding of The Book of the Apocalypse and study of theological commentaries on the text was a preliminary procedure of this thesis, As the painting, "Apocalyptic Visions," is being donated to Holy Rosary Church, Bozeman, Montana, I investigated Canon Law and directives on sacred art as issued by the Holy Offices of the Roman Catholic Church in order to make sure of the acceptability of my gift. Additional literature was consulted and cited herein to support and justify my work.

The essentials of constructing the painting panel, experimentation in painting techniques and a brief discussion of the meaning of the symbolism used for a recall of Saint John’s message is also presented, I have used linoleum-cut prints to enhance this dissertation, to clarify my text and to show that the scale of composition and the tools of execution of a work have a strong bearing on the product of a creative endeavor, My personal adaption of the traditional painting style of impasto and scumble with overlays of transparent glazes can be seen in the painting and is here described for students seeking instruction in my method of painting.

The reasons for the style of painting chosen for "Apocalyptic Visions" are presented in the concluding remarks. Speculation on the value of this research for future application is also included.
Figure 1. "Apocalyptic Visions"
AN INVESTIGATION OF COMMENTARIES, CANON LAW AND DIRECTIVES, AND OTHER PROCEDURES UNDERTAKEN IN PAINTING "APOCALYPTIC VISIONS"

by

(MICHAEL) EDNA KIRK CONKEY

A thesis submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree of

MASTER OF APPLIED ART

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ABSTRACT

The Book of the Apocalypse has incensed my imagination ever since my first reading of the literature and I elected to join the tradition of artists who paint from sacred writings. A knowledge and understanding of The Book of the Apocalypse and study of theological commentaries on the text was a preliminary procedure of this thesis. As the painting, "Apocalyptic Visions," is being donated to Holy Rosary Church, Bozeman, Montana, I investigated Canon Law and directives on sacred art as issued by the Holy Offices of the Roman Catholic Church in order to make sure of the acceptability of my gift. Additional literature was consulted and cited herein to support and justify my work.

The essentials of constructing the painting panel, experimentation in painting techniques and a brief discussion of the meaning of the symbolism used for a recall of Saint John's message is also presented. I have used linoleum-cut prints to enhance this dissertation, to clarify my text and to show that the scale of composition and the tools of execution of a work have a strong bearing on the product of a creative endeavor. My personal adaptation of the traditional painting style of impasto and scumble with overlays of transparent glazes can be seen in the painting and is here described for students seeking instruction in my method of painting.

The reasons for the style of painting chosen for "Apocalyptic Visions" are presented in the concluding remarks. Speculation on the value of this research for future application is also included.
INTRODUCTION

Usually I do not think with visual images when I read or pray because of the process of intellectual reasoning and intuitive comprehension. Whenever it was that I first read The Book of the Apocalypse I can't remember, but each reading has had an impact upon me not only because of the prophetic visions and the theological message but also because of the vivid imagery used by the author. The metaphorical language and figurative speech of Saint John's style strikes my imagination and senses in a manner comparable to a crescendo of musical instrumentation. Trumpets, strings, percussion, and silence; theme and variation with melodic passages repeated after an almost unbearable climax of sound, might be a way of expressing my reaction to the book. The Apostle's writing evokes in me a vital response. His theme is salvation and victory and glory, repeating "Now, Now, Now," echoed by "Forever, forever, Come!" The violence of man's passions, their cause and its effect, is judged by fire and war and blood and famine and death, and the love and the peace of the lamb who was slain is the eventual and eternal beautitude. (2) And, "Amen," I say too, to the glory of the everlasting city of light and love. "Come!" (11)

A Christian believes that he has received the great good news (gospel), and with joy wants to share it with the rest of the world. I embarked upon my recent work with the intention of painting a vivid reminder of Christian revelation. The canonical books of the Bible are considered "holy" and "sacred" by millions of believers in their contents and also are recognized as supreme examples of literature by non-adherents to their teachings. Therefore, the books of The Bible have been read, studied, promulgated and illustrated for thousands of years. The in-
dividuality of each artist makes possible an unique visualization, and I have accepted the challenge to portray passages from a text which I believe reveals a message of contemporary relevance.

Saint John, "your brother and partner in the tribulation and kingdom and patience that are in Jesus" (Apoc. 1:9) writes, "Blessed is he who reads and those who hear the things that are written therein; for the time is at hand." (11)

In September 1961, I discussed the idea of my painting with the pastor of Holy Rosary Church. He suggested the high school building then under construction as the site for the finished work. My advisor in the School of Art approved the proposal of studies and this thesis is a report pertaining to my project.
OUTLINE OF THE PROBLEM TO BE SOLVED

1. Directives on the subject of sacred and liturgical art to be investigated and presented as a challenge offered.

2. Commentaries on the selected biblical passages to be reviewed and interpretations summarized.

3. The painting to be submitted as an example of a contemporary image based on these verses of The Bible.

4. Personal and technical procedures to be determined, reported and defended in a style and form consistent with requirements of the Graduate Division.

5. Conclusions to be drawn from the results of a work plan thus conceived.
DIRECTIVES AND CANONS

The Catholic Church has promoted, supported and defended art throughout the centuries and the Holy Office continues to define the qualifications of sacred art and to explain its characteristics. (10) (11) In Fundamental Questions on Ecclesiastical Art the author presents the opinion,

that our times are filled with a longing for Light and Life in spite of all crises. A new tendency toward the metaphysical and the transcendental is growing. The Church is awakening in souls of Catholic lay people. Likewise educated circles are called upon to fulfill their mission in the Church. A new spirituality which searches for the essential is here. The first struggle for a modern sacred art is a sign and hope for something better.

It is held that sacred art demands objectivity and a sense of responsibility on the part of the artist. (10) In 1933, the Bishops of Austria spoke as follows:

If the house of God is to be decorated in pictures and statues in a worthy manner, it can happen only by employing God-fearing artists. Artistic talent alone does not suffice. Only when artists possess a truly religious sensivity which can come only from the conviction of faith and living with the Church as faithful children of the Church, will they understand the Church's directives. They will not be purely subjective in their art because, as believing Catholics, they will know that their task is to give a faithful Catholic people objective art with Catholic content....Such artists will, of course, also express their art in the form-language of the times, but these forms will be purified by tradition and by a consideration for the objective norms of the Catholic faith. They will, therefore, be intelligible to the faithful. (10)

As a contemporary Catholic artist I wished my work to conform to regulations.

The Church canons 1185; 1161, 1162, 1178, 1261, 1268, 1269, 1270, 1279, 1385, 1399, contain laws governing art. In his encyclical, "Mediator
Dei" (10) (11), Pope Pius XII voiced the conditions and value of a balance between extremes of excessive realism and exaggerated symbolism. Artists are urged to expression in the spirit of the age and thus what is called "modern art" should be used to portray the vitality of tradition. The artist, more than anyone else concerned, is believed to have the power of sensing and anticipating, the tastes, tendencies and aspirations of the moment, and should accept the calling to make himself their interpreter. The most recent canons (1952) stress that works should be executed only by first-rate artists, who are capable of expressing sincere faith and piety. (10)

This discreet formulation of the papal instruction was taken to mean that the Church need not demand a profession of faith from the artist called upon to do a sacred task... that the highest authenticity of Christian art forms is not absolutely connected with the respective faith of the artist... the Church... expects ability to express genuine faith and real devotion in his work. (10)

Father M. A. Couturier is quoted as justifying the construction of the church in the French Sanitarium of Assy by a group of unbelieving artist in these words, "We called upon these artists because they are the best painters and sculptors of our times," but according to Father Couturier it will "always be the ideal for religious art to find talented persons who are saints." (ibid.)

It is held that if the spirit of the liturgy of faith fills the mind of the artist and permeates all his actions it will be easy for him to speak in the idiom of his age and be understood by an equally attuned audience.

The great desire, the burning need, the real, though
difficult, goal for responsible employers, is a true sacred art, produced by masters in the field who can believe and pray with the community of the faithful, masters who are at home in the realm of the sacred, who know the Church’s worship not only from books but whose spirit and life are penetrated by it, whose inner life is one with the Church. (10)

The artist is advised that his work should be an expression of his interior prayer life, (19) and integrity and harmony are to rule, with the level of the concept and the level of its manifestation equal. The artist is also to function as a teacher and educator through his profession. (1) (4) (15)

Abiding by the directives to avoid symbols with intricate and hidden meaning (Canon 1279), I chose the limitation of seven familiar passages of The Book of the Apocalypse. It is concluded that the Church does not desire to influence artistic style but only asks for quality produced in honesty; work with a contemporary appeal and suited to the function of the structure which houses the image. (14) (17) The painting, "Apocalyptic Visions," is a teaching image to be hung in a school, and the belief portrayed by the illustration is in accord with the purposes of the parochial school concept.

Further claims to fulfilling some of the aspects of the directives are supported by the fact that the painting is submitted as a work project for a Master of Applied Art degree, and that the vocation implied by the Church’s teaching has been accepted as an ideal goal to be used as a guidance standard. As all men are called to be saints, (8), so perhaps, must all artists strive for a mastery of their art.
SYNOPSIS OF THE TEXT AND QUOTATIONS USED FOR THE PANEL PAINTING

In writing The Book of the Apocalypse Saint John makes use of traditional literary form recognizable and understood by Christians familiar with Old Testament literature. (18) The "revelation" of Saint John is primarily a restatement of fundamental Biblical principles; a re-presentation of theology in a Christian context. The author's teaching concerns such matters as; divine judgement for both the wicked and the just, Christ's oneness with the Church, the glory of God and the Kingdom of Heaven, God's absolute transcendence, and the whole universe as well as all human affairs under the full control of divine providence. Other specific propositions deal with rewards in the after-life; the judgement upon the world through Satan, the existence of Hell, the reality of contending spirits, and the identification of the Lord Jesus of the Christians with the Lord God of Israel's prophets. (2) (3) (9) (12) (16) (18)

The book has been written to stimulate faith and fortitude under persecution and to proclaim the certain victory of the Church. The messages are a warning against moral laxity and are exhortations to reform. The author wrote during the reign of Domatian, about the year 96 A.D., and chapter one specifies the Island of Patmos as the place of composition. (ibid)

Saint John's use of allusions to Old Testament books, especially the prophetic book of Daniel, is a reminder that God is continually intervening in history to effect the salvation of men. (2) (3) (9) (12) (16) (18)

Chapter 1:9-16 of The Book of the Apocalypse is of Saint John experiencing the figure among the seven golden candlesticks.

I, John, your brother and partner in the tribulation and
kingdom and patience that are in Jesus, was on the island which is called Patmos, because of the word of God and the testimony of Jesus. I was in the spirit on the Lord's day, and I heard behind me a great voice, as a trumpet, saying, "What thou seest write in a book, and send (it) to the seven churches!"...And I turned to see the voice that was speaking to me. And having turned, I saw seven golden lamp-stands; and in the midst of the seven lamp-stands One like to a son of man, clothed with a garment reaching to the ankles, and girt about the breasts with a golden girdle. But his head and hair were white as white wool, and as snow, and his eyes were as a flame of fire; his feet were like fine brass, as in a glowing furnace, and his voice like the voice of many waters. (12)

Figure 3 illustrates this passage and is used to remind of the promise that God will be with His people in the Church Universal. (16)

Immediately I was in the spirit; and behold, there was a throne set in heaven, and upon the throne One was sitting. And he who sat was in appearance like a jasper-stone and a sardius, and there was a rainbow round about the throne, in appearance like to an emerald. And round about the throne are twenty-four seats; and upon the seats twenty-four elders sitting, clothed in white garments and on their heads crowns of gold. And from the throne proceed flashes of lightening, rumblings, and peals of thunder; and there are seven lamps burning before the throne, which are the seven spirits of God. And before the throne there is, as it were, a sea of glass like to a crystal, and in the midst of the throne, and round the throne, are four living creatures, full of eyes before and behind. And the first living creature is like a lion and the second like a calf, and the third has a face, as it were, of a man, and the fourth is like an eagle flying. (Apoc. 4:2-8) (12)

Chapters 5:11 and 7:9,

And I beheld, and I heard a voice of many angels round about the throne, and the living creatures and the elders, and the number of them was thousands of thousands...After this I saw a great multitude which no man can number, out of all the nations and tribes and peoples and tongues, standing before the throne and before the Lamb, clothed in white robes, and with palms in their hands, (12)
are indicated in the panel composition and in Figure 4. The events preceding the day of judgement are written of in Chapter 6:2-17 of The Book of the Apocalypse.

And I saw, and behold, a white horse, and he who was sitting on it had a bow, and there was given him a crown, and he went forth as a conqueror to conqueror....And when he opened the second seal, I heard the second living creature saying, "Come!" And there went forth another horse, a red one; and to him who was sitting on it, it was given to take peace from the earth, and that men should kill one another, and there was given him a great sword....And when he opened the third seal, I heard the third living creature saying, "Come!" And I saw, and behold, a black horse, and he who was sitting on it had a balance in his hand....And when he opened the fourth seal, I heard the voice of the fourth living creature saying, "Come!" And I saw, and behold, a pale-green horse, and he who was sitting on it - his name was Death, and hell was following him....And when he opened the fifth seal, I saw under the altar the souls of those who had been slain for the word of God....And I saw when he opened the sixth seal, and there was a great earthquake, and the sun became black as sackcloth of hair; and the whole moon became as blood....And they said to the mountains and to the rocks, "Fall upon us, and hide us...for the great day of wrath has come, and who is able to stand?" (12)

The four horses and riders are used in my painting to relate the various compositional elements; the white-robed figures are indicated under the throne. The day of the darkened sun controls the right portion of the panel in balance to the image of Saint John on Patmos on the left of the painting. Figure 1 shows this composition and Figure 5 is a linoleum-cut print of the four horses. I have used a balanced structuring to frame the imagery based on Chapter 12:1-9.

And a great sign appeared in heaven: a woman clothed with the sun, and the moon was under her feet, and upon her head a crown of twelve stars. And being with child,
Figure 6 "The Whole Moon Became As Blood" Michael '03
she cried out in her travail and was in the anguish of delivery. And another sign was seen in heaven, and behold, a great red dragon having seven heads and ten horns...and his tail was dragging along the third part of the stars of heaven...and she brought forth a male child who is to rule all nations...And there was a battle in heaven; Michael and his angels battled with the dragon...and the great dragon was cast down, the ancient serpent, he who is called the devil and Satan...and he was cast down to the earth and with him his angels were cast down. (12)

This passage is a continuation of Old Testament writing, (Ezechiel 1:5-28, Isaia 24-27, Zacharia 9-12 and Daniel 8:16-19, 10:14-13 and 12:1-3), and Saint John uses this form of literature to remind that fulfillment has come and will come through the Woman, her Son and His children. (12)

Figure 2 is a partial illustration of this passage and is placed at the beginning of this dissertation as a sign that "Apocalyptic Visions" is dedicated to The Immaculate Conception.

Other verses of the text which were used for reference are:

And I saw the dead, the great and the small standing before the throne, and the scrolls were opened...And the sea gave up the dead that were in it, and death and hell gave up the dead that were in them; and they were judged each one, according to their works. (Apoc. 20:12-14) And he showed me a river of the water of life...coming forth from the throne of God...on both sides of the river was the tree of life bearing twelve fruits, yielding its fruit according to each month, and the leaves for the healing of the nations. (Apoc. 22:1-2)

And I John, am he who saw and heard these things. And when I heard and saw, I fell down to worship at the feet of the angel who showed me these things. And he said to me, "thou must not do that. I am a fellow servant of thine and of thy brethren the prophets, and of those who keep the word of this book. Worship God!" (Apoc. 22:8-10)

These passages are used as color details in the painting and as justifi-
cation for not painting an image of the Lord. The visions of the text were for a message to the Church and my painting is to picture some portions of the literature.
INFLUENCES OF LITERATURE CONSULTED

Concurrent with the reading of commentaries and directives, I found that additional material companioned my mind. I used the unfinished second floor area of the library building of Montana State College for a studio while doing preliminary paintings and in rest periods I read some of the writings of Alberti, DaVinci, DeHollanda, Lomazzo, Durer, Poussin and Pacheco. (13) The opinion that no one can be a good painter of a subject who "does not well comprehend what he is trying to do" (ibid. pp 113) was a challenging comment under my circumstances. DaVinci's "Pergone: Book on Painting: The Difference Between Painting and Poetry," the "Second Dialogue" of DeHollanda, Lomazzo's analysis of contemplative form (ibid. pp 265), the "Outline of a General Treatise on Painting" and other selections by Durer (ibid. pp 276), "On Some Characteristics of the Grand Manner; On Subject, Concept, Structure and Style," and other writings by Poussin, and especially, "How to Paint the Immaculate Conception of Our Lady" by Pacheco (ibid) I found most appropriate to my work.

Since the counsels of spiritual direction advise reflection on the fact of death, judgement and eternity as well as on other events in the history of the soul, (4) (6) (19), I used the meditations of Francis deSales for formal application of this encouragement. The Church teaches that all the prayers, thoughts, imaginations of a Christocentric person, as well as his memories, words and actions should revolve around the person of Jesus Christ. (4) Such action is to be constant, and this action of contemplation and love will be directed toward his eventual goal; his end and final good. (19) The research and painting of "Apocalyptic Visions" is a multi-levelled project according to this Christian tradition. My reading
has had both a direct and indirect bearing on my work.

In July 1962 while in New York City I visited museums, galleries and the library of the Jewish Theological Seminary. I also discussed my studies with members of the staff of the National Council of Churches. Being dedicated to oecumenical action, I have consciously tried to use passages of *The Book of the Apocalypse* which communicate to Catholic, Protestant and Jewish believers.
PRELIMINARY AND SUPPLEMENTARY STUDIES

Formal and informal studies in Philosophy, Literature, Aesthetics and Art History, as well as work in serigraphy; intaglio methods of graphics, watercolor and oil painting, design and execution of metal jewelry and sculpture, supplement the investigations for thesis concentration.

In 1961 I did sketch-book studies of the subject in a free and loose style of pen and ink rendition and a series of abstract designs in flat watercolor washes. From a number of easel size oil paintings I have selected nine paintings to use as examples of preliminary studies for the panel. Figures 7, 8, 9, 10 and 11 show these experimentations with apocalyptic images and were executed in a variety of techniques. Styles of working are as follows: brush painting, knife application of impasto scumble with transparent glazes overlaid with a medium of linseed oil, turpentine and damar varnish, and flat color brushed onto a baked enamel ground with scraffito line incised through the paint to the prime coat of paint. (7)

The frame of reference; the scale of the composition, the tools of the artist, are all important factors of influence in the creative process. (13) The drawings, paintings and prints based on the written material prepared me for the larger work. The linoleum-cut prints illustrating this dissertation were done during the latter stages of painting on the panel and provide additional experience of variations upon a theme. The quality of line in these prints is characteristic of the cutting tools and I used black and white value contrasts to suggest the vividness of colors in the descriptive style of Saint John. The plate of St. Michael, St. Francis, St. Blaise is Figure 12. These saints are pictured in the
Figure 7. Example of brush painting and knife painting
Figure 8. Example of knife painting with glaze overlay
Figure 9. Examples of brush and scraffito techniques
Figure 10. Example of scraffito line with brush painting on baked enamel surface, and painting of mixed brush and knife technique
Figure 11. Example of impasto with painting knife and superimposition of transparent glazes
panel and therein form a visual signature as these are three of my Christian names. Heavenly creatures are pictured in the painting and Figure 13 illustrates three such forms.
CONSTRUCTION OF PANEL

The dimensions of 5' 4" x 12' were determined by the size of the wall area of Holy Rosary High School lobby where the final painting would hang. A panel construction capable of being hung on the wall or easily removed for re-location was deemed desirable. The facilities of the campus theater workshop were used and I built the panel with the help of some fellow students.

The frame (stretch) was built with 1" x 4" lumber, braced by two vertical bars, and triangles of plywood were screwed into position for corner support. Three panels of one-eighth inch untempered masonite were nailed to this structure. A length of cotton canvas was unrolled onto a glue solution brushed onto this surface. The canvas was then pressed flat with wood planks. The gelatin glue was in the proportion of one part glue to three parts water to insure adherence to the masonite. A one-part-glue-to-six-parts-water mixture was applied to the surface of the canvas to act as a sizing. The last step in this operation was the brushing of clear water over the whole to produce an even application of the glue. The formula was experimental and was considered successful in that a firmly attached canvas resulted.
PRIMING, PALETTE AND PAINTING

A commercial product of the "Dutch Boy" label, Flat Wall Enamel 808 Light Blending Base, is the primer for the painting. Two initial coats of paint were brayed on with a large wool brayer and one final coat was brushed on. A slight indication of the construction elements of the masonite support for the canvas could be discerned through the finished surfacing of the panel and became a determining factor in composition. The horizontal thrusts of the flaming sun image; the placement of the horse symbols, and the curvilinear paint transitions of the beast concept were used to counteract the vertical indentations which resulted from warped masonite.

Prussian blue, burnt sienna and yellow ochre tube oil colors with a medium of linseed oil and turpentine was the palette of the brushed underpainting. The following is a list of tube colors used in the painting.

<table>
<thead>
<tr>
<th>Color</th>
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<tbody>
<tr>
<td>Alizarin crimson</td>
<td>Cadmium green light</td>
</tr>
<tr>
<td>Cadmium red light</td>
<td>Thalo green</td>
</tr>
<tr>
<td>Grumbacher red</td>
<td>Ultramarine violet</td>
</tr>
<tr>
<td>Cadmium orange</td>
<td>Burnt Sienna</td>
</tr>
<tr>
<td>Cadmium yellow medium</td>
<td>Burnt Umber</td>
</tr>
<tr>
<td>Cadmium yellow pale</td>
<td>Raw Umber</td>
</tr>
<tr>
<td>Cobalt blue</td>
<td>Flat white wall enamel</td>
</tr>
<tr>
<td>Prussian blue</td>
<td>Underpainting White</td>
</tr>
<tr>
<td>Thalo blue</td>
<td>Zinc white</td>
</tr>
<tr>
<td>Ultramarine blue</td>
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Damar varnish was then included to the medium referred to above.

The choice of color was based on the text of The Book of the Apocalypse and the positioning of the parts of the composition are based on audience expectation. (The heavenly concepts are in the upper portions of the panel and the representations of earth and hell are on the sides and in the lower mid-center sections.)
A painting knife with a one and one-half inch long flexible steel blade, and bristle and red sable art brushes were the painting tools. Knife usage in impasto details is described as follows; the flat surface of the blade was used in application of broad statements in paint, the sharp, thin left edge of the knife was employed for the linear textures of the sunbursts. Underpainting white, in pure form and in mixture with colors is a quick-drying paint suitable for this technique. A few drops of the medium solution proved sufficient to keep the teaspoonful-size amounts of paint in a moist enough condition for malleability. Only small quantities of paint were prepared on the palette at a given time as the white base begins to harden as soon as it is exposed to air. This property allows for overpainting without much time delay and glazes were applied to some of the impasto for a blending of the color areas.

No study sketches were made other than the easel works of the subject matter. Longer than a year's preparation was the encouragement to work directly on the major painting. Specific images had to be represented in the painting and I chose the idiom of abstraction to convey mystical visions in a style conforming to the directives of the Church which urge the usage of contemporary art forms for sacred art.
SUMMARY AND CONCLUSION

The thesis project as planned allowed both for independent action and also encouraged the submission to a discipline of traditions. The teaching of the Church, the receptive ability of the clergy and parishioners, and the values and opinions of my teachers and examiners were determining factors of my decisions throughout the work procedure. Investigation of numerous examples of literature resulted in a choice of literature for consultation considered to be most pertinent to this particular endeavor.

The viewpoint of The Roman Catholic Church was applied in the following manner:

1. I have worked with the aim of fulfilling my church's request for a believing artist to struggle for a modern sacred art image.

2. I have meditated on the message of Saint John and I have intended to express Catholic theology personalized by my own form-language.

3. I have submitted a work that is neither esoteric nor solely representative of my own interpretation of scriptural passages.

4. I have striven to communicate, and I have made use of recognizable symbolism, for example, winged forms represent angelic creatures and the Virgin is dressed in traditional blue.

5. I have executed a painting which is accepted and approved by the Church through the authority of the pastor.
of the local parish.

The watercolor design series painted as studies for the panel are presented in Figure 14. An adaptation of these designs could have been in direct relationship with the embellishments of the architecture of the school. Glass window panes of flat primary colors decorate the structure and are visible in the lobby area. The idea for a panel based on these paintings was rejected for two reasons.

"Apocalyptic Visions" was not to be considered strictly as a component of the decorative scheme of the architecture, because the painting might be moved if it should not be well received or if it should be deemed that another location would be more desirable. Close adherence to the visual aspects of the lobby of Holy Rosary High School was not believed to be of primary importance but it is thought that the brilliancy of the panel is sufficiently relative, and that the total composition is adequately harmonious.

The second reason for rejecting the initial conceptions was based on the supposition that a painting of such intellectualization would have an appeal only to a limited audience and, therefore, would not be suitable. The concept portrayed in the final panel, and the style of execution, is meant to be an adjustment to a varied criterion. It is also a personal treatment of traditional processes.

I hope that "Apocalyptic Visions" is dynamic enough to command attention and to evoke interest in the subject, and reflection on the content of The Book of the Apocalypse. In May 1963, I was requested to create liturgical art designs to relate to the architectural plans for a
church to be constructed in the Diocese of Helena. The research and work of this thesis will thus prove of value to me in the future.
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