

couraging & we have many many new songs to record.

EVEN THE CHILDREN ARE GETTING NEW SONGS NOW, so with the Lord's help we're praying & obeying & committed to this new daily schedule & work, which the Lord worked out for us to have conveniently set up right in our home for the moment. He's helped with the details & Ruthie's also helped with the children during this time. We're still doing school with them daily & have begun them all this week on their correspondence courses in earnest. It's a busy, happy time, TYLI!

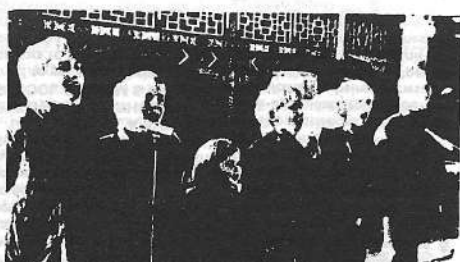
THERE'S SO MUCH I FEEL THE LORD'S STILL DEALING WITH ME ABOUT, but I earnestly pray He'll keep me & help me to make it & become a new creation of the Spirit of your New Church & David's House of Love. Your Letters on these are so merciful to show us the difference. We have so much light! Thanks to your love for Jesus & us poor sheep!! We need you so badly! Please take care. With love & prayers,--Esther.

From Esther's Letter to Faithy & Juan:

MY MAIN WEAPON AGAINST DISCOURAGEMENT has been to keep close to Dad's commandments on what I should be doing now. It's been a slow trip back up the hill, but every week I've been so encouraged that real progress has been made, & every week we gain more ground.

MY FIRST VICTORIES WERE TO KEEP GOING & OBEYING PHYSICALLY, & the Lord helped me to walk in healing & strength in the care of the house & children. Then each week we gained more strength & accomplished more in un-doing the damage of the past, till now we've been able to see how the Lord can & is helping us to move on to accomplishing new tasks.

THE LORD HAS HELPED ME TO MANAGE THE HOUSE,



Street singing by the "Ho Family". The children have written some new songs soon to be recorded in their home studio for MWM! Photo by Ruthie.

clothes, shopping, cooking & schooling, each bit by bit till the children & I could keep all running fairly well, & as we got this far along I was deeply convicted by "New Year's Eve Praise" victories to really ask the Lord to help me have the same conviction about Dad's requests of us.

AFTER PRAYER THE LORD IMMEDIATELY MADE A WAY FOR ME TO WORK ON RECORDING with a brother here, even arranging for us a free room in our flats for a home studio! Joey, the brother working with me, is Maria Campos' husband, Canadian with Italian ancestry who lived 3 years in Italy with the Family--maybe you know him. He has many beautiful new songs & a beautiful voice.

THE LORD'S BEEN GIVING ME NEW SONGS, so we have a lot we want to record. We've been working 4 hours a day together & have ten songs ready to record. Our problem so far is that everyone here is just learning to use our machine & we have no one who really knows exactly what they're doing. But we are all really studying & have made a lot of progress so far. I think it's not time wasted tho', because we do have the machine & equipment we need, & we have a whole house full, in fact, a whole area-full of talent & lots

of new songs coming out, so please pray for us that we'll know what to do & be able to work out all these technical details. (P.S.--Victory! Just worked out our snags, so we can begin rolling!)

THE CHILDREN ARE FLIPPED OUT OVER MWM! They literally eat, sleep & play MWM, & are so full of funny & inspiring ideas! They've all made their own movie cameras & sound equipment, faithfully copied from photos, & written up their own scripts, copied over & memorized a lot of Simon's scripts, etc. The list is really endless of the ways they "enter into the vision".

TYLI! Whether you're sitting in the bathtub or washing dishes, you're apt to be "filmed" by our roving reporters! Hal! It's really inspiring!

SINCE I'VE BEEN WORKING EVERY DAY IN THE STUDIO, THE NEW VISION FOR THEM IS SONG-WRITING! They've actually written quite a few beautiful sweet songs which I'm very anxious to begin recording. They really want to work on them & have asked the Lord to help them get new songs & ideas. They've all been making progress & getting personal victories, which is such a sign to me of the Lord's mercy & forgiveness. With love,--Esther.

Nudity In Our Lit!

—An Urgent Notice to our Artists! 16/4/81 DOno. 1012

1. NO PUBIC AREAS OR GENITALS unless merely showing slightly dark & through an obvious thin drape as in classic art masterpieces.

2. NO OBVIOUS INTER-COURSE POSITIONS unless the bodies are covered from the waist down such as under sheets or drapes etc. or behind a Greek pillar or piece of furniture or something, so at least the copulating mid-sections are out of sight, although bare from the waist up or knees down.

3. NO BARE NIPPLES ON FRONT COVERS although they can be very obviously protruding through very thin drapery or bra. Bare nipples & totally nude figures can be used inside as long as pubic area & genitals are not showing, although a graceful drape through which the nipples are obviously protruding, such as the classic Grecian gossamer gowns of the classic Greek statuary, is often even more beautiful & provocative than just plain nakedness!

4. FOR GP KOMIX A THIN DRAPE, BIKINI OR OTHER SLIGHT COVER OF NIPPLES & GENITALS IS A MUST! Go to your local library or art museum & study the classical works of the great classical realist artists' nudes or near nudes, & see how they did it. They could even paint full frontals without showing one pubic hair by the use of a fig leaf, thin scarf, handkerchief, flower, small book, letter or even just a bare hand placed across the offending member whose perfectly normal parts seem to offend the System so much!

5. THERE ARE MANY WAYS TO VERY GRACEFULLY & ARTFULLY HIDE SEX from sensitive Systemites without having to conceal the beauty of the completely nude form. This was also often accomplished by hav-



Classical painting of "Psyche"

ing the completely nude subject's back partially turned towards the observer, showing her lovely derriere & bosoms hanging over a reflecting pool or facing a reflecting mirror & only vaguely reflecting her nipples, such as the famous paintings of "Psyche", "Narcissus" etc.

6. THE REFLECTIVE METHOD WAS A VERY POPULAR WAY OF SHOWING EVERYTHING BUT NOT TOO CLEARLY so as to be artfully & provocatively beautiful to the vast majority of the appreciative public & yet not to offend the super sensitive inhibitions, mores & taboos of the very small but sometimes powerful System minority, such as a government censor or postal inspector or some weaker Systemite.

7. ARTISTS FOR AGES PAST HAVE HAD THE SAME PROBLEM WITH THE SYSTEM, so just study their nudes & see how they did it. Even the famous naked "Maja" was permitted to be exhibited when a thin filmy scarf was artfully draped across her pubic area still revealing a slightly darker shadow beneath which faintly suggested pubic hair. Whatever you draw, if in doubt, don't!

8. BETTER TO HAVE THE

TINIEST BIKINI, THINNEST DRAPE OR SLIGHTEST CONCEALMENT THAN TO HAVE YOUR WORK COMPLETELY BANNED IN SOME COUNTRIES ALONG WITH THE WHOLE BOOK OR LETTER!

—Amen? Study the classical artists & see how they did it & got away with it. Their masterpieces are on public exhibit throughout the world in public places in statuary, paintings & literature proudly shown by the System to its children with nobody complaining! Follow their example & your common sense & the wisdom of the Lord.

9. "BEHOLD, I SEND YOU FORTH AS SHEEP IN THE MIDST OF WOLVES: BE YE THEREFORE WISE as serpents, & harmless as doves." Amen? GBY & your art & make it a blessing! Thank you for your wonderful works of art that have been an inspiration to so many millions! Keep'm comin'! Show her comin' so they'll come too!

SUMMARY!

1. NO PUBIC AREAS IN OR OUT! But complete nudity of small children is ok.

2. NIPPLES ONLY INSIDE, preferably lightly draped or braed, but clearly showing through.

3. NO INTERCOURSE POSITIONS if possible unless absolutely necessary to the story, like couples in bed under covers or on grass behind flowers without showing too much.

4. SUGGESTIVE POSES OK as long as no exposure of genitals & no actual sexual embraces of obvious intercourse positions unless partially hidden so can't be proved! Hal! We've had some pretty raw ones in the past, but I think for the sake of our international effectiveness, we'll have to be a little more cautious & conservative from now on so as not to endanger or limit the extensive distribution of the message! Amen? GBY & Keep'm comin'! PTL! WL Y!—And your art!—Worth 1000s of words!—D.

TO OUR NEARLY 100 ARTISTS AROUND THE WORLD!:

THE HOW OF ART!

Compiled & written by Hart Inkletter, with added tips by our U.S. Photographer and Printer.

Praise the Lord! We hope you will find the basic points in this Class helpful. Before we cover Art Equipment and its care, however, I'd like to mention a few more vital TK Guidelines that should help you in your illustrating!

MORE ART TIPS!

(1) We would like to remind you that Dad prefers for the True Komix to have approximately three drawings per page rather than "posters" or one illustration to each page. An occasional full-page picture can be very effective, but normally about three drawings per page is the best and gives your TK a "continuing story" appearance like a Komic Strip.

It involves more work to plan out several different pictures, but the end result is certainly worth it! (Good examples of this are in Family Care's two Komic Magazines, and in Eman's and Jacob Sailor's work in All-Komic Mag no. 15.

Please also try to avoid creating "collage" effects of many pictures all mixed together, as this makes it difficult to follow the action. You may find a rare occasion when such an effect could be useful, but generally try to avoid it!

(2) Our WS Printer would like to ask you--when lettering your page numbers at the bottom center of the page--to please not make them any larger than they need to be, nor too far away from the bottom of your illustrations, as sometimes when they are printed they stick out so far that we have to reduce the entire page to make it fit! Please keep your numbers close to the drawing and not oversized!

(3) When putting Tone on your illustrations, please do not put areas of light screen (20% for eg.) surrounded by areas of dark screen like 70% or the dark end of Graduating Screens. In the past, it has cost our photographer hours of extra work (when shooting the positives) to keep the light tone dark enough to print well, yet at the same time, not so dark that the

dark tone around or near it becomes too dense and fills in, printing almost black. A specific eg. of this is on pg. 74 of All-Komic Mag no. 19 where the girl's leg is dipping into the water.

(4) Another point about Tone is: please do not try to create "special effects" by erasing the tone in places. Though the naked eye will see the partially-erased dots as merely paler, the camera will probably not see them at all! --And they will not print! If you wish to create a lighter effect in areas of your Tone, you can either scratch it off with your X-acto Knife or paint over it in lines with a white-out brush. The first technique of scratching off areas of Tone produces especially good results.

Also, unless you are using very big dot patterns which will photograph well, avoid placing one Screen atop another to create "morrels" effects, as these often end up very dense and print black or "muddy".--But if you use big dots, fine!

(5) Please do your final artwork and Toning on normal art paper. It is not advisable to do your drawings extra-huge and then reduce them as Paper Positives, as so much quality is lost in every way! Please work directly onto normal-sized art paper--between the minimum paper size of 15.5 cm by 20.5 cm and the maximum paper size of 21 cm by 30 cm. (This includes margin around Image Area)

(6) When you place your Tone on your final illustration, do not immediately rub it into place before cutting off the excess areas of Tone. Once the adhesive Tone is firmly down, it's down--and trying to lift it may easily rip your drawing paper and illustrations. The best thing to do is cut off the excess Tone first, while it is still down lightly, and then burnish it down afterwards.

This is another reason why it is best to work on a harder, smooth-surfaced art paper, as it will not rip up as easily as normal typing paper.

(7) When quoting Bible verses in your Komic text, it is usually best to include the Biblical reference after the verse, in smaller print and parentheses. Otherwise we have to spend the time looking up the reference and inserting it. If you have a whole column of verses together, put all the references together at the end or bottom. Also, placing quotation marks around the Bible verse or prophetic MO-quote gives it more power and authority than if you leave out the quotation marks.

(8) Lord willing, there will be more Art Tips from the LIMMS (who reproduce the Mags and TKs in other languages) but for the moment, they would like to request the Artists to:

(A) leave sufficient space around your text, especially in the word-balloons or bubbles, as many other languages are longer than English, and will take up more space.

(B) Apart from not writing Titles in the middle of areas of Tone, please do not write your text in the middle of Tone either! Your original in English may look fine, but in every other language they'll have to put a white bloc atop your text and letter on that--which sometimes detracts from the graphic value of the picture.

Remember, although English is the most widely-read International language, the total sum of all the other languages we print in is much greater than the original English alone. If you really want to reach the whole World with your art, make your original English TK as easily-translatable and re-printable as possible. "Go ye into all the World!"--does your art? (Mk. 16:15)

ART EQUIPMENT & ITS CARE:

RAPIDOGRAPHS:

One of the most necessary Artistic tools is the Rapidograph, and it lives up to its name: "rapid graphics". You can usually purchase these art pens in any major art supply store in the World. The three point-sizes you will need the most (and with which you could get by on even



art pens.

if you didn't have any other sizes) are a .02, a .04 and a .05. If you can afford them, two other pens worth investing in would be the .03 and the .06, but they aren't really as vital as the basic three.

If you have a Humidifier--case to store your pens in, all the better. (Ask your Art dealer about this.) Personally, I have found this unnecessary, and that even without one, your pens will last you for years if you take proper care of them.

(1) Always keep the pen cap securely screwed-on the "head" when you're not using it! Otherwise the ink in the head will dry up when exposed to the air for too long, and your pen will clog up entirely and need a thorough cleaning.

(2) Always have your pens standing upright in a jar or some container, with the drawing point up!

(3) If your pen point starts really leaking ink, that could be a sure sign that it needs to be cleaned (see cleaning instructions later!). If that doesn't help, you have either purchased a faulty pen or--more likely--have dropped it one too many times and the delicate inner needle is damaged. That's another good reason to immediately cap your pens when not in use: they can easily roll off your desk if you lay them down carelessly; but if the cap is on, it offers at least some protection to the point when it hits. (Please avoid falls by replacing the pen to its jar when not in use!)

Sometimes pens also leak if you don't keep the plastic cartridge full of ink. Keep your pens reasonably full. Another point is: don't fill your Rapidographs up with normal drawing ink which was simply not made to be used in a Rapidograph--and will clog it. The best ink for these pens is Rotring ink, but you may find an ink of similar high quality in your field. But get Rotring if you can!

RAPIDOGRAPH USES:

A Rapidograph is perfect for drawing straight lines such as borders, straight