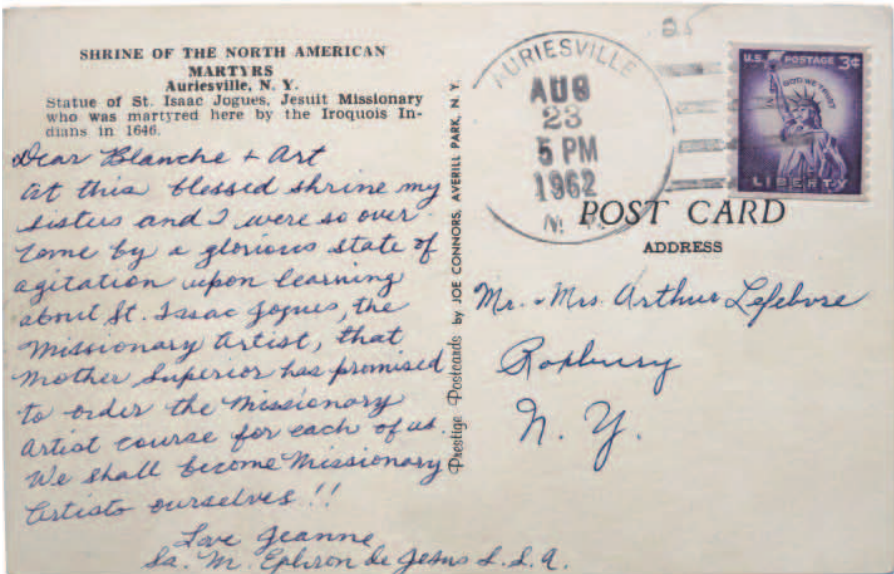
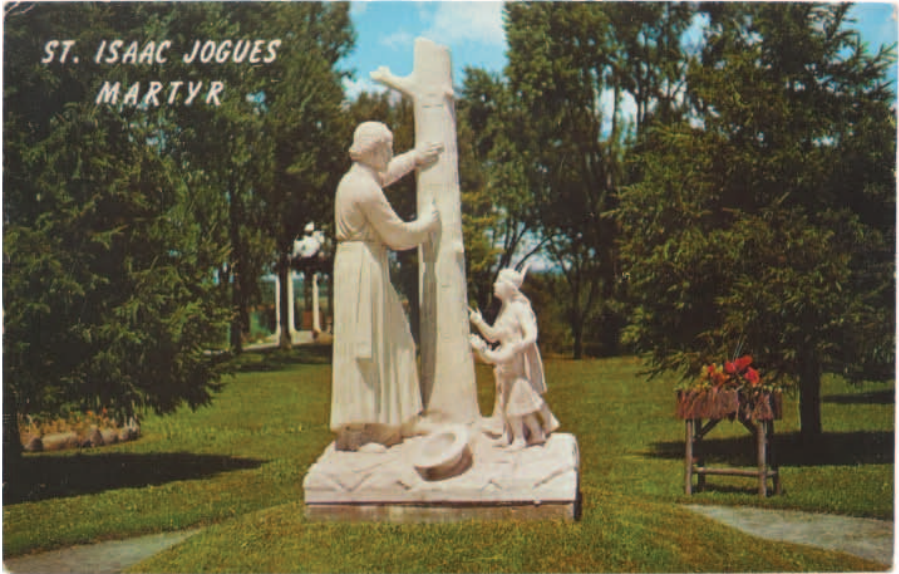


nuns fret not...

KASPER KOVITZ



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Faculty of the Famous Artists Schools



*Jeanne's* Famous Artists Course

Famous Artists Schools, Inc.



*Jeanne*

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NEW YORK, U.S.A.

Brother Litoma! My  
inspirations! I pray for  
your approval.



ACHIEVEMENTS

Missionary Artist, Comes Home

Brother Litoma, O.A.E., says to the Legion of his Comrades, which he used in his legendary field work. At 15000 ft. it is the most powerful in the world.

Lesson 1 Famous Artists Course  
Missionary Art Today



To the student

This course in missionary art was planned, written and approved by men who are recognized as the leaders in the field today. Their work appears all over the world in an effort towards spreading the understanding of what is true art. These men have proved that they know the what, why and how of making successful pictures.

This home study course will cover progressively - step by step - what you must know and how you must think! Each step will be explained in detail.

All the methods of using the mediums (including those you do not know as well as those you think you have mastered) have been mastered a lot better by experts and if you practice faithfully the methods we teach you it will surprise you how much more efficient and expert you will become at these very necessary qualifications for missionary art.

In every lesson you will be given specific instructions and controlled exercises and assignments. These are very important for you to do for the reason we have stated above. However - in every lesson you do - and this is very important - you will be asked to express yourself and to do creative pictures. At no time whatever during the entire course you are to feel that we are trying to control your creative or artistic talent. This must come from within yourself. We are simply trying to give you the guidance, the tools, and the training - which you will absolutely need - so that you can achieve these creative ends and so produce your own fine pictures.

In starting this course with the Famous Artist Schools you have committed yourself as an missionary art student to our care, teaching and guidance. We feel very keenly this responsibility.



You will recognize these basic forms in this drawing.

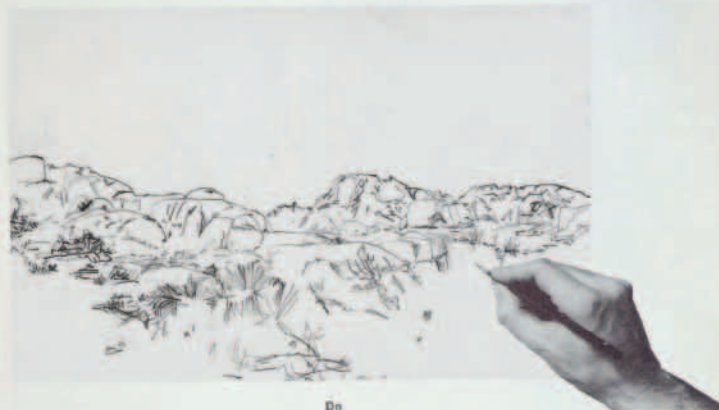


We have placed the same picture "lighter" and "darker" through several basic forms.



Do's and don'ts

From time to time throughout the course we will show you the right way to do things, and then point out mistakes students sometimes make. Study these pages of "Do's and don'ts" carefully; refer back to them whenever necessary. They will provide you with a checklist of common errors and show you how to avoid them.



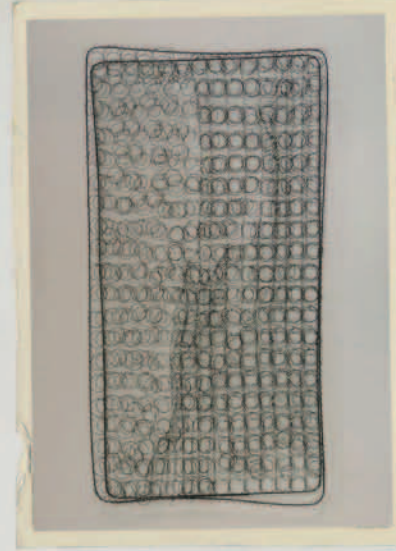
Do



Don't



An Indian house and the teepee in the yard



*Spencer, October 7th, 1882*

*What you are saying, B.L.*



**Capture the Essence**

Make your material follow the form in the picture. Remember that the essence of the subject is the most important part of the subject.

## 2 Materials and their use

### These are important points to remember when working with the four basic mediums

#### Predator Urine - Plate 1

Predators mark their territory through the use of their urine. These territorial lines are "drawn" and "redrawn" again and again. There is good reason to think that animals, like some "primitive" human societies have no concept of territory as an area that is defined by a boundary line, but rather only think in lines that stretch into space, but do not encircle anything. This is the essence of drawing.

Use only fresh urine. The pungency is more important than the stain that remains. Pay attention to the width, length and direction of lines in every urine drawing you make. Part of urine's charm is its faintness. Create darker lines by recasting places on your paper.

Predator urine is a good medium for any depiction of human intrusion into nature. While this intrusion essentially is a jarring context, predator urine drawings are particularly suited to portray a somewhat adolescent and playful interaction of humans in nature.

Turn your drawing so that you can make the brush strokes in the direction that is most natural for your hand.

Refrain from covering every bit of your paper. The white spaces are important because they make a contrast with the areas covered by lines.

The brush is a very versatile tool. Experiment with it for all types of lines.

Carefully wash out your brush with soap and water after using it. With proper care, it will last you a long time.

#### Calories - Plate 4

Use jams, jelly for the energy they contain in motifs of yet un-tapped natural potential, such as previously un-explored landscapes and its female inhabitants.

Like the energy obtained from food that is available through cellular respiration, these motifs should be "ripe" with energy, which the viewer, as a potential penetrator of said landscape realizes through cellular respiration rather than outright combustion.

Keep a fixed palette of tones in mind when making a jam/jelly painting.

Never use binders! Rely only on pure jams and jellies and do not thin them down with water.

For large areas use a large brush. Do not mix tones unless on your canvas. When blending tones be certain to pull the second tone into the first after thoroughly cleaning your brush in between these steps. Test your values on an extra sheet of paper before applying them to the finished drawing.

If you want to show areas in your painting where civilization has taken hold, render these areas in butter. Apply butter which is about as thick as rich cream. Like regular house paint, it should completely cover the surface so no lines or marks on the canvas beneath can show through. All the kinetic energy involved in rendering these *civilized* areas needs to be retained just because you cannot see the action of rendering in the finished painting does not mean it doesn't have to be applied for a successful picture.

#### Glue and Expanding Foam - Plates 2 and 3

Use glue in contrast to organic mediums like urine or fruit jams, tree sap, etc. for subject matters of adhesion. Adhesion is the tendency of dissimilar particles or surfaces to cling to one another (cohesion refers to the tendency of similar or identical particles or surfaces to cling to one another).

Regular glue will have the tendency to lose volume in the drying process and is best suited for interior motives of worship and religious ceremony, but has been shown to be equally successful in relating modern log-cabin interiors. Experiment with different motifs and glues, though never mix organic and inorganic glues in one work.

Expanding foam exhibits excellent adhesive qualities and acts additionally as insulator. With its quality of volume out of very little substance, expanding foam is an excellent medium for motifs of contemporary religio us building exteriors.

It also has been used in depictions *illi quisquam diligit potestus*, like amateur rocketeers or utopians in general.

Expanding foam cannot be removed cleanly and will leave traces when ripped off a surface. Experiment with the elasticity of expanding foam and its traces in your work.

Don't hesitate to use a T square ruler for clean, straight lines the foam will not allow them, no matter what you try. Have enough foam on hand to fill a midsize room in its expanded form.

#### Contact Electrification and the Electric Current - Plate 5

Pictures made out of electrical current are an important tool in the arsenal of a missionary artist due to their transmitting qualities and their latent nature.

By fashioning your picture out of an electrochemical couple, like copper and iron, it can take the form of a Baghdad Battery.

This is an old medium: the production of electric charges by the mere contact of two dissimilar metals was first discovered by Rev. Abraham Bennet, in 1789, and verified by a different method by Tiberius Cavallo, in 1795.

Use wine, lemon juice, grape juice or vinegar as an acidic electrolytic solution to generate the electric current from the difference between the electrochemical potentials of the copper and iron electrodes.

While larger externally powered electro-magnetic transmitters have been successfully used by missionary artists for motifs of plain landscapes, the electro-chemical version of this medium is well suited for smaller scenes of political power at power variant.



Jeannine, December 8, 1962

Fantastic depictions of the emotions can prevent any people who are unambiguously enlightened. B.L. - 1916

Glue

Use glue in contrast to organic mediums like urine or fruit jams, tree sap, etc. for subject matters of adhesion. Adhesion is the tendency of dissimilar particles or surfaces to cling to one another (cohesion refers to the tendency of similar or identical particles or surfaces to cling to one another).



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Photograph your pictures!

Send them to our Famous Artists Faculty. We will critique and grade them and send them back to you. Hold class critiques often and regularly and record them here.

*I was quite happy with this charcoal drawing of Rev. Dr. Meyers, but should it have been larger?*

*It's not the size but the effort that counts!*



*The sculpture out of bear scat that sister M. collected in the woods was the clear winner of the bunch.*

*That sculpture perfectly embodied the material it was made of - wool! Lol*



*Sister B's combined work left me confused until Sister F. grabbed the walking stick & couldn't lift it off the ground - it was filled with lead!*

*That is B.A.N.A.P!*



*Sister A's first try was interesting but she was told to go back and try to do it without an egg.*

*The approval of the egg is the subject that needs reworking!!*



*Peace only returned after Sister G. used a hammer to get rid of that thing.*

← *The class jury voted Sister G's 'wall sculpture' too tempting with the devil's hands at work. It was decided that as penance she had to destroy it right there and then.*

*Congratulations! With this out you have grasped the essence of Missionary Art! Lol*



Blanche, Art,

When was it I fell out of love with Jesus  
and in love with truth?

I think it was when we foolishly believed  
emancipation lay in forging our new path  
as Missionary Artists. That led only to the  
destruction of the innocence we once shared. All  
at once it was all about M.'s truth, O.'s truth  
E.'s truth... Pretty soon even I found myself  
dirtied by my own ambition.

The worst thing? The arbitrariness of fate's path  
in whose truth it temporarily favors.

The education was never meant to set us free.

They never meant for us to go out and be  
Missionary Artists.

I've made my choice. I am leaving this life  
behind.

Jeanne

P.S. to be continued ...