

March 1, 1971

Dear Ron,

Enclosed is a color positive of a portrait of you I have taken the liberty of producing. I have wanted to do this ever since I entered Scientology in 1967, but until recently I could not find a suitable viewpoint for producing an art form that was both without entheia symbolisms and which would upon viewing seem both safe and exciting.

Finally I recalled your tape on which you indicated some future interest in "the rest of the Milky Way" and I went on my way. Research into starfields consumed several months, but I was able to start work October last.

I would hope someday to have the opportunity of producing a more immediate rendering, but in lieu of that I hope you can find this attempt reasonably well done. If so, I would be honoured to go ahead on several other projects, including a poster based on the graded releases as well as a special project I have in mind for Clear. The results of these will carry on into a film, an idea of Bert Salzman, OT I movie-maker, whose three absolutely beautiful theta movies for children were recently shown over national CBS TV. In association with Bert, we will divert most of the proceeds from the posters into a film based on the Factors, aimed at collegiate and sub-collegiate audiences as well as general viewing. Yvonne Gillham can provide additional information on our postulates.

I have thanked you before for all that has been possible for me because of your vision and hard work. Lately, I have been especially fortunate to have been able to apply the conditions to life unflinchingly and also the clearly and obviously sane methods of your data series. Know that my thanks are continuous and more importantly if I haven't yet presented the body for inclusion in active SO duty, I will shortly, and that my commitment for a billion years is already a few years in effect.

My sincerest and warmest wishes to you and yours,

Ever,

Ingo Swann
Clear 2231

C/O Bert Salzman
117 West 13th
New York

File Copy

February 20, 1971

Dear Ron,

Enclosed is a color positive of a portrait of you I have taken the liberty of producing. I have wanted to do this ever since I entered Scientology in 1967, but until recently I could not find a suitable viewpoint for producing an art form that was both without entheta symbolisms and which would upon viewing seem both safe and exciting.

Finally I recalled your tape on which you indicated some future interest in "the rest of the Milky Way" and I was on my way. Research into star-fields consumed several months, but I was able to start work in October last.

I would hope some day to have the opportunity of producing a more immediate portrait, but in lieu of that, I hope you find this well done. If so, I would be honoured to go ahead on several other projects, including a poster based upon "release" and the grades as well as a special work I have in mind for "Clear".

I have thanked you before for all that has been possible for me because of you. Since then I have had strenuous opportunity to prove for myself the validity of the conditions and your logic series and have found it necessary to apply those data unflinchingly within the confines of the wog universe. But such application has made it possible for me to reach a new band of awareness in those areas of special interest to me, especially aesthetics. I can thank you for all this, but more importantly, my unswerving support for a billion years.

Assure you of.

Ever,

Ingo Swann
Clear 2231

143 Sullivan Street
New York, N.Y. 10012

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THE L. RON HUBBARD PORTRAIT

history

Artist: Ingo Swann
143 Sullivan St.
New York, N.Y. 10012
Clear 2231

Size: 52" x 72"

Materials: Oil and platinum leaf on double-primed Belgian Linan.
Sealing varnish and protectors not applied at this
date (February 1971).

Executed between October 1970 and February 1971.

The artist chose star-fields to background the Founder of Scientology for several reasons, most of which he thinks Scientologists will understand. The particular star-fields within the constellations of Auriga, Orion and Taurus were selected for their historical interest, their visual beauty and because almost everyone, Scientologist or not, thrills to the future call of names like "The Pleiades", "The Hyades" or "Betelgeuse", and especially "the rest of the Milky Way."

As seen from Earth, the Milky Way, our native galaxy, swings up and crosses the Celestial Equator (the red and blue band), entering the constellation Auriga at the Summer Solstice (the yellow line). This is the outer edge of the galaxy, and is only partly pictured in the portrait.

Near Ron's head to his right is the pale yellow, 2nd magnitude star, Bellatrix, in Orion. Further right is the famous orange star, Betelgeuse, and between the two, the binary star, Meissa. The constellation Orion, extending on both sides of the Celestial Equator, is visible in every part of the globe, and has been admired in all historic ages as the most strikingly brilliant of the stellar groups.

Above Ron's head is the warm, pale rose, first degree magnitude star called Aldebaran, nestling near the interesting star-grouping named The Hyades. These beautiful stars, along with The Pleiades, comprise the astonishing beauty of the constellation Taurus. To the upper right, outside the platinum circle, are The Pleiades, a grouping of nine stars: Pleione, Atlas, Alcyone, Maia, Asterope, Taygeta, Celaeno, Electra and Merope. These have everywhere been among the most noted Star-groups in the history, poetry and mythology of the star-fields.

At the top middle of the painting are the interesting, but less brilliant, stars Iota Aurigae, Zeta Persei. And at the right

THE L. RON HUBBARD PORTRAIT
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upper edge, the star Atik. At the fringe of the Milky Way, just inside the circle, is the star El Nath and outside, embedded within the Milky Way, Theta Aurigae at the far upper left.

The positions of the stars are based on recent (1969) photographs of star-fields issued by the Smithsonian Institute, but the artist, after familiarizing himself, has taken certain liberties in order to capture the essence and feeling of space within the confines of a static rectangle of canvas. This required manipulations of compositional factors not generally taught today in American schools.

Near Ron's left is the symbol for Theta, and the radiating lines represent to the artist Theta movement in MEST or, perhaps, the ability to postulate. This need not be taken as an evaluation, however, and the radiocles could carry in words any of Ron's many discoveries. Even so, the foundation of the universe rests on ARC and Be Do Have and these major triangles are pictured. "Communication is the key to the Universe" was heard by the artist on Ron's tapes while a student on the Briefing Course, and is perhaps the most important words ever uttered.

The circle framing the portrait itself is inlaid with platinum leaf and the face was taken from the familiar self-portrait of Ron.

And, of course, the planet below is Earth with the sun just setting. But never mind, we are just in time, thanks to Ron.

Very sincerely to all who view this rendering,

Ingo Swann
February 1971