

*Please refer to image posted in the following message.....Joe Vitolo

Image 15

Taken for The Educator, December 1953

Lesson in Engrossing
By EL Brown

The lettering was adapted from several styles, including Church Text, Old English, and German Text. Study balance, proportion and masses, then lay off in pencil with special attention to uniform size and spacing. The tinted initials add greatly to the effect of the design. Outline initials very carefully. The tinting on the capital "H" is called simple, and that on "L" and "C" line tint, done with the aid of a ruler

Use Nos. 3 and 3 1/2 lettering pens for the smaller lettering. "Trim up" the letters and correct inaccuracies here and there with a Gillott No. 170 pen, Add relief line,

last, freehand excepting of course, the straight vertical lines for which a ruler should be used.

The flourishing should be executed with the whole arm movement. Study the lines in the flourish very carefully. Haphazard methods of practice will lead to failure every time.

In some specimens we have seen, the flourished part is devoid of merit. At the present time, penmen devote more time to lettering and engrossing and less time to flourishing. Skill and designing acquired in flourishing can be used to advantage by engrossers.

Remember that the light and shaded strokes must be properly arranged to attain the desired effect. Suggest in pencil the general effect of the flourish by outlining the bird and some of the principal strokes. Do not try to follow the pencil lines exactly, but strive to have your pen work cover approximately the same space of pencil sketch. Use a quick, offhand movement, but do not throw in a lot of lines which mean little or nothing in the effect of the design. Study, study, study-practice, practice, practice. Work hard, and criticize your work unmercifully. Accept criticism from others in a grateful manner.

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Image 16

Taken for The Educator, December 1953

Lesson in Engrossing 'Display Lettering'
By EL Brown

Text lettering is often embellished with flourished strokes, and, when well done, enhances the beauty of the lettering. It is one matter to letter well and quite another to flourish well, hence it is unusual to see the two intermingled with a very displeasing effect. The art of flourishing should be an important part of an engrosser's training. We have seen an engrosser work two hours on the flourishing of a heading, and we contend that the work could have been done in as many minutes, and far better, by a skillful, offhand penman. This statement will bear repeating. Learn to flourish well, and you will be able to save much time, increase your earning power, and improve your work as a whole. It will put more symmetry in your curves, better harmony in color values, and more taste in ornamentation.

The compound head and base line curves for the word "Engrossing" were made, freehand. It will be noticed that the lines converge near end of the word. After making the compound curved lines to govern height of the letters and perpendicular lines to keep letters from slanting, roughly suggest the size and spacing of the letters. Follow same plan for the next line "Memorial Resolutions."

Add the flourishing last, and if this part of the work does not work out satisfactorily, not much labor will have been lost on the lettering, and you can try again on the reverse side of the sheet.

Study the arrangement of the light shaded strokes with care. With a flexible, smooth running pen in a straight holder, you are ready to begin. Start to the right of initial "E" and work toward the right, adding the main shaded strokes first, moving the pen from left to right. A few ornaments may be used wherever they will add to the general effect. I do not, however, spoil the effect of boldness and symmetry of line by an overloading of meaningless lines and dots.

Use a No. 1 lettering pen for the lettering and observe uniform size and spacing. Note carefully the finish of initials "M" and "It". It will be necessary to pencil these letters, very accurately and they must be inked in the same manner. Rule the edges of the letters in word "Engrossing" and finish with a common pen.

*Please refer to image posted in the following message.....Joe Vitolo

Image Brown0018.jpg

Taken from The Educator, December 1953

Lesson in Engrossing

By EL Brown

Rustic Lettering & Flourishing

Rustic lettering is quite effective and not difficult. It must be uniform in size and spacing. Outlines should be irregular and broken.

The original design measured 12 x 20 inches, Pen work for reproduction should be made on a scale from 1/3 to 1/2 larger than the desired printing plate.

The flourishing is given as an exercise to attain command of the pen in offhand work, and it will serve, we believe, as an interesting study in line and color.

Good flourishing comprises skill, good designing, balance, grace and beauty. To the engrosser of today, it has value for developing proficiency in offhand pen work and resolutions.

First make a rough sketch of rustic lettering giving special attention to the spacing. This is a simple and effective style in line and stipple, and can be used with good effect for prominent words.

Use India Ink. Outline with a No. 2 1/2 lettering pen and finish with a Gillott No. 170 pen. Make the outline heavy, branches irregular and broken. Rule lines to govern height of letters, and "block in" the lines very roughly to find approximate space the lettering will occupy. Letter freehand with a No. 2 and 1/2 pen, aiming for regularity of size and spacing. Finish with a common pen.

*Please refer to image posted in the following message.....Joe Vitolo

Image Brown0019.jpg

Taken from The Educator, December 1953

Lesson in Engrossing
By EL Brown

Harmonious Pen Flourishing

This nest of birds is a typical Brown production and places him up in the ranks of the most artistic flourishes of all times.

What charm and grace in a flourish when made by a master penman. While flourishes are some, what conventional, yet a good flourish will take one out among nature, into the Held, trees and shrubbery. The little birds in our back yard hopping about in the vines and limbs, Yes, to many of us there is as much art in a well executed flourish as there is in an oil painting. There is skill and beauty in a flourish which is more than you can say of some modernistic oil paintings.

Aside from the pleasure derived from flourishing, it does increase our skill in handling a pen and helps one in creating harmonious designs. Flourishing works in well with engrossing and pen work and the engrosser is constantly using it.

Have you noticed how the advertisers and commercial artists in the large popular magazines and advertising circulars, etc., are copying flourishing as practiced by penmen? No, they are not producing a new type of design, just copying and making slight changes- We are pleased to see so much flourishing used, and the favorable way it is being accepted by the public. No doubt the user of the art of flourishing will point out to penmen many new uses for flourishing and many new ideas. More power to them if they help the art.

*Please refer to image posted to the FILES section in the Arcangel folder referred to in the following message.....Joe Vitolo

Image Brown22.jpg

Taken from The Educator, December 1953

Lesson in Engrossing
By EL Brown

Decorative Scroll Work

This simple decorative scroll shows how to get a beautiful effect with a minimum of effort and time, On the less expensive jobs, you can use designs Patterned after this one and produce them at a profit. In place of the crosshatch and line offset, you can vary it considerably by using brush and color. Many borders or designs are beautiful but so complicated and elaborate requiring so much labor and time that they can be used only in very high priced jobs.

Use Paper or cardboard about BX13 inch., in size. Draw the border line 6 x 11 inches. Divide the page into three even vertical sections, using the first one for the initial I and the scroll.

Divide this space into four spaces, allowing 3/4 inches for top margin, 3 inches for initial "I," 2 inches each for the three spaces forming the scroll, and 1 1/4 inches for bottom margin.

Draw an oval for the Initial "I" and ovals in the three spaces for the scrolls, To line up the ovals, get balance and a gradual taper, draw a pencil center line and lines on both sides of the scroll.

Sketch the initial "I" carefully, giving the form and finish of the scroll work critical attention. The color values are obtained with lines, and a very few lines. Crosshatch the background and use short parallel lines for the scroll. Use a No. 2 lettering pen for the Old English. Rule up word "Idleness," making it larger than the rest of the lettering. Aim for uniform size and spacing.

*Please refer to image posted to the FILES section in the Arcangel folder referred to in the following message.....Joe Vitolo

Image Brown0023.jpg

Taken from The Educator, December 1953

Lesson in Engrossing
By EL Brown

Roses Adapted to Engrossing

Sprays of roses and leaves are very decorative and can be used with pleasing effect on memorial resolutions, and also on many commercial designs.

Make a pencil drawing cry roughly at first, giving special attention to balance and arrangement of masses, these being two important features of any de, sign. Follow with detail suggesting the color values. Criticize your pencil drawing before adding the ink. Use India ink, which is easy flowing and waterproof. Gillott No. 170 Pen should be used for the very fine lines and a stub pen for the coarse strokes. Study the arrangement and thickness of lines used to produce the various color values, and note that the deepest shadows occur near the roses Work carefully and avoid carelessness, which is a sure road to failure. Use Chinese white I, a clean pen in stippling and lining the solid black.

The lettering was executed freehand, excepting the words "Commercial Designing," which were ruled and pointed up with a common pen. Uniform size adds spacing must be observed in all styles of lettering. Pen technique must be mastered by every ambitious designer or engrosser.

This load of a design is beautiful when skillfully rendered in black and white and still more beautiful in colors. Study some of the beautiful drawings of roses for color values and designing and ideas.

*Please refer to image posted to the FILES section in the Arcangel folder referred to in the following message.....Joe Vitolo

Images Brown0024.jpg and Brown0025.jpg

Taken from The Educator, December 1953

Lesson in Engrossing

By EL Brown

Illumination and Color

ILLUMINATION

This lesson is given as a study in pen technique and designing. A very carefully executed pencil drawing is the first step, and we would urge the importance of grace and symmetry in the curves, and proper arrangement of color values. Make your design larger than the engraved copy.

Outline scroll work with a No. 5 broad pen, and a No. 170 Gillott pen will be satisfactory for the tone values. Very little crosshatching will be necessary as all the various tones of light and shade may be obtained by using thin or thick lines either openly or closely spaced, according to the ton, value desired. The initial "It" should be darker in tone than the rest of the design. Use short thick, parallel lines for scroll work on initial, leaving the high lights properly placed. Remainder of "R." solid black Chinese white may be used for reitouching.

Illuminated lettering is used for the more expensive jobs of engrossing and is most effective and pleasing in color harmony.

You need an outfit consisting of a drawing board, T-square, lettering pens, ruling pen, bristol board or Whatman's paper, pencils 3H and 4H, brushes numbered from 7 down to 1 or 0 for fine tracery, colors alizarian crimson, „halt blue and aurora yellow, or similar colors of the primary group and India ink.

Great care and study will be necessary in placing the parts of the design to obtain correct forms and proportions. Symmetrical curve, and balance of masses will produce harmony and beauty. A pencil drawing in detail is necessary for satisfactory result., Lay off design about 13 x 15 inches everall. Initial "It" stands 3 1/2, inches high, remaining letters 1 1/2 inches, Rest of lettering in relative proportions. Make a carefully executed

drawing of principle lines of lettering. The lower-case or small letters are roughly penciled for spacing only. All lettering was done in waterproof ink with initials "C" and "P" and word "Rotary" outfired with a thick line

COLOR

This is the most interesting also the most particular part of the work on the design.

First outline scroll work in pale blue obtained by mixing a small quantity of blue with considerable water. Follow pencil outlines very carefully, then erase all pencil lines before adding color. The various colors and tints used are as follows: Deep red, pink, orange and green. The stalk to which the conventional flowers are attached is a yellowish green. The scrolls alternate in red and yellow: for instance, the scroll at left at word "dealing", in fifth line of text, is yellow with shades of deep red and pink; next one below in deep red and pink and so on to the end at the lower righthand cancer. If the red when applied seems crude add a touch of blue or white, but not enough to dead,, its brilliancy. A touch of red in your yellow will sometimes add refinement to the color effect, but remember in all ... as the color must be brilliant and "snappy." Note the tone values critically and aim for Variety.

After applying the different washes add the deeper tones here and there especially where the scroll work entwines the stalk. Now your work will begin to show character and strength. The tracery was made with a fine brush, and in same instances a fine pen. Outline scroll work with a heavy black line. There are other fine line, in orange tint which do not show up well in the engraved plate. Initials "C" and "P" and top in

shades of blue outlined in black. Initial "R" in shades of blue, with white dots added with a common Pen and Chinese white. Other letters of word in shades of pink and deep blue also dotted with Chinese white.

Use India ink and never common writing fluids for per drawing.

Background of initial "R" in gold leaf, also the Rotary wheel. Any sign pointer can tell you how to apply gold leaf and can do it for you. The surface is first sized, then leaves of gold added. Be very careful in adding the sizing to cover the exact space the gold is to occupy. You can also use water color gold, shell gold is best, but of course gold leaf is much richer in effect and not subject to change in color.

*Please refer to image posted to the FILES section in the Arcangel folder referred to in the following message.....Joe Vitolo

Images Brown0026.jpg

Taken from The Educator, December 1953

Lettering and Pen Drawing
By EL Brown

Sending holiday greetings to friends has become a most popular custom, and it is rather an effective and inexpensive way of expressing friendship and remembrance.

The sentiment expressed is most important and it often is difficult to find stock cards with wording suitable for special occasions or circumstances.

The wording of this card and design make it appropriate for Christmas. The decorative initial "B" is interesting in effect and must be drawn carefully with a pencil, Study the color values produced by thick and thin lines and solid black. Use a fine pen for the leaves and a coarser one for background of initial. Avoid common writing inks for pen drawing-use India ink for satisfactory results. Do not outline letters in pencil, but roughly suggest the form for the spacing. Use a number 2 1/2 and 1 1/2 pen for larger lettering.

The relief line adds to the finish and general effect.

*Please refer to image posted to the FILES section in the Arcangel folder referred to in the following message.....Joe Vitolo

Images Brown0027.jpg

Taken from The Educator, December 1953

Illumination

By EL Brown

You will need good material and tools. Aside from the drawing board, T-square, ruling pens, pencils, tracing paper, etc., the gold grounds, three or four red sable brushes, which have a pencil point when filled with color.

Color: Gamboge, cadmium yellow, lemon yellow, crimson lake, rose madder, Indian red, vermilion, cobalt, Prussian blue, Hooker's green No. 2, burnt sienna, Vandyck brown, yellow core, lamp black and Chinese white.

Gold which is the most convenient to use is called "shell gold" as it can be applied with brush like ordinary color, and will shine when burnished.

Aluminum is used in preference to silver, as it never changes its luster and silver turns black after a time.

Parchment or sheepskin, is used for the best illuminated work, but beginners should not attempt to work on parchment until they have had considerable experience in illuminating on paper. Sheepskin must be treated to remove the oil before attempting to work on it with ink, otherwise the ink will run and not stay in place. Magnesium, when rubbed once or twice over the skin, like an eraser, will remove the oil and not spoil the surface.

The student must bear in mind that the beauty of illuminated work is lost in reproduction, even the relative color values cannot always be shown in the black and white reproductions.

First, lay off the initial R in pencil, and aim to obtain good drawing and proportions. When the sketch is finished, transfer to the drawing paper by the usual tracing process. Mix the colors as follows: For the purple, use Prussian blue and rose madder, and add Chinese white to give that raised velvety effect. Red, vermilion, and rose madder toned with Chinese white. The green should be of the pale olive shade, obtained by mixing yellow ocre and Prussian blue. Shell gold was used on this initial, applied with a brush as previously explained.

In applying the color it is necessary to obtain evenness of tone, and in order to acquire this result, it is necessary to handle the color quickly. Do not let the edges dry before the color is carried to its proper place. The color should dry with a flat, velvety surface, and be free from streaks and spots. Cut the colors in with clear black line. Use ruling pen and square for all straight lines. A lettering pen, Number 5, can also be used in the place of the ruling pen. Add the white lines last.

We trust that these few suggestions will at least interest you in this fascinating art, and we will add that actual practice will do more for you than anything else. No matter how many essays you may read on the subject, you absolutely need the actual experience.

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Image Brown0028.jpg

Taken from The Educator, December 1953

Rapid Practical Lettering

By EL Brown

This style is based on the Roman alphabet and is recommended as a most practical style for purpose, where speed and legibility count for more than accuracy or artistic finish.

Rule lines for height about one inch apart and also vertical lines to prevent sloping letters. Use pencil only to indicate general size and spacing of letters. A lettering pen No. 2 was used for alphabet. The thin stroke

of the letter represents the width of pen, two strokes being required for thick part of letters. This letter requires no touching, and its accuracy must depend entirely upon your skill instead of any mechanical devices whatever. Good spacing and good form are, of course, highly essential for best results. A No. 5 broad pointed pen was used for the smaller lettering.

Since the Roman alphabet is the foundation of most letterforms, it is highly important that engrossers make a careful study of it. This can be done by penciling a standard Roman alphabet large and carefully.

Use a tough good piece of cardboard that will stand plenty of erasing. Mark off in pencil the marginal lines and head and base lines. Lightly suggest the position and size of the entire alphabet. You can then spend considerable time in perfecting each letter. This will mean a lot of intelligent study and much erasing and redrawing, but it will be worth it.

The initial "A" is highly decorative and will afford considerable careful study. First, sketch in pencil, aiming for balance and action, then follow with a detail drawing, suggesting color values.

Aim for strong, vigorous lines in your color tones, varying the thickness of spacing of lines to produce the different gradations of light and shade. Observe how effectively the leaves melt into the solid background.

Try your hand on a similar design, making changes here and there to suit the purpose required. Aim for strength and contrast in rendering color values. Balance and action are important requisites in any design.

*Please refer to image posted to the FILES section in the Arcangel folder referred to in the following message.....Joe Vitolo

Image Brown0029.jpg

Taken from The Educator, December 1953

Plain Letters

By EL Brown

The spray of wild roses was first carefully sketched in pencil, with special attention given to the arrangement of the masses, balsam, and color values. Aim for an easy, natural effect. Next, lay off the alphabet, making letters about lit inches high. Study the form and character of the letters with card, aiming for uniform size and spacing.

Use India ink and Gillott 170 pen for the fine lines on the roses, and coarser pens for the darkest tones in the leaves and background, lower part of panel, obtained by making short parallel lines varied in direction and thickness. Study quality of lines used in treating the various color values. Thicken and crosshatch the lines for the darker tones, leaving the white paper for the high lights. The background around initial "A" was pointed in with a brush, and when perfectly dry the lines added were added with Chinese white and a common pen.

The alphabet was written with a No. 2 broad pen, and the main strokes built up and slight inaccuracies here and there corrected with a common pen. Add the relief lines after the letters are otherwise completed. The smaller lettering was written with a No. 3 pen and finished with a common pen. Uniform size and spacing must be observed.

We believe you will derive much profit by giving this design careful attention.

We are glad to see during the past few years that commercial artists, magazine editors, and advertising men have found new uses for flourishing for decorative purposes. Their designs have been borrowed from the work of penmen.

Flourishing is, therefore, practical enough to attract the attention of these practical men of the advertising and art world. A well-designed and skillfully executed flourish will always attract persons of artistic inclinations.

*Please refer to image posted to the FILES section in the Arcangel folder referred to in the following message.....Joe Vitolo

Image Brown30.jpg

Taken from The Educator, December 1953

Wash Drawing and Engrossing

By EL Brown

A specimen of moderately priced engrossing. Lay off the entire wording on a sheet 18 x 23 inches, or smaller. It may bother you some to make wording "come out right" and you must not become discouraged if you find it necessary to make several trials before you finally succeed.

Exercise care to have ruling for script uniform. Pencil the heading Salt Springs Solar Coarse Salt Co., and Jonathan Gosman, Wynkoop very carefully before adding the ink; also initial W and ornaments. Watercolor shades are in purple.

The strength and general effect of the piece is lost in engraving.

Good script can be used quite extensively by most engrossers for filling in dates and for the body of many pieces of work. The use to which you can put it will depend upon how well you can write it.

*Please refer to image posted to the FILES section in the Arcangel folder referred to in the following message.....Joe Vitolo

Image Brown32.jpg

Taken from The Educator, December 1953

Advertising Design

By EL Brown

There is an ever increasing demand for pen and ink designs for commercial advertising. The design shown on following page is suitable for a circular and speaks for itself as a specimen of decorative pen work The

color effect, were obtained by a combination of line and stipple and the result is rather pleasing. The scroll work is made up of conventionalized natural forms including the lion rampant, and grace harmony and balance are important factors for consideration. Offhand flourishing has helped us greatly in our decorative pen drawing.

Lay off the design on a piece of thin paper, making changes here and there until the picture "hangs together," then trace it on a piece of cardboard, and after a refined pencil drawing is obtained you will be ready for the pen work. Outline scroll work with a rather coarse pen, using a fine pen for shade lines. Study effects very closely and work in a most careful and painstaking way. Use small uniformly spaced dots for background, deepening the tone here and there by using small irregularly spaced stipple. The head of Minerva is quite effectively and simply done in shaded and fine lines.

Aside from the two words, Diplomas and Certificates, the lettering is a freehand style recommended for its neatness and legibility.

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Image Brown34.jpg

Taken from The Educator, December 1953

Cover Pages

By EL Brown

The most prominent line, "The Educator," in bold script, with white letter, shaded heavily, gives both relief and contrast to the tinted background. The oak branch cuts through the design diagonally and was made, after a water color sketch of a twig plucked from an oak rise. The character of the leaves must be studied very carefully.

First, make a pencil drawing with color values suggested. On all drawings to be reproduced by zinc etched process, a jet black ink must be used.

Note carefully, thickness and direction of lines used for values and follow the rule of light on dark or the reverse for effective results. You will observe that the graduation of tone in background was handled in a way in prevent "spottiness" which is no disastrous to an effective picture.

The background of word "Educator" is deeper in tone to give desired relief to the letters. Thicken lines or crosshatch them where deeper tones are required, either on the oak leave, , background. Aim for correct color values and note quality, spacing, and direction of line, used in attaining desired effect.

The solid black letters were made with a No. 2 broad pen and retouched with a fine pen. Decorative white was also used.

Pen technique is more difficult to master than brush and color, but young pen workers will find it to their advantage to handle skillfully all the various medium, of expression.

The design shown was made for a front cover and is appropriate for any of the winter months owing to its effect of snow and ice.

Lay off the design larger than the space it occupies on the cover. The proportions must be correct, however. Size of original design on the cover is 11 x 15.

A good pencil sketch is the first step, aiming for proportion and balance and suggesting color values.

Use India Ink - never writing fluid for taking in pen drawings. All drawings for me etching must be executed in jet black ink, as weak, bluish lines will not reproduce satisfactorily.

Deepest shadows are at the disappearing point in the river and at the water's edge. Use a line pointed pen in treating light and shade, excepting for deepest shadows, where a coarser point will be better. The foreground trees are birch, the snow-covered trees, pine or spruce, Try to represent snow by fine pen strokes leaving white cardboard for highest lights. It is permissible to so Chinese White sparingly if necessary.

The lettering in lower left-hand corner serve, as a balance for river at the right. Uniform size and spacing must be observed. The stippled background gives an interesting tonal value and relieves the "papery" effect, so called by artists.

*Please refer to image posted to the FILES section in the Arcangel folder referred to in the following message.....Joe Vitolo

Image Brown11.jpg

Taken from The Educator, December 1953

Album Page

By EL Brown

The initial "A" "America's Greatest Man" is quite decorative and a good no to study and imitate, It ,, be treated in many different techniques of pen and brush, By using flat washes or color, pleasing effects can be secured with little effort.

There are many ways of slightly changing the design to produce a variety of similar designs.

In using a design as a model, learn to copy the general idea rather than copying it in detail. Your finished design should be so different that it looks like an entirely new creation.

Be careful to get symmetry, color values, and good graceful form. The various leaves, stems, and ornaments must be properly located for spacing and balance. Study the general direction and movement of each scroll.

Use constructional lines and ovals in laying out the foundation of your design. You can divide the "A" scroll into about four parts or square, to locate the main ovals and curves.

Use waterproof Indian ink for scroll work especially where color or washes are used. Avoid inks that smear and are not permanent.

Add background of initial "A" first, using a ruling pen, and T-square. Aim for uniform spacing of lines, giving special attention to color values. Thicken the lines for the darker tones. Outline scroll work and initial with a heavy line.

The smaller lettering was executed with a broad pen and finished with a fine pointed pen. Dip ink sparingly. Use an open mouthed inkwell to see amount of ink dipped, thus avoiding an overflow of ink from the pen.

Pencil the initial "A" and the line "America's Greatest Man", aiming for accuracy of form, size, and spacing.

The initial letter and the word "Whereas," from a page from a, album, were carefully penciled and then outlined with waterproof ink. The brush work was done in green by a mixture of Payne's gray and Hooker's Green No. 2 with but very little of the former. The lettering was done with a broad pointed pen without outlining, and even without first suggesting spacing with a pencil. In work of this sort exactness of detail is of less importance than uniform space between letters and words. Aim for a good general effect in color, and right proportions so that the design will look solid and balanced.