

I am happy to announce that I will be posting a series from EE Marlatt on Engrossing and Illuminating taken from the Business Educator, September 1907 edition. Marlatt provides wonderful line drawings of illuminated versals for use. I have all the images, from A-Z. They will be posted as the series progresses. Please see reference image in next message containing the letters A, B and C.

Enjoy,

Joe Vitolo

About the author: EE Marlatt, was a native of the State of New Jersey. He was born in August, 1866. Marlatt was a student in the Easton, PA School of Business. While in the latter institution he became interested in penmanship and engrossing, and spent much of his time in copying the specimens which appeared in The Business Educator.

EE Marlatt on Engrossing and Illuminating (Letters A-B)

It is the purpose of this course in engrossing and illuminating to train the student to do the highest grade of engrossing work, including pieces for framing and albums that are being done by the artists of today. For the present we shall not devote any time to the study of old English, German text or round hand. These are executed in a very satisfactory way by all penmen. However, later in the course brief lessons will be given.

It is the purpose of this course to take up engrossing and illuminating about where elementary courses leave off. Every detail will be shown from the typewritten copy of resolutions to the finished product, including pencil outlines of letters and designs, the various colors used the stock on which the work is done and the necessary implements with which satisfactory work can be done.

The central piece of any page or design is usually some initial or word which is emphasized either by size or color. The more costly pieces usually have a number of these initials or words, and we shall make this feature the subject, of our first lessons. Three initials are given this month A B and C. They have been reduced one-half in the engraving. In studying them first trace them in order to familiarize yourself with the details. Then take your ruler and pencil and make the letter twice as large. You will then have your specimen the same size as the originals produced for this month. It will be necessary to be extremely critical. Do nothing but outline these letters. In the October number I will tell how to put in the colors.

Materials.

Get a good quality of wedding bristol drawing paper. Whatman's Hot Press paper is the best for this purpose. For this particular lesson have your paper cut 10 x 13. Use Gillott's 303 drawing pen for your outlining and an H. B. pencil for sketching. You will need the

following water colors: Payne's gray, vermilion red, carmine red,- Hooker's green No. 1, Hooker's green No. 2, French blue, Prussian blue. and Chinese white in tubes. One-half pan of each of these colors will be sufficient. Of course, you will have to have a drawing board and a T-square. THE JOURNAL office will be glad to procure these supplies for those who cannot get them in their local stores. However, in cities of moderate size no trouble should be had in obtaining everyone of them.

As this course is going to be a very thorough and expensive one for the magazine, I wish those who are planning to follow it would send their names to the editor of THE JOURNAL, that it may be enrolled in our professional engrossing class.

Taken from the Business Educator, October 1907 edition

EE Marlatt on Engrossing and Illuminating (Letters D-K)

As a number of professional Engrossers are following this course, it has been decided that I should give two general lines of work; one the preliminary developing the initials as in the September number of The JOUPNAL, the other, presenting practical finished work. I have, therefore, begun in this issue an album consisting of four pages. When this is finished I shall run another. These I have prepared especially for this course. Both of the albums, however, represent actual orders.

Page 1, which appears in this issue, represents what may be termed the preface to a set of resolutions. It is customary in this part of the work to simply state that at a meeting held on a certain date certain action was taken resolutions were adopted or a letter of condolence drafted.

I shall request all those advanced Engrossers who are going to follow me in this series of lessons to simply sketch this first page of the album. It should be made a little bit larger than is shown in the engraving. The original was five and a half by seven and a half inches. In the next number I will give a little further information regarding the shades and the coloring. Those who desire may finish up in any color they wish, but the succeeding pages should be in the tame style.

For the beginner, I am presenting eight additional letters of the alphabet begun in the last number. They may be finished up in the same manner as the initial A. The letters should be made twice as large as shown in the cut. In beginning work do not try to make letters small. You will be prevented thereby from developing the details.

All who are following my lessons should send their names to THE JOURNAL office to be enrolled. A number complied with this request contained in the last issue, and among the names received were several well up in the profession.

As to supplies: All the necessary supplies mentioned in the September number should be available in the average city, but if they cannot be had, a complete stock of the colors mentioned, including the brushes, can be had by sending to THE JOURNAL office.

One-half pan of each of the following will be sent for 17 cents in stamps: Chinese white, Hooker's, green No. 1, Hooker's green, No. 2, Payne's grey, Prussian blue, vermillion.

One-half pan of French blue will cost 40 cents.

One-half pan of carmine will cost 60 cents.

THE JOURNAL office can supply any color the artist may need.

For those who wish to use gold, a single brick of pulverized gold can be had for \$1.50

Red Sable brushes, assorted sizes, 1 to 6, \$1.80

Illuminating the A in the last number. Make the panel bluish green, the background in gold and the letter back of the ornament a very dark green; the ornament in a Very light green, with a mixture of Chinese white and Hooker's green NO. 2. The rolls of the ornament are shaded a little darker green of the same color, and the shadows of the roll are a very dark green. The shading of this ornament must be done with a very fine. No. 1 brush and in the same manner one would shade it with a pen.

Illuminate the B in practically the same manner in any colors desired.

To illuminate the C, make the balls in gold, and back of the balls put a background. Make the panel of the C a vermilion. The background may be in blue, and the panel in a much lighter blue.

Arrangements are being made to send some actual work to those following this course that they may see just what the finished- product looks like when well made. For special information on this line, it will be necessary to write The JOURNAL office.

Chinese White must be used with every color in illuminating. This is done to make it opaque. It is impossible to do satisfactory work any other way.

In November a large initial will be given showing all the shades. This is done to make the explanation clearer.