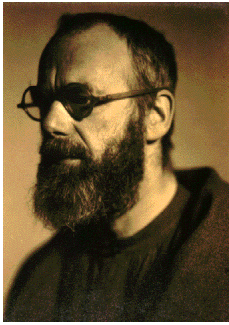


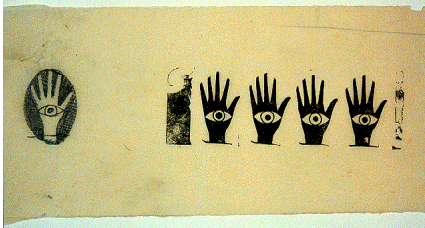
Portrait of
Eric Gill



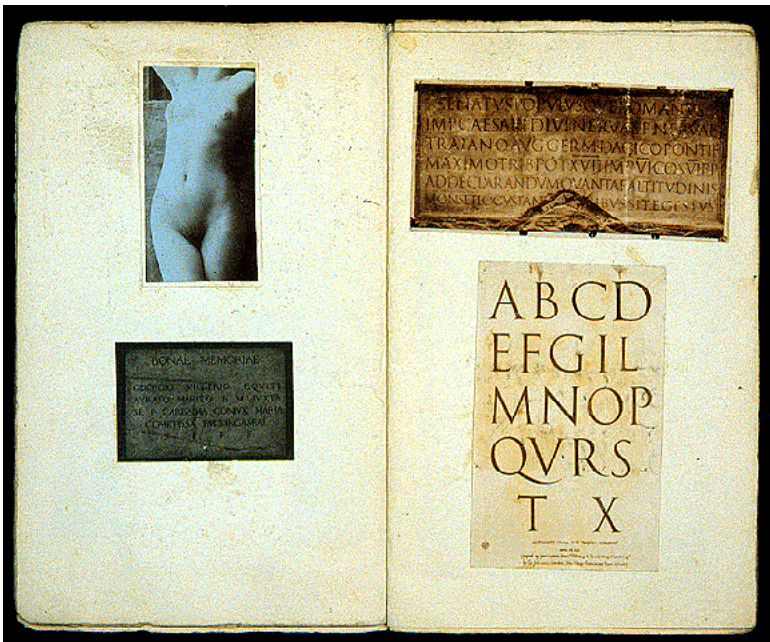
an introduction to the
Eric Gill Special Collection

Eric Gill (1882-1940) was an English engraver, sculptor, typographer, and writer who lived and worked in and near London. The University of Notre Dame collection includes over 2,000 items of Eric Gill's work: books, pamphlets, broadsides, prints, greeting cards, calendars, sketches, wood blocks, photographs, and other formats. The Gill Collection also includes many examples of the work by men who worked with or apprenticed with Gill (Hilary Pepler, Philip Haggren, Joseph Cribb, David Jones, and Desmond Chute), most of the imprints of the Golden Cockerel Press (which produced *The Four Gospels* engraved by Gill), and an extensive selection of the output from Gill's own St. Dominic's Press. There are hundreds of fine art prints and over 100 photographs of Gill's sculptures. The collection was acquired in 1965 from John Bennett Shaw (Notre Dame alumnus '37), who purchased it from Evan Gill, Eric's brother. Since 1965, the collection has been added to selectively.

Trial Proofs of
Eric Gill's
Hand & Eye, with a
pencil sketch at
left, 1908.
This was used by
Gill as a personal
symbol.

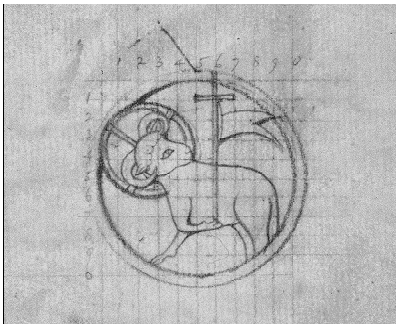


The collection has a large and interdisciplinary audience. The Gill Collection encompasses the genres of drawing, sculpture, lettering, engraving, and printing, as well as the intellectual pursuits of art theory, religion, and social philosophy. It is thus of interest to students and researchers in art history, graphic design, the book arts, fine printing and the history of printing, and the social thinking of the late 19th and early 20th centuries. It is also of interest to artists, creative writers, calligraphers, printers, and typographers. A few of the holdings are presented throughout this description to help communicate the range of unique items of Gill's work in the collection.



Sample pages from one of two scrapbooks
kept by Gill while in the RAF, dated 13.9.18.
Page 8, two photographs. Above: Photograph
of nude torso of a woman. Below: Photograph
of type.
Page 9, two photographs. Above: Photograph
of alphabet based on the Trajan Column.
Below: Photograph of text.

One of three preliminary drawings for the *Paschal Lamb* wood engraving, 1914.



introduction to Eric Gill's work

To designers, Gill is primarily known for his popular type face designs. Eric Gill designed *Gill Sans* in 1927, *Perpetua* and the companion italic *Felicity* in 1925, and *Joanna* in 1930. The majority of his type designs were done for Monotype Typography, a company still producing type designs today. There are several Monotype posters and advertisements in the collection.

Also of interest to designers and illustrators are Gill's wood engravings for book illustrations, bookplates, and posters. The collection has both individual proofs of engravings and the books the engravings were used within. There are over 500 examples of Gill's engravings separate from where they were used. Especially of interest to scholars are numerous preliminary drawings for engravings and progression proofs of wood block carving. Documentation such as this are unique to this collection and are unknown to scholars with an interest in this area of Gill's creative work.

Drawing for carving with grid lines. Inscription in pencil: 'for Nan Kivell. | 1" squares | (Caen Stone). Dated 17.11.32, initialed by Gill. Traced from the wood engravings *Belle Sauvage III or IV*.

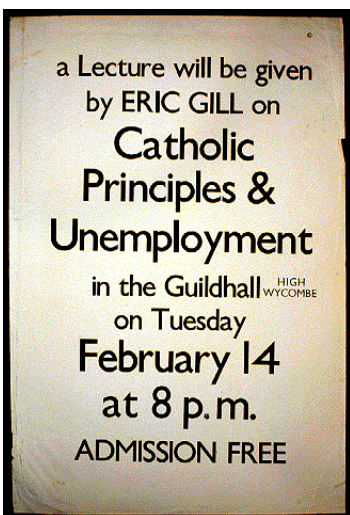


To sculptors, Gill is known for his many sculptures and memorials. Gill's professional early career began by carving letterforms in stone for numerous tombstones and memorials within and around London. This work led to a series of stone sculptures exhibited in galleries as well as many architectural sculptures on the BBC Headquarters, London Underground, and other locations. Gill also received numerous commissions for churches and WWII war memorials. The Notre Dame collection contains over 100 photographs of Gill's sculptures. Some document the work in progress and others show the work on site. The collection also contains many unique preliminary drawings for sculptures and stone relief's that are unknown to Gill scholars. There are two drawings for a painting 1/8 full size for the east wall of the tower of St Peter the Apostle. This is a Roman Catholic church designed by Gill located in Gorleston-on-Sea, Great Yarmouth in 1939.

Theologians are aware of Gill because of his writings and lectures on workers' rights and community living. Gill and his associates banded together to not only work together on creative projects, but to live together as a community of faith. One of Gill's early mentors was Fr. Vincent McNabb, the prior of the Dominican house of theological studies. Fr. McNabb introduced Gill to the writings of the well known

French philosopher Jacques Maritain, which greatly influenced Gill's ideas on art and philosophy. In 1923 Gill published *The Philosophy of Art*, the first translation of Maritain in Britain (Notre Dame has five copies of the book). Fr. McNabb and Maritain are listed among those that helped define the Catholic Worker Movement. There are numerous examples within the collection of the social activism of Gill, Hilary Pepler, and Philip Hagree. Gill and his colleagues used the facilities of St Dominic's Press to help promote their ideas. For example, there is a poster for Gill's lecture on Catholic Principles & Unemployment (see left) and many books published by Pepler. There are also many engraved illustrations by Hagree for *The Cross and Plough*, a magazine published by the Catholic Land Movement of England.

Poster, most likely 1928.



origin of the collection



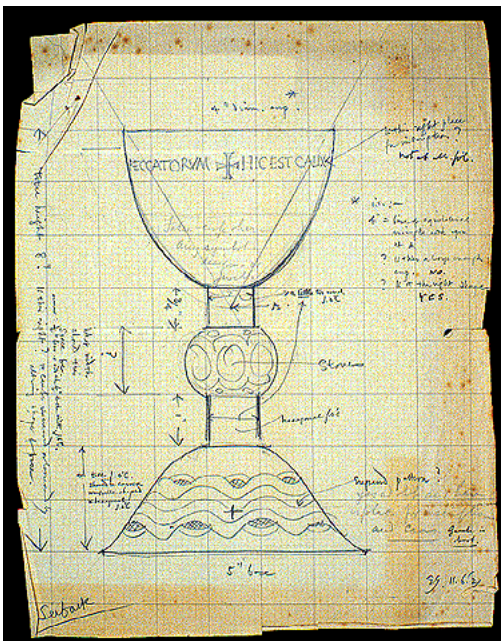
The Eric Gill Collection was acquired from John Bennett Shaw (a 1937 graduate of Notre Dame) in 1965. Mr. Shaw obtained much of his collection from Eric's brother Evan. In the foreword for the catalog of a small 1978 exhibition based on the collection Mr. Shaw tells how he came to collect Gill's work:

I believe that my first exposure to the work of Eric Gill was when I acquired Chesterton's pamphlet *Gloria in Profundis*. [Gill did the wood engravings.] Somehow I had developed an appreciation for book illustration, though I had no training in art and no ability whatsoever in any creative aspect thereof. Further, I had developed an interest in the English Catholic writers from Hopkins and Thompson down to the then present Chesterton, Baring and Belloc. Later I read and collected Waugh, Greene and Knox.

In the next few years I secured many Gill items as well as the best collecting tool of all, a bookshop. Through my interest in Gill I began to collect and to stock in my store the works of the Golden Cockerel Press, Hague and Gill, The Cuala Press of Ireland, and many other fine presses. After thirty exciting and expensive years I held a very extensive collection of Gill, The Golden Cockerel Press, G.K. Chesterton, and some eighty other specialities.

Mr. Shaw corresponded frequently with Philip Hagreen. Mr. Shaw's bookplate for his personal Gill collection (seen above) was designed by Hagreen in 1948, and is contained in the collection. The collection has the actual block made by Hagreen to print Shaw's bookplate as well the blocks designed for Shaw's family. Because of the relationship John Bennett Shaw had with Evan Gill and Philip Hagreen, the University of Notre Dame had in its possession the foundation for a truly unique collection. John Bennett Shaw died 2 October 1994. The library has continued to add to the collection since its acquisition 32 years ago through purchasing books, prints and miscellany as its budget would allow.

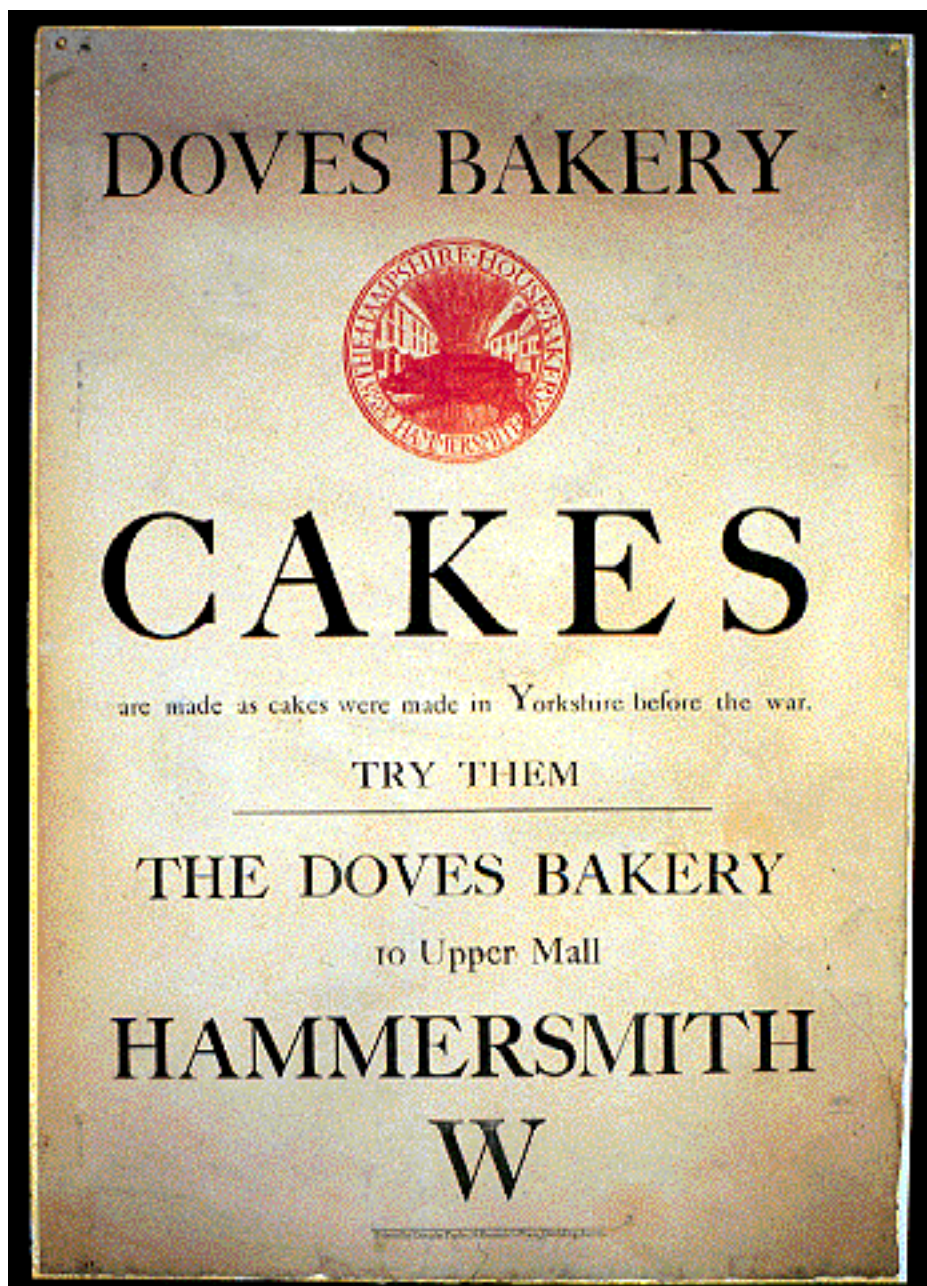
Drawing of Chalice on graph paper. Heavily annotated. Signed by Gill and dated 11.6.21. One of several such drawings of chalices within the collection



other Gill collections

There are three major collections of Gill's work in the United States. The first is at the University of Texas at Austin. They have a large collection of drawings and sculptures at their Humanities Research Center. The second is at the William Andrews Clark Library at UCLA. They have an archive of Gill's diaries, correspondence, original artwork, and business papers, supported by a comprehensive collection of the printed books which Gill wrote, designed, or illustrated. They also have the work by Robert Gibbings of the Golden Cockerel Press. The third is in the Richard Gleeson Library at the University of San Francisco. The collection represents forty years of collecting by Albert Sperisen. They have a large number of drawings, prints, and galley proofs. The remaining major

collections are in London. There are collections of Gill's work at the Victoria and Albert Museum, Tate Gallery, St Bride's Printing Library and south of London in the Ditchling Museum.



Early poster produced by the St Dominic's Press that includes Gill's *Hog and Wheat* wood engraving. The collection has the preliminary drawings and proofs of this engraving.

