

Posters in the Eric Gill Collection

University of Notre Dame

Highlighting the Posters Printed by Hilary Pepler
at the Saint Dominic's Press



above
SDP and Cross
1918, P 145

right
Hound of St Dominic
undated, ND F-001



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Melissa A Bagniewski

Shannon C Brown

Sara V Cloon

John F Sherman

All artwork in this book is from the Eric Gill Collection, University of Notre Dame Special Collections, unless otherwise noted.

All photographs by John F Sherman unless otherwise noted.

Cover photograph of Hilary Pepler courtesy Penney Pepler; undated.

Back cover, Eric Gill's *D P and Cross*, 1916, P 64.

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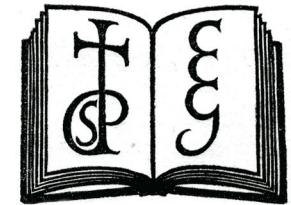


Introduction

Posters Held Within the Eric Gill Collection University of Notre Dame is a book organized by University of Notre Dame undergraduate students Melissa Bagniewski, Shannon Brown, and Sara Cloon, under the direction of John Sherman of the Department of Art, Art History, & Design.

History of the Eric Gill Collection

The University of Notre Dame collection includes over 2,600 items of Eric Gill's work: books, pamphlets, broadsides, prints, greeting cards, calendars, sketches, wood blocks, photographs, and other formats. Additionally, the Eric Gill Collection includes many examples of the work by men who worked with or apprenticed with Eric Gill including Hilary Pepler, Philip Hagreen, Joseph Cribb, David Jones, and Desmund Chute). The collection has most of the imprints of the Golden Cockerel Press (which produced *The Four Gospels* with engravings by Gill). A distinguishing feature of Notre Dame's collection are many posters and additional output from the St Dominic's Press established by Hilary Pepler. Also included in the collection are hundreds of fine art



John Bennett Shaw Eric Gill Collection Bookplate
undated, ND E-200
Woodcut by Philip Hagreen

prints and over one hundred photographs of Gill's sculptures.

The Eric Gill Collection was acquired from John Bennett Shaw (1913-1994), a 1937 graduate of Notre Dame in 1965. Mr Shaw was secretary-manager of the Bennett Drilling Company in Tulsa, Oklahoma who also pursued a passion in literature and books via the Tulsa Book and Record Shop of which he was owner/manager. Mr. Shaw obtained much of his collection from Eric's brother, Evan. In the foreword for the catalog of a small 1978 Hesburgh Library Special Collections 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



Gill in his workroom in Capel-y-ffin
1928, ND G-001.01

Eric Gill

Eric Gill (1882-1940) was an English engraver, sculptor, typographer, and writer. Gill was a social reformer as well as a designer of typefaces, and his activities straddled a variety of disciplines and intellectual movements. Gill began his career in London, but in 1907, he moved to the small village of Ditchling, Sussex. With Edward Johnston, Hilary Pepler, and others, Ditchling emerged as the home for a community of artists and designers as the Guild of Saint Joseph and Saint Dominic.

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 specialties.

Mr. Shaw corresponded frequently with Philip Hagreen, a member of the Guild of Saint Joseph and Saint Dominic for a portion of his career. Through the relationship John Bennett Shaw had with Evan Gill and Philip Hagreen, the University of Notre Dame was ultimately able to acquire the foundation for a truly unique collection. The library has continued to add to the collection since its acquisition over forty years ago through purchasing books, prints, and miscellany as its budget would allow.



Stanhope Press in the Ditchling Museum
2009

Hilary Pepler

Harry Douglas Clark Pepler (1878–1951), was raised Quaker and converted to Catholicism in 1916 through the influence of Eric Gill and Fr Vincent McNabb. After which he changed his name to Hilary. Pepler had many varied interests and career paths, but he is mostly known for founding the St Dominic's Press. He is also known for his poetry, writings on social issues, mime, and puppetry.

In 1916, Pepler and others founded the Hampshire House Workshops in Hammersmith Terrace in London to provide opportunities for British workers and Belgian refugees.¹ The roots of the St Dominic's Press founded in Ditchling in 1917 was Pepler as publisher under the Hampshire House Workshops imprint established in 1915 during his time in Hammersmith. Pepler bought his first printing press, a double-crowned Albion Press in 1916 from Arthur Knowles Sabin in 1916. With the assistance of Eric Gill and Edward Johnston, Pepler set-up the press in his home in Ditchling.² Double-crowned refers to the British paper size standard of 20x30 inches.³ They also had a double royal (30x44 inches)⁴ Imperial Press for posters which was once used to print

LEATHER GOODS.
Leather Comb Case, 1/6. Raffia Sprays.
Woven Scarf, 7/6.
MASON, Cowesby, Northallerton, YORKS.

PRINTER & PUBLISHER
Posters. Catalogues sent on application.
H. D. C. PEPLER.

SCULPTOR, CARVER & LETTER CUTTER
in wood and stone. Tombstones, Wall Tablets, Stations of the Cross, Altars, Holy Water Stoups, Sanctuary Lamps.
H. J. CRIBB.

WEAVER-DYER
Suitings, Homespun Tweeds, Serge for Habits, Vestments. J. V. D. KILBRIDE.

WOOD WORKER
Household and Ecclesiastical Furniture, Weaving Appliances. **BUILDER.**
Address above:— G. MAXWELL.
DITCHLING COMMON, HASOCKS, SUSSEX.

Guild Advertisement in G.K Weekly
1933

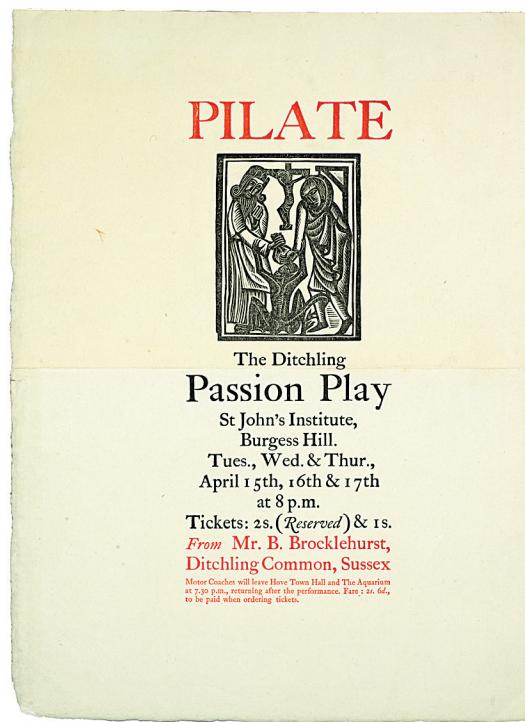
newspapers.⁵ St Dominic's Press eventually grew to have a number of printing presses as can be seen in the photograph on page 8, including a Stanhope Press still in use at the Ditchling Museum.

My first poster [perhaps much like the posters on page 65 and 70] was distinguished by a basket of flowers which we worked with four inkers—one for the black and three in charge of the colours which they dabbed on the 'flowers', lifting out the blocks after each impression.⁶

Pepler had a close relationship with G.K. Chesterton and became the managing director of his G.K Weekly after Chesterton's death in 1936,⁷ the same year Pepler retired from St Dominic's Press. Pepler and others from the Guild of Saint Joseph and Saint Dominic frequently advertised in the G.K. Weekly.⁸ An example of an ad is on the next page.

After retirement as a printer, Pepler became very active in producing mime and puppetry shows.

JFS



Pilate
1924, ND B-123.01
Includes wood engraving *Judas with Caiaphas and the Devil* by David Jones

¹ "Work for Refugees," *The Times* 4 June 1915; pg. 5; col E.

² "Mr A.K. Sabin, Poet and Printer," *The Times* 3 December 1959; pg. 17.

³ John Southward, *Handbook of the Art of Typography* (London: J.M.Powell & Son, 1884), 370.

⁴ Southward, 370.

⁵ Hilary Pepler, *The Hand Press* (Ditchling Common: St Dominic's Press, 1934), 15.

⁶ Pepler, 16.

⁷ "Mr H.D.C. Pepler," *The Times* 22 September 1951; pg. 8.

⁸ Guild of St Joseph & St Dominic Advertisement, *G.K.'s Weekly*, September, 1933, 63.

9.0 PROGRAMME SUMMARY

followed by
Masks and Mimes

by
H. D. C. PEPLER

Death and the Maiden, to music by Schubert

Lord Ronald, to traditional music
The Bargain Basement, to music by Moszkowski
The Burglar
St. George and the Dragon } to music by Frederick Page
Presentation by STEPHEN THOMAS

Hilary Pepler teaches mime at the Royal Academy of Dramatic Art. Recently he produced two Sunday shows in London—*The Field is Won* at the Victoria Palace, and *The Hunting of the Snark* at the Little Theatre. He has been interested in mask and mime for many years. In America he produced his own version of *St. Joan* with eighty characters, and a political mime dealing with prohibition and kidnapping. His most notable success on the other side of the Atlantic, however, was a performance of *The Passion* by North American Indians in their national costume at Santa Fé.

LITTLE THEATRE

JOHN STREET, ADELPHI, LONDON, W.C.2

(By kind permission of Nancy Price)

"THE SNARK"

and other mimes arranged by
HILARY PEPLER.

SUNDAY, JUNE 28th, 8 p.m.

In aid of the Distributist League.

Tickets 5s. and 2s. may be obtained from the Box-office or from The Distributist League, 7/8, Rolls Passage, E.C.4.

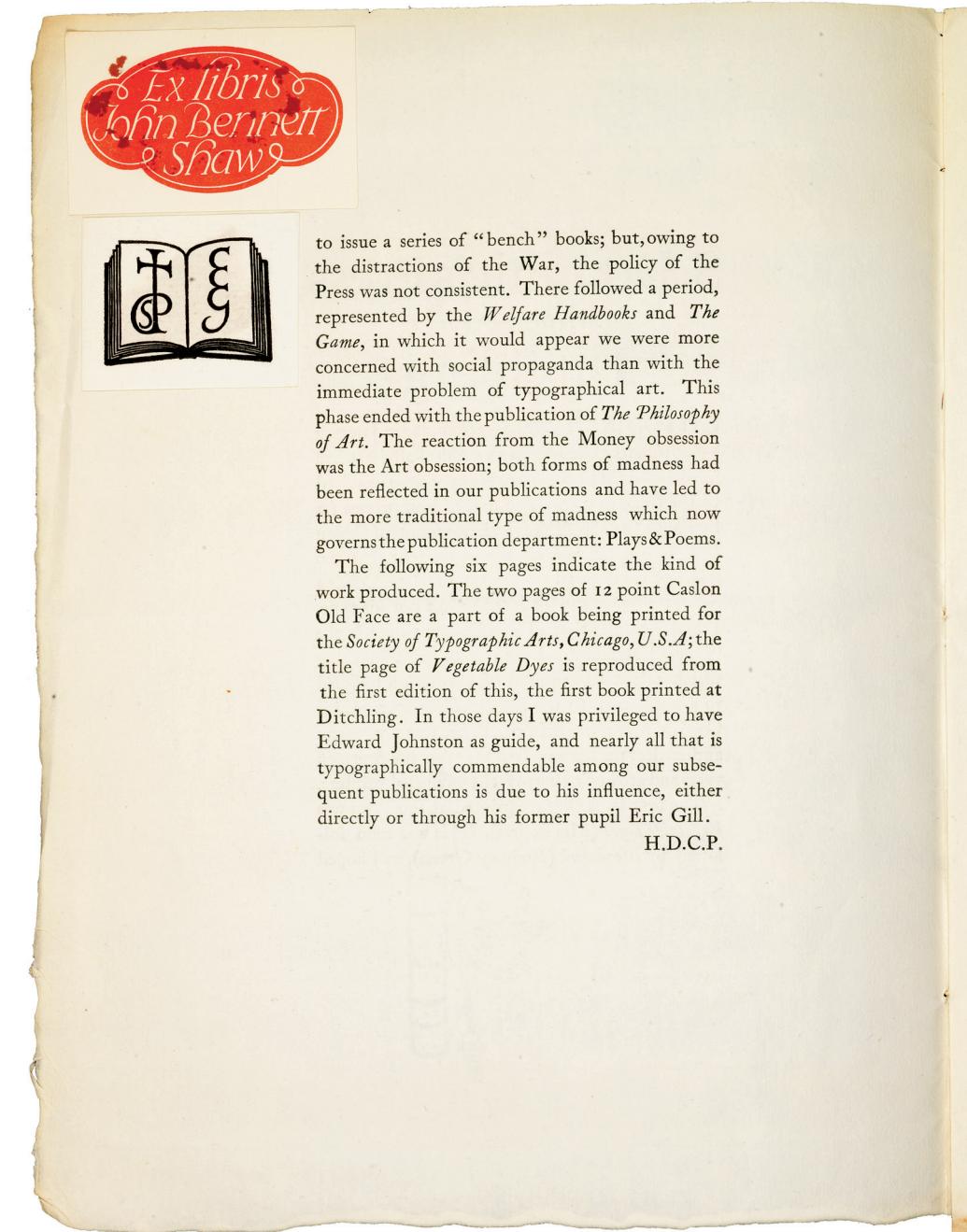
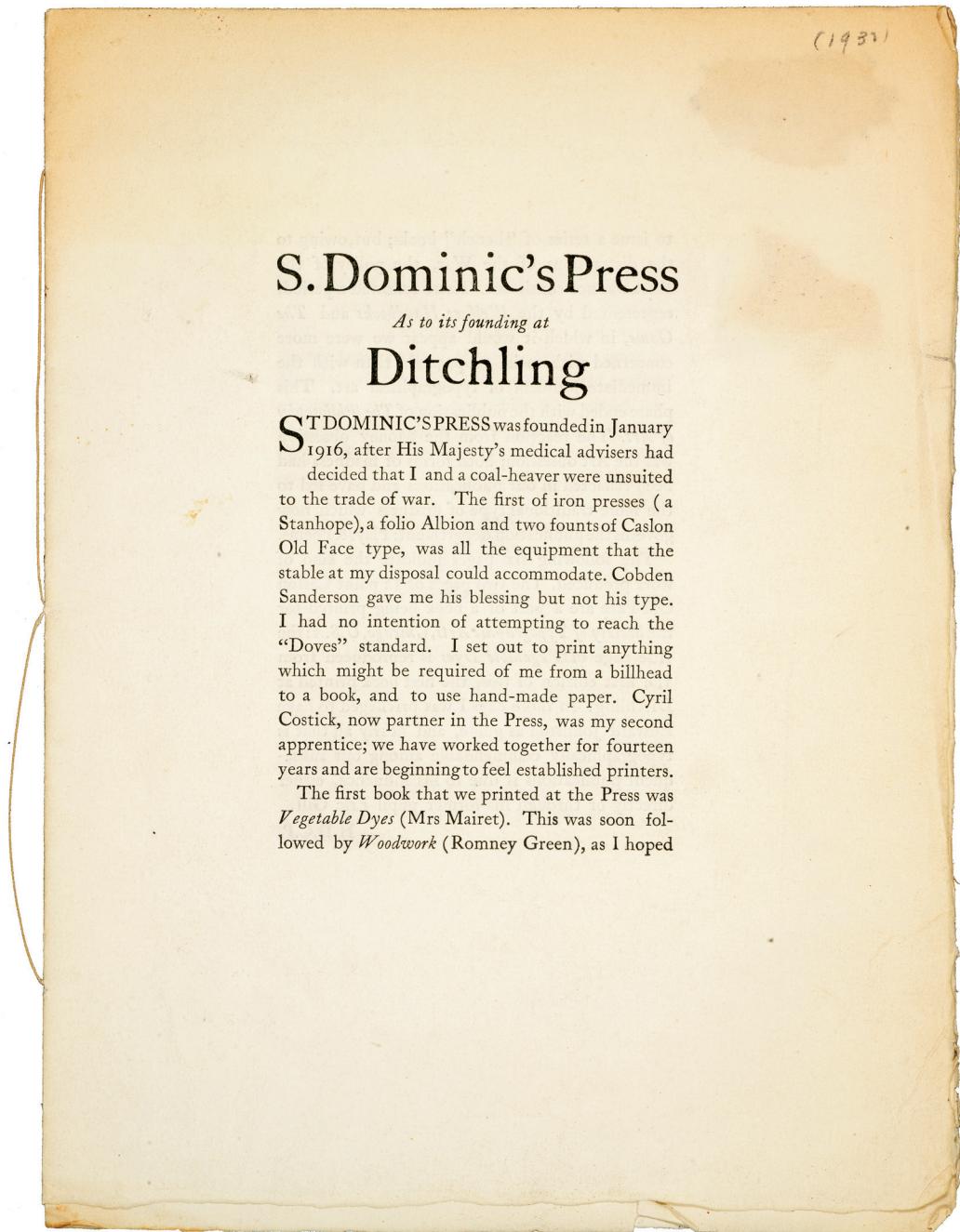
Programmes to Watch

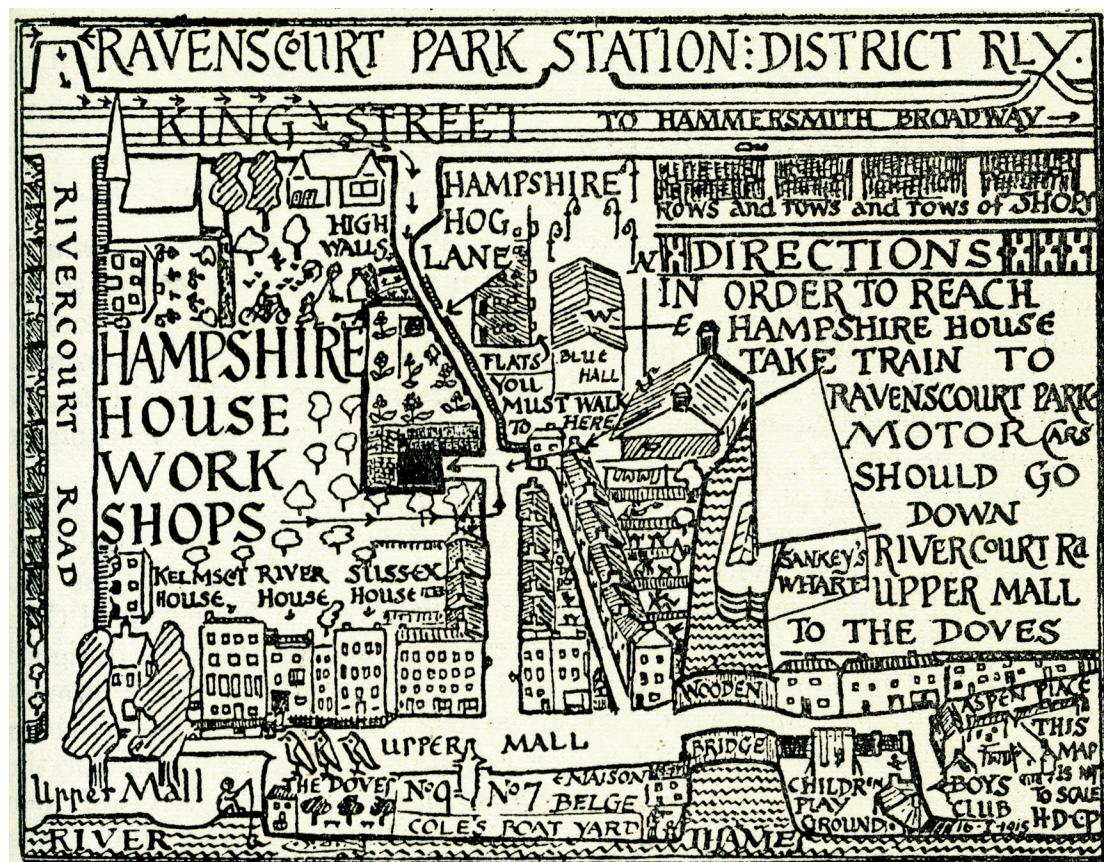
The Radio Times, November 13, 1936

A listing of very early BBC television broadcasts

"The Snark" Advertisement

G.K Weekly, June 11, 1936





Hampshire House Workshop Map

1915

Drawings by Hilary Pepler

Hilary Pepler, "Hampshire House Workshop," Blackfriars, 31:359 (February 1950): 71.

next page

Current map of Hammersmith

<http://www.openstreetmap.org/?lat=51.49082&lon=-0.23905&zoom=17&layers=M>



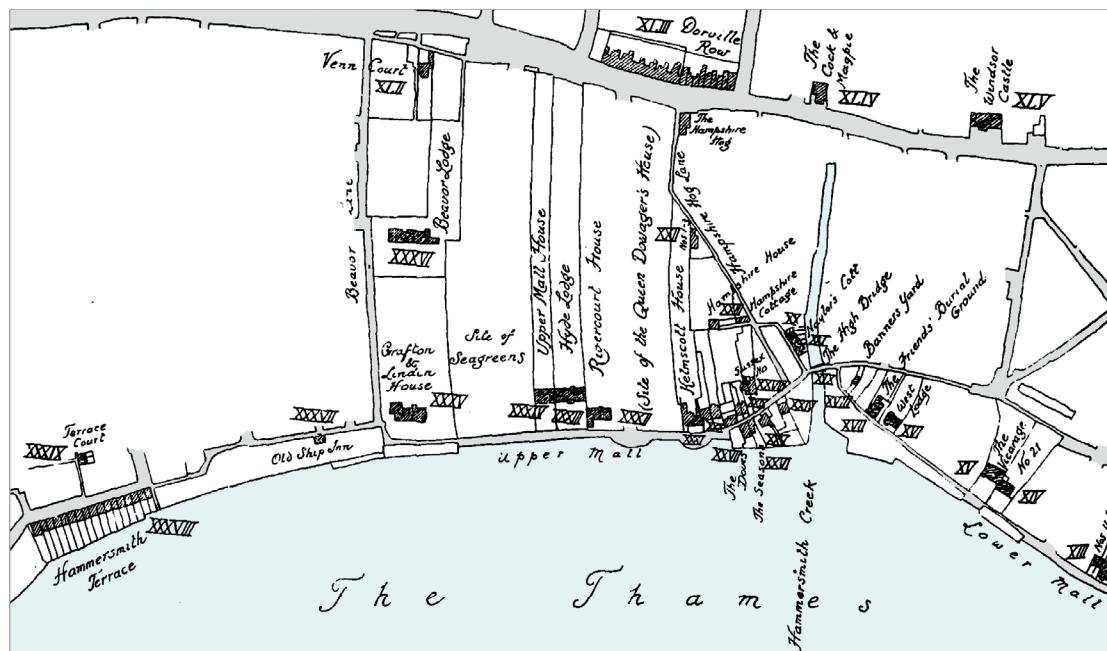
Hammersmith and Origins of the Hampshire House Workshops

Hammersmith is a London district situated on the north side of the Thames River and west of London. During the late 1800's it was a center for the Arts and Craft movement, especially the book arts. It was also the home of many well-known artists such as the painters Frank Brangwyn (1867-1956), William Blake Richmond (1842 -1921), Mary Anne Sloane (1870-1961), and Muirhead Bone (1876-1953). Brangwyn would later move to Ditchling.

Thomas James Cobden-Sanderson (1840-1922) established the Doves Bindery at 15 Upper Mall in 1893 and later with Emery Walker (1851-1933) formed Doves Press at 13 Upper Mall in 1900. Doves Press dissolved in 1909. William Morris (1834-1896) ran Kelmscott Press located at 16 Upper Mall from 1891 to 1898. Emery Walker also owned a photogravure business at 12 Upper Mall and provided

copper plates for both Kelmscott and Doves Presses. Morris lived in Kelmscott House, 26 Upper Mall. The William Morris Society is currently located in the coach house (original home of the Kelmscott Press) of Kelmscott House, now a private residence. Emery Walker lived at 7 Hammersmith Terrace, a few blocks west of Upper Mall along the river.

Hammersmith Terrace became the home of a second wave of creative energy when it became home of the calligrapher and type designer Edward Johnston at No. 3, the embroidery artist May Morris (1862-1938) daughter of William Morris at No. 8, and Edward Spencer (1873-1938) at No. 9. Edward Spencer was the Director of the the Artificers' Guild Ltd workshop in Hammersmith. Hilary Pepler moved into No. 14 Hammersmith Terrace in 1905. Also in 1905 Eric Gill and his wife Ethel moved to 20 Black Lion Lane, a short walk from Hammersmith Terrace. The architect Fred Rowntree (1860-1927) and barrister Warwick Draper also lived on Hammersmith Terrace



next to Pepler. Warwick Draper would later move into Kelmscott House.

The Hampshire House Workshops had its origins from the Club for Working Men established by Pepler with Fred Rountree and WG Cruickshank.¹ In 1905, Warwick Draper (1873-1926), Fred Rountree and Douglas (Hilary) Pepler, founded the Hampshire House Club in an old house with substantial grounds adjoining the garden of Kelmscott House.² Hampshire House is labeled in the 1915 map above and in map drawn by Pepler on page 10.

Hampshire House Workshops located 6 Upper Mall and 10 Upper Mall no longer exist in Hammersmith. Hampshire House was demolished in February, 1956.

In November 1905 the Hampshire House Social Club for Working Men was opened in Hampshire House 'for the purpose of providing intellectual and other recreations for men over 20 years of age, aiming towards the ideal of social brotherhood, with accommodation for Benefit, Thrift, Reading, Athletic and Friendly Societies, and the sale of "Temperance Refreshments".

The club is open for religious and political discussions', continued a contemporary description, 'but is not attached to any particular religious denomination or political party'. The first honorary secretary was Douglas Pepler, who later established the Hampshire House Workshops.³

...
During the First World War the club gave hospitality and employment to Belgian refugees and its work was supported by well known personalities such as the actress Ellen Terry. Douglas Pepler developed the Hampshire House Workshops, later at 6 Upper Mall, which operated as a company where craftsmen made furniture, embroidery, and shoes.⁴

An exhibition was held in Burgess Hill (a village near Ditchling) in 1914 to aid Belgian refugees. The *Slaughter of the Innocents*, a wood-engraving by Eric Gill, was used for the catalogue cover [ERG 309].⁵ Most likely referring to what was known as the Massacre of the Innocents of Ypres, an early WWI battle in Belgium.

JFS

WORK FOR REFUGEES.

An exhibition of English and Belgian work by craftsmen and artists in Hammersmith was opened yesterday afternoon by M. Cammaerts. Mr. CECIL HARMSWORTH, M.P., presided, and in explaining to M. Cammaerts the work of the Hampshire House Trust and Workshop, under the auspices of which the exhibition is held, said that there had been no greater honour done to these islands in modern centuries than the fact that the refugees from Belgium had taken refuge among us.

M. CAMMAERTS expressed his thanks and those of the Belgian people to the English nation, which had done so much to lighten the burden of exile and also to provide work for the Belgian refugees.

The exhibition, which is situated in the Hampshire House Club, Hampshire Hoy-lane, Hammersmith, is of an exceedingly interesting character. It will remain open until Sunday, June 20, and the hours of admission are, weekdays, 2 to 10 p.m.; Sundays, 3 to 6.30 p.m.



left page

Sketch plan of Hammersmith (detail)

Survey of London: volume 6: Hammersmith (1915).

<http://www.british-history.ac.uk/report.aspx?compid=98031>

Date accessed: 07 October 2012.

Color added for clarity.

above

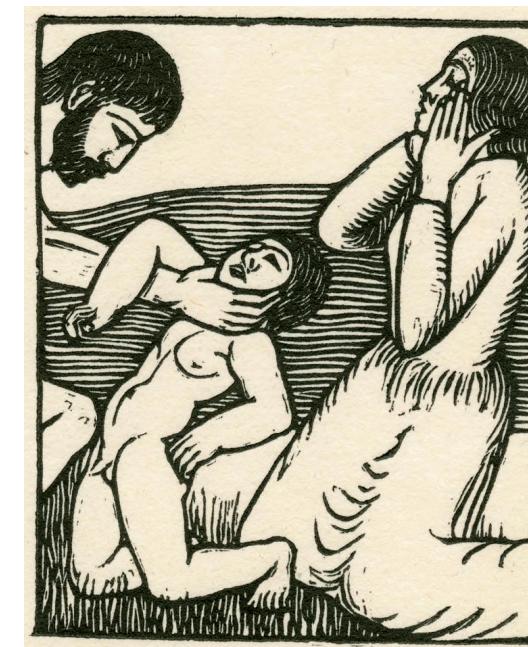
Plate 54: Hampshire House

Photograph by J. Charles

Survey of London: volume 6: Hammersmith (1915),

pp. 54. URL: <http://www.british-history.ac.uk/report.aspx?compid=98147>

Date accessed: 07 October 2012.



Slaughter of the Innocents
1914, ND A-009, P 18
Woodcut by Eric Gill

¹ Hilary Pepler, "Hampshire House Workshop," Blackfriars, 31:359 (February 1950): 70-72.

² Ruth Levitas, "After Morris: Warwick Herbert Draper and the Pursuit of Utopia," in Phillipa Bennett & Rosie Miles, ed., *William Morris in the Twenty-First Century* (Oxford, New York: Peter Lang, 2010), 32..

³ Anne Wheeldon, "Lost House," Hammersmith and Fulham Historic Buildings Group Newsletter, No. 21 (Autumn 2009): 6.

⁴ Wheeldon, 6.

⁵ Evan Gill, revised by D Steven Corey & Julia MacKenzie, *Eric Gill, A Bibliography* (Winchester: St Paul's Bibliographies, 1991), 207.



18th century Hampshire House which used to stand near Hammersmith town hall, a casualty of the construction of the Great West Road in the 1950s.¹

In 1916, Pepler published *A Statement of Aim Issued by the Founders of the Hampshire House Workshops Ltd.* outlining their intent to establish small workshops to produce better goods and provide better working conditions. Complete text follows courtesy Donohue Rare Book Room, University of San Francisco.

A Statement of Aim Hampshire House Workshops

Founders:

Philip Burtt, W.G. Cruickshank, Harold T. Ellis, Douglas W. Rowntree, Charles Spooner, A.M. Cruickshank, Warick H. Draper, Douglas Pepler, Fred Rowntree, and Penelope Wheeler.

The Hampshire House Workshops Limited,

registered under the *Industrial & Provident Societies Acts*, were founded by a group of persons who believe that *small* workshops are an asset of *NATIONAL* value because work can be done in them under better conditions than are possible under the factory system.

In his own workshop a workman can design his work and carry it through to the end.

Only under some such conditions is it possible for work to be done which will compare with that of the past, for which there is rightly so great demand. This demand is due to appreciation of a quality in design and workmanship rare in modern work and entirely lacking in work produced in the factories.

There is no reason that work of this century should lack these essential qualities. The present

deficiency is not due to less competent human beings, but to the acceptance of the standards of speed and quality set up in the factory system and consequently to the incomplete to the incomplete and inadequate training of the modern craftsman.

The Society has been formed to carry on handicrafts in a group of small workshops with the object of providing well made things from the best materials and of giving opportunities to men, women and apprentices to master a craft of their own choice under different and better conditions than are to be found elsewhere.

Small workshops have been established to train **MASTER CRAFTSMEN, MEN AND WOMAN WHO SHALL HAVE MASTERED A WHOLE CRAFT.**

Each workshop will eventually be made over to a master workman or put under his control.

It is then hoped and intended to form **TRADE GUILDS** of Master Craftsmen and others to fix and maintain standards of quality and price, and to be represented on the committee.

Every member of the Society has one vote, irrespective of the amount of capital held.

Interest will be limited to 5 per cent. per annum.

A Dressmaking workshop, a Wood-workshop and a Bakery have already been started while a Printing and Publishing workshop is affiliated to the society.

The Dressmaking Shop
6 Upper Mall Hammersmith

Except for a short period at the beginning of the year (1916) this shop has not lacked for customers during the two years of its existence. Miss Day, who is now in charge, will be pleased to show visitors examples of the work done. Gowns, blouses, coats and skirts are made to order. Embroidered collars, lingerie and clothes for children are in stock.

The Wood Work Shop 7 Upper Mall, Hammersmith

The work done in this shop has been varied; two sets of bedroom furniture in sweet chestnut, dining room furniture in ash and oak, a lectern and panelled stalls for the apse of a church have been made. Repairs to the house in adjoining property have been executed. The shop fronts and fittings have been made and fixed and structural alterations carried out at The "Doves" Bakery and the workshop showroom.

The Doves Bakery 10 Upper Mall, Hammersmith

Bread, cakes and pastry are made and sold in the shop and delivered to customers in the neighbourhood. Trade has steadily increased. Bread made of English stone-ground flour is in demand.

Printing and Publishing Douglas Pepler, 2 Upper Mall, Hammersmith and Ditchling, Sussex

This workshop is affiliated to the Society but is financially independent. A list of the books, prints &c, published can be had on application.

Personal

It is our object to establish these workshops with the minimum of capital, we do not wish to demonstrate how money can be spent but how things can be made. We still require £250 in order to have the £2000 we consider necessary to the proper establishment of the workshops. We also want to make things for people rather than for stock. Our enterprise can be helped therefore in two ways: (1) By the purchase of shares. (2) By the purchase of goods.

W.G. Cruickshank
Secretary

¹ Anne Wheeldon, "Lost House," Hammersmith and Fulham Historic Buildings Group Newsletter, No. 21 (Autumn 2009): 6.

Dress

1915

This poster is a perfect example of Pepler's design philosophy. He wrote in his book *The Hand Press*:

The poster should contain as little information as possible and that of the greatest moment. It should say one thing and supply only sufficient directions for getting it.¹

...

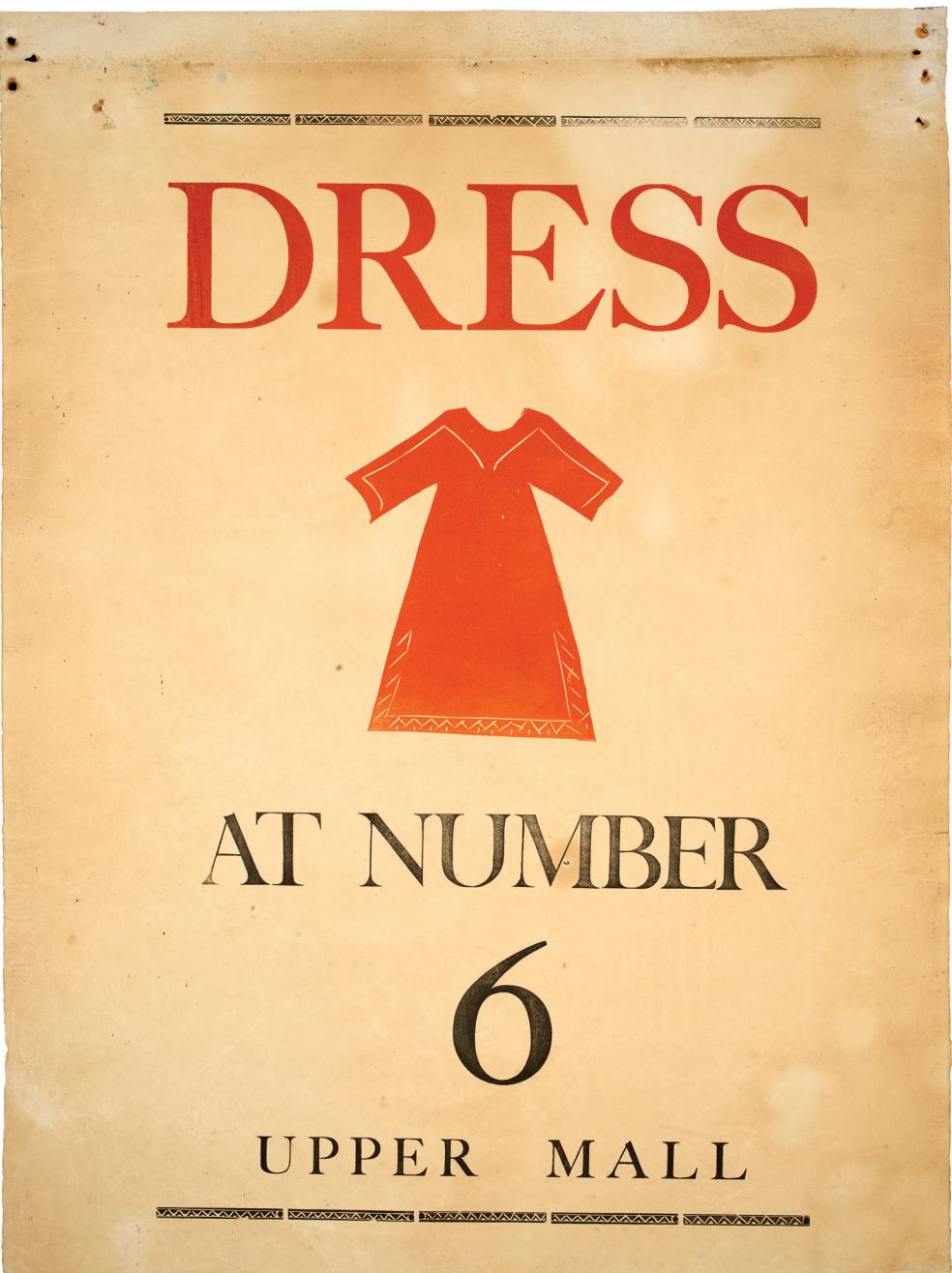
The Hampshire House Workshops initially had three workshops: The Bakery, The Carpenters Shop, and the Dressmaking and Embroidery Shop. By 1919 the Dressmakers did not lack for customers and were about to become an independent business of their own.²

The date of the poster is an estimate, it could be as early as 1914. It is also a guess it was printed at Hampshire House Workshops.

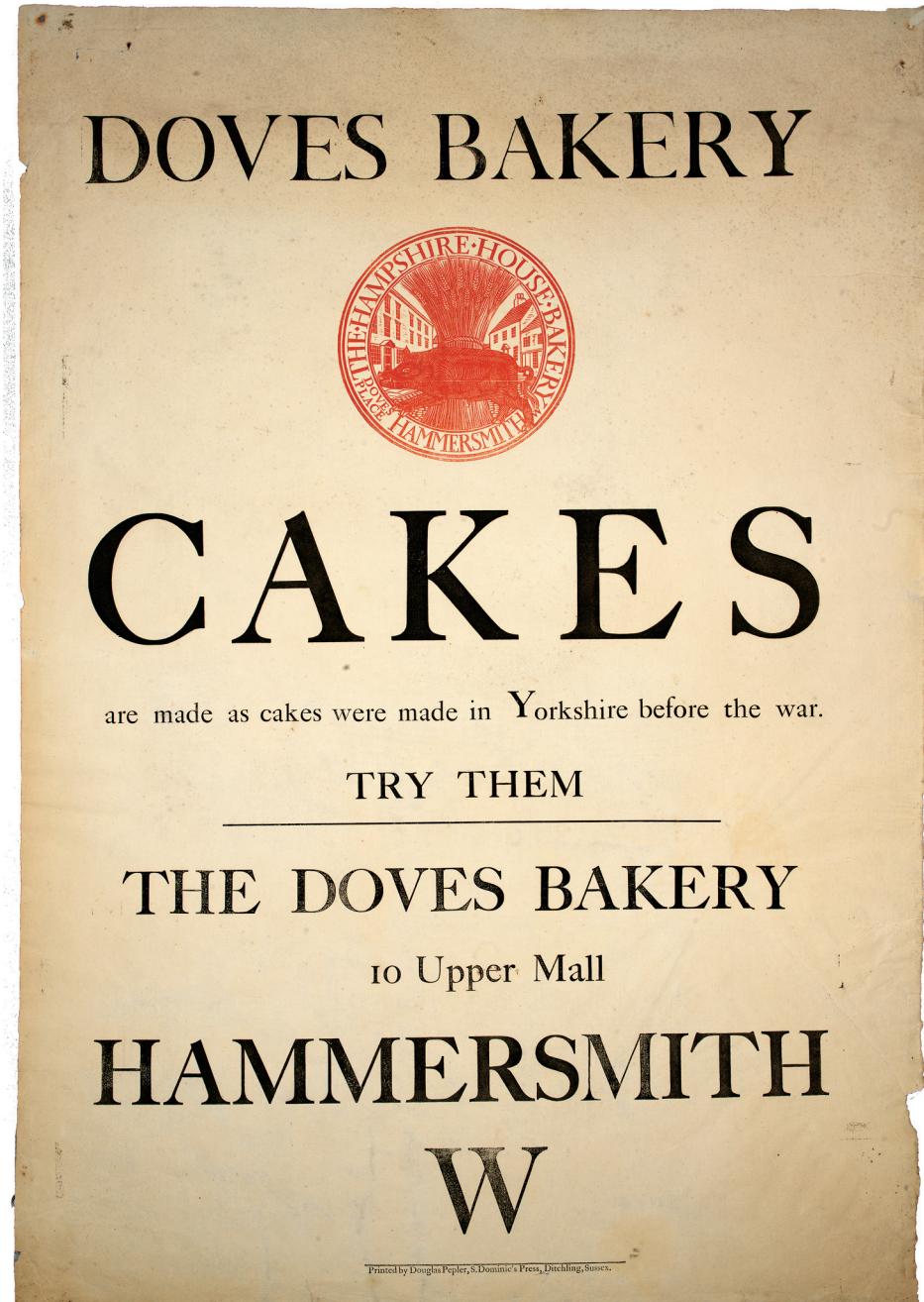
JFS

¹ Hilary Pepler, *The Hand Press* (Ditchling Common: St Dominic's Press, 1934), 47.

² Hilary Pepler, "Hampshire House Workshop," *Blackfriars*, 31:359 (February 1950): 72.



Dress
1915, ND B-193-F3
Hampshire House Workshop, wood-engraving artist unknown



Doves Bakery Cakes
1916, ND B-194-F4
St Dominic's Press, includes Eric Gill's wood-engraving *Hog and Wheatsheaf* (P 31)

Doves Bakery

1916

Eric Gill designed the *The Hog and Wheatsheaf* wood engraving in October and November 1915.¹ In Gill's first drawing for the wood engraving, the location of the bakery was 10 Upper Mall and then in later drawings the location was changed to Doves Place.

The Bakery had no equal for bread and cakes in the borough, nor had it then been discovered that, despite the exuberance of its bakery bag with its Eric Gill woodcut, its bread was not sufficiently favoured locally to warrant extensions contemplated.²

The name 'Doves' was taken from Doves Place, a passage off the Upper Mall, Hammersmith. A centuries old pub, The Dove, is located at 19 Upper Mall. The name was used for the Doves Bindery which Cobden-Sanderson started in 1893 at 15 Upper Mall.³ A death notice in *The Times* has Thomas James Cobden-Sanderson address as 13 Upper Mall.³

Hampshire House Bakery was one of several workshops of the Hampshire House Workshops. On a 1914 London Map of Hammersmith in the British Library, there is a bakery located on Chiswick Mall, west of Hammersmith Terrace. It is not known if there was a relationship with this bakery and Doves Bakery.

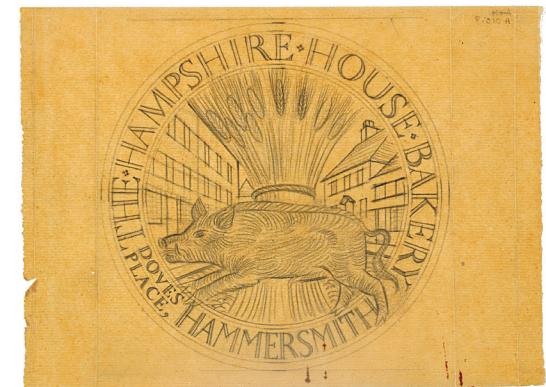
JFS

¹ Excerpts from Eric Gill Dairies
The William Andrews Clark Memorial Library
University of California at Los Angeles

² Hilary Pepler, "Hampshire House Workshop," *Blackfriars*, 31:359 (February 1950): 71.

³ Raymond John Prytherch, *Harrod's Librarians' Glossary and Reference Book* (Hampshire, England: Ashgate Publishing Limited, 2005), 226.

³ "Deaths," *The Times* 8 September 1922; pg. 1.



Hog and Wheatsheaf
1915

Drawings by Eric Gill for wood-engraving (P 31)

Excerpts from Eric Gill Dairies, Clark Library, UCLA

1 October 1915

Pepler: *Bakery bag engraving dr all noon*

7 October 1915

Pepler: *dr design for Bakery bag on wood all noon & eve*

25 November 1915

Pepler, *Bakery Bag began engraving in noon*

26 November 1915

Pepler, *Bakery Bag engraving all day morn noon & eve*

27 November 1915

Pepler, *Bakery Bag engraving all day*

28 November 1915

Pepler, *Bakery Bag engraving after Mass & in noon & eve (abt 5 hrs)*



Motor Coach Tours

date unknown, ND M-046-F4

St Dominic's Press, artist of wood-engraving is unknown

Motor Coach Tours

date unknown

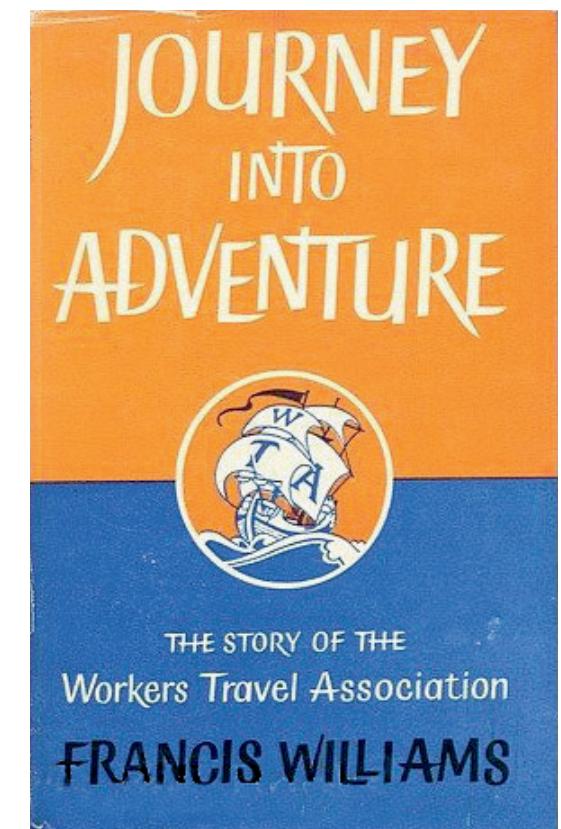
In the obituary of Hilary Pepler, Michael Sewel wrote:

In the summers of 1912-14 Pepler took the Hampshire House Club members to the sea and so became known as a pioneer of holidays for working men. This led to his being the guest of honour at a Rally of the Workers' Travel Association held in 1920.¹

The Motor Coach Tours poster could possibly be an advertisement for one of these tours. The WTA on the sails of the woodcut of a sailing ship stand for the Workers' Travel Association. The Workers' Travel Association was founded in 1920 by Arthur Creech Jones with the object that those engaged in industry might enjoy the advantages of seeing foreign countries.² By 1929 the WTA was also organizing 'Motor Tours' within Britain, to places like Ilfracombe and Bournemouth and through Scotland (Workers' Travel Association, 1929:6) and in 1931 it began to organize 'Sunshine Cruises' to Spain, Portugal and North Africa (Workers' Travel Association, 1931-1932:3).³

The red frame used as a frame on the poster is similar to other posters produced at Saint Dominic's Press. The date of the poster as well as who designed the woodcut are unknown. The WTA symbol of a wooden ship was the winning design by an unnamed person in a competition with a fortnight's holiday as the prize.⁵ The WTA logo was used in advertisements in 1924.⁴ There might be a connection to the Sun Cure poster if that poster could be understood as a travel poster as well.

JFS



Book Cover

Journey into Adventure: the Story of the Workers Travel Association
by Francis Williams
London, Odhams Press, 1960

¹ Michael Sewel, "H.D.C. Pepler," *Blackfriars*, 32:380 (November 1951): 524.

² "Workers' Travel Association," *The Times* 29 Dec. 1930; pg.8.

³ Keith Hanley, John K. Walton, *Constructing Cultural Tourism: John Ruskin and the Tourist Gaze* (Bristol; Tonawanda, NY: Channel View Publications, 2010), 172-173.

⁴ Francis Williams, *Journey into Adventure* (Long Acre, London: Odhams Press Limited, 1960), 63.

⁵ Christine Coates, Trades Union Congress Library Collections, e-mail to author, September 17, 2012.



Socialist Parties
AFFILIATED TO THE
LABOUR & SOCIALIST INTERNATIONAL
Secretary:
Friedrich Adler, Stockerstrasse 41, Zurich 2,
Switzerland.

AMERICA (U.S.A.): Socialist Party, International Secretary, Morris Hillquit, 19 West 44th Street, New York City.

ARGENTINA: Socialist Party, Rivadavia 2059, Buenos-Aires.

ARMENIA: Revolutionary Federation, A. Isahakian, 71 Avenue Kleber, Paris.

AUSTRIA: Social Democratic Party, Secretariat, Rechte Wienzeile 97, Vienna. Czech Social Democratic Labour Party, Secretariat, Margaretenplatz 7, Vienna 5.

BELGIUM: Labour Party, Jos. Van Roosebroeck, Maison du Peuple, 17 Rue Joseph Stevens, Brussels.

BRITISH GUIANA: Labour Union, Secretary, 142 Regent Street, Lacytown, Georgetown, British Guiana.

BULGARIA: Social Democratic Labour Party, D. Neikoff, 35 Boulevard Dandouhoff, Sofia.

CHINA: Social Democratic Party, Secretary, Fan Young, 10 Boite Postale, Bois Colombes (Seine), France.

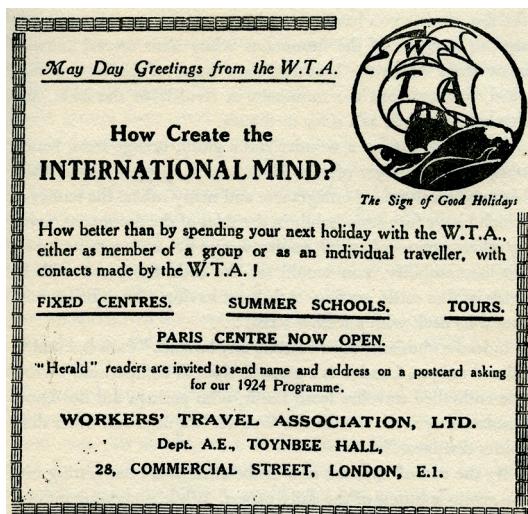
Dept. I.D. TRANSPORT HOUSE, SMITH SQ., S.W.1.

58

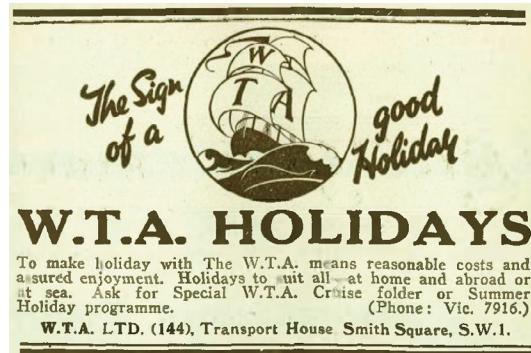
57

WTA Travel Advertisement

With thanks to Frank Setchfield Badge Collectors Circle
www.badgecollectorscircle.co.uk



WTA Travel Advertisement
Daily Herald, 1924



WTA Travel Advertisement

Good Health Magazine, May 1933, Vol. 31, no 5

THESE HOLIDAY PROGRAMMES WILL HELP YOU TO CHOOSE YOUR Holiday!

- 1. Summer Holidays at Home and Abroad (140 pages).
- 2. W.T.A. Land Cruises to Spain.
- 3. Ten Tours to Oberammergau with the W.T.A.
- 4. "Esperance Bay" Cruises.
- 5. All Cruises, 1934.
- 6. Tours by "William Tell" and
- 7. "Riviera" Special Trains.
- 8. Open-air Holidays at Home and Abroad.
- 12. The Independent Traveller.
- 13. Coach-Cruises by the W.T.A.
- 14. Holidays in Dorset.
- 15. Out-of-Season Holidays.

Make the best of your holiday—Book with the W.T.A.
The above literature is issued free and post free.

W.T.A.
LTD., 144 TRANSPORT HOUSE,
SMITH SQUARE, LONDON, S.W.1
'Phone Vic. 7430 (or any W.T.A. Agent)

Please send programmes No.....

Name

Address.....

WTA Travel Advertisement
Good Health Magazine, June 1934, Vol. 32, no 6



WTA Coach Tour in Scotland near Inverness
undated

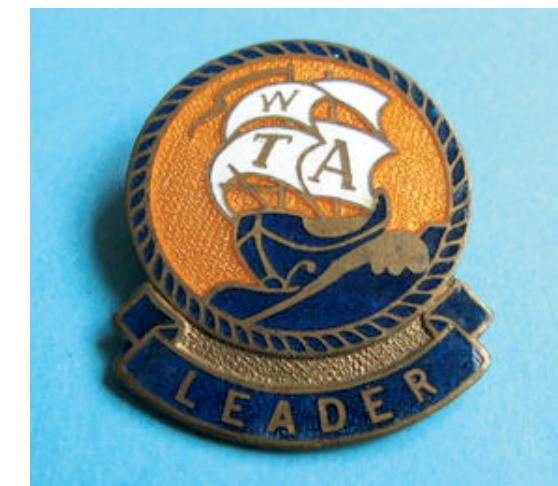
As early as 1927 the WTA had included coaching holidays in its programme. From 1933 to the outbreak of war the Association organized numerous holiday tours through areas of great historic and literary interest. Since the war the WTA, now sole owners of Essex Coaches, has developed motor-coach holidays of high standard of comfort and luxury.¹

¹ Francis Williams, *Journey into Adventure* (Long Acre, London: Odhams Press Limited, 1960), 129.

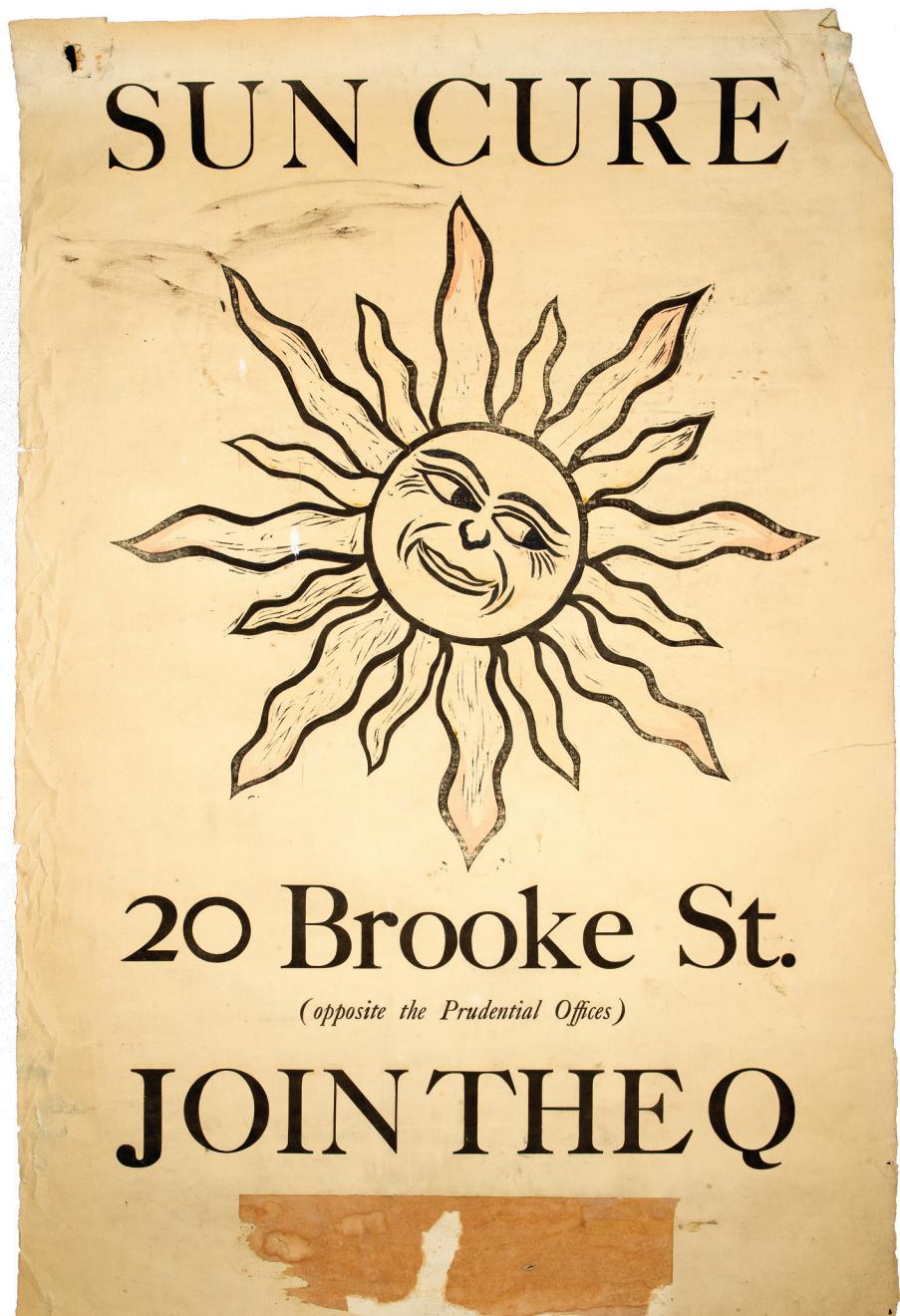


WTA Badge

Produced by Thos Fattorini Ltd Regent St B'ham
With thanks to Frank Setchfield Badge Collectors Circle
www.badgecollectorscircle.co.uk



WTA Leader Badge, Enamel
image found on eBay UK



Sun Cure
date unknown, ND M-047-F4
St Dominic's Press, artist of wood-engraving is unknown

Sun Cure

date unknown

The Sun Cure poster is a mystery. The poster is presumed to be an early Pepler poster as it was included with all the other posters when Notre Dame acquired the collection from John Bennett Shaw. This assumption is bolstered by an undated photograph taken by Truscott Hargraves, a Pepler apprentice at the press, of the interior of the Saint Dominic's Pressroom. The Sun Cure poster is on display on the wall with other Saint Dominic's Press posters and a number of prints of wood engravings by Eric Gill. It is difficult to see what all the prints are in the photograph due to the quality of the image.

The address on the poster, "20 Brooke St. (opposite the Prudential Offices)" is located in the Holborn district of London. Brooke Street intersects Holborn Street with the historic Prudential Building on the right looking north. The current 20 Brooke Street is unlikely the location the poster refers to, as it is a contemporary business building. In a 1915 map in the British Library, there is a 20 Brooke Street on the opposite side of the street indicating the location of Saint Monica's Hostel.

The image of the sun is the Sun in Splendour, a much used heraldic device. For example, in Arthur Charles Fox-Davies' (1871-1928) *The Book of Public Arms* published in 1915, there are fifteen arms that use the Sun in Splendour in one way or another. An example is the Banbury Arms (see page 23).¹ The rays are alternately straight and wavy, indicative of light and heat.² This depiction of the sun is also used on the flag of Uruguay. In Uruguay, this depiction of the sun is known as the Sun of May, which refers to Uruguay's May 1810 revolution for independence from Spain.

LEYSIN	Alpine Health Resort.
5000 feet above sea-level.	
Open-air and sun cure treatment. 4 Sanatoriums; Villas. All kinds of sport. Electric Railway.	

Swiss Federal Railways. *Illustrated London News* (London, England), Saturday, April 26, 1913; pg. 587; Issue 3862

The Sun Cure could be referring to the popularity at the time to travel to sunny locations for health reasons. An example can be seen in the ad above in the *Illustrated London News*. Isabel Hume Fisher wrote several articles in *Good Health* magazine about the benefits of the sun cure in Leysin. Sun baths help to kill the bacteria that causes tuberculosis.³ Leysin, Switzerland was popular for this because the city is located high in the Alps and thus closer to the sun. The air was also considered fresher. In another *Good Health* article, Clifford Lewis writes:

By no means the least miracle of sunlight is its wonderful curative and healthful values. "Hopeless" cases of rickets and consumption have been cured by systematic sun baths, and its effectiveness in convalescence is well known.

Why not then take the sun-cure this summer and see what benefits it will bring to you?⁴

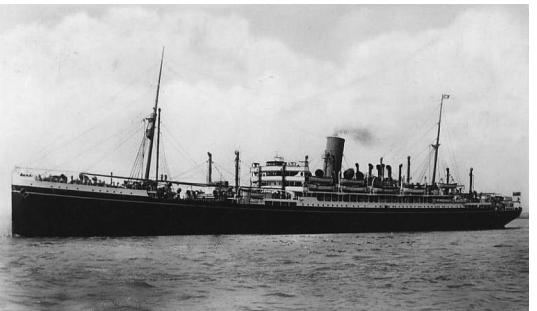
The sun was also seen as necessary to promote good health.

"Join the Q" might be asking potential travelers to get in line for the opportunity to travel to sunny locales in Europe. The Workers' Travel Association organized a number of 'Sunshine Cruises' to Spain, Portugal and North Africa 1931.⁵

In 1933 the WTA chartered the 14,000 ton liner, *Esperance Bay* of the Aberdeen and Commonwealth line, for a series of sea cruises. It represented a real redrawing of social frontiers in holidaying, and was, in addition, the most popular and successful single enterprise the WTA had ever taken.⁶

In fact, an article on "How to Take your Sun Bath" (seen right) in the 1934 *Good Health* magazine is right next to a WTA Travel Advertisement.

JFS



Esperance Bay
undated
Journey into Adventure, page 64

¹ Arthur Charles Fox-Davies, *The book of Public Arms: A Complete encyclopædia of all Royal, Territorial, Municipal, Corporate, Official, and Impersonal Arms* (London: T.C. & E.C. Jack, 1915), 56-57.

² Arthur Charles Fox-Davies, *A Complete Guide to Heraldry* (New York: Gramercy Books, 1993), 296.

³ Isabel Hume Fisher, "Sun Cure in Leysin," *Good Health*, March, 1917, 45.

⁴ Clifford Lewis, "The Sunshine Way to Health," *Good Health*, July, 1933, 4.

⁵ Keith Hanley, John K. Walton, *Constructing Cultural Tourism: John Ruskin and the Tourist Gaze* (Bristol; Tonawanda, NY: Channel View Publications, 2010), 172-173.

⁶ Francis Williams, *Journey into Adventure* (Long Acre, London: Odhams Press Limited, 1960), 64.

JUNE, 1934. GOOD HEALTH

side. Fill these spaces with strawberry sauce made by slightly thickening strawberry juice with cornflour. Place the prepared banana on hearts-of-lettuce leaves.

+ + +

How to Take Your Sun Bath

The first day the body is exposed 5 minutes front and 5 minutes back, increasing 2½ minutes to each side per day up to a maximum exposure of one hour.

In the case of infants,

1. Expose to the groin 1½ minutes the first day.
2. Expose to the navel 1½ minutes the second day.
3. Expose stripped 3 minutes the third day.
4. Expose 4½ minutes front and 4½ minutes back on each side.
5. Increase ½ minute daily until baby is taking 10 to 20 minutes on each side.

The following points from "Sun-Bath Suggestions" issued by the Loma Linda Sanitarium and Hospital, California, are worthy of note:

"1. It [the sun bath] must be taken under the open sky to the naked body, no glass or screen intervening. The body should be protected from strong air currents.

"2. It is best taken in the morning early in the summer; along toward noon in the winter.

"3. During the bath, a cold compress is best applied to the front of the neck and the back should be followed by a cold friction; an alcohol rub, or a spray. (Note: Always cover the head with a large hat or a shade; and wear dark glasses to protect the eyes. On very hot days the region over the heart may be covered with a thickly folded towel.)

"4. The sun bath should not be taken within an hour before or within two hours after a meal. It draws blood to the skin which should be present in the digestive organs for proper digestion of the food.

"5. One should feel invigorated after the bath, and not fatigued.

"6. Sunburn, nausea, headache, dizziness, fatigue, and persistently rapid pulse are symptoms of too long exposure; reduce the dose.

"7. Remember that heliotherapy is capable of

NUTRAVITE REGD.

The Health Beverage for all times, pure, wholesome, and nutritious. Invaluable to sufferers from Indigestion, Gastric Troubles, Ulcers, and other diseases, from the choicest nuts and full cream milk, malt, etc., etc., and is rich in food values.

Sold in tins 1/3, 3/-, 5/-, and 10/- by Health Food Stores, Chemists, etc., or direct from Nutravite Ltd., Rosslyn Crescent Wealdstone, Middlesex

THESE HOLIDAY PROGRAMMES WILL HELP YOU TO CHOOSE YOUR Holiday!

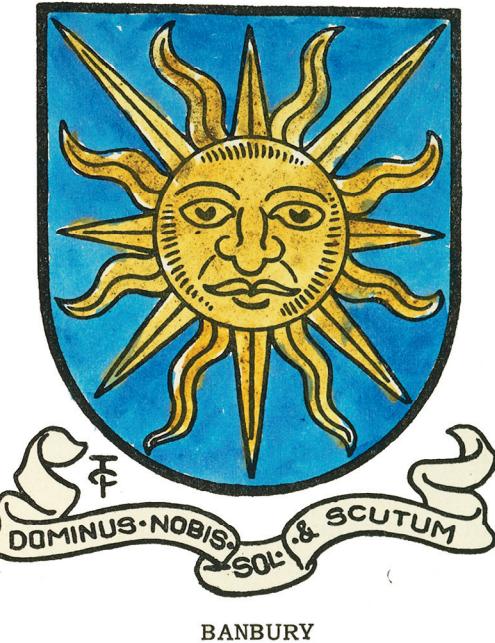
1. Summer Holidays at Home and Abroad (140 pages). 7. "Riviera" Special Trips. 2. "The W.T.A. Guide." 8. "Riviera" Holidays at Home and Abroad. 3. Ten Tours to Oberammergau. 12. The Independence Trips. 4. "The W.T.A. Bay" Cruises. 13. "The W.T.A. Guide" by the W.T.A. 5. All Cruises, 1934. 14. Holidays in Dorset. 6. Tours to the "Cotswall" and the "Lake District." Make the best of your holiday—Book with the W.T.A.

W.T.A. LTD. 144 TRANSPORT HOUSE SMITH SQUARE, LONDON, S.W.1 Phone VIC. 4290 (or any W.T.A. Agent)

Please send programmes No..... Name Address.....

Please mention "Good Health" when writing to Advertisers.

WTA Travel Advertisement
Good Health magazine, June 1934, Vol. 32, no 6



BANBURY

Arms for Banbury, located in the county of Oxfordshire northwest of London.

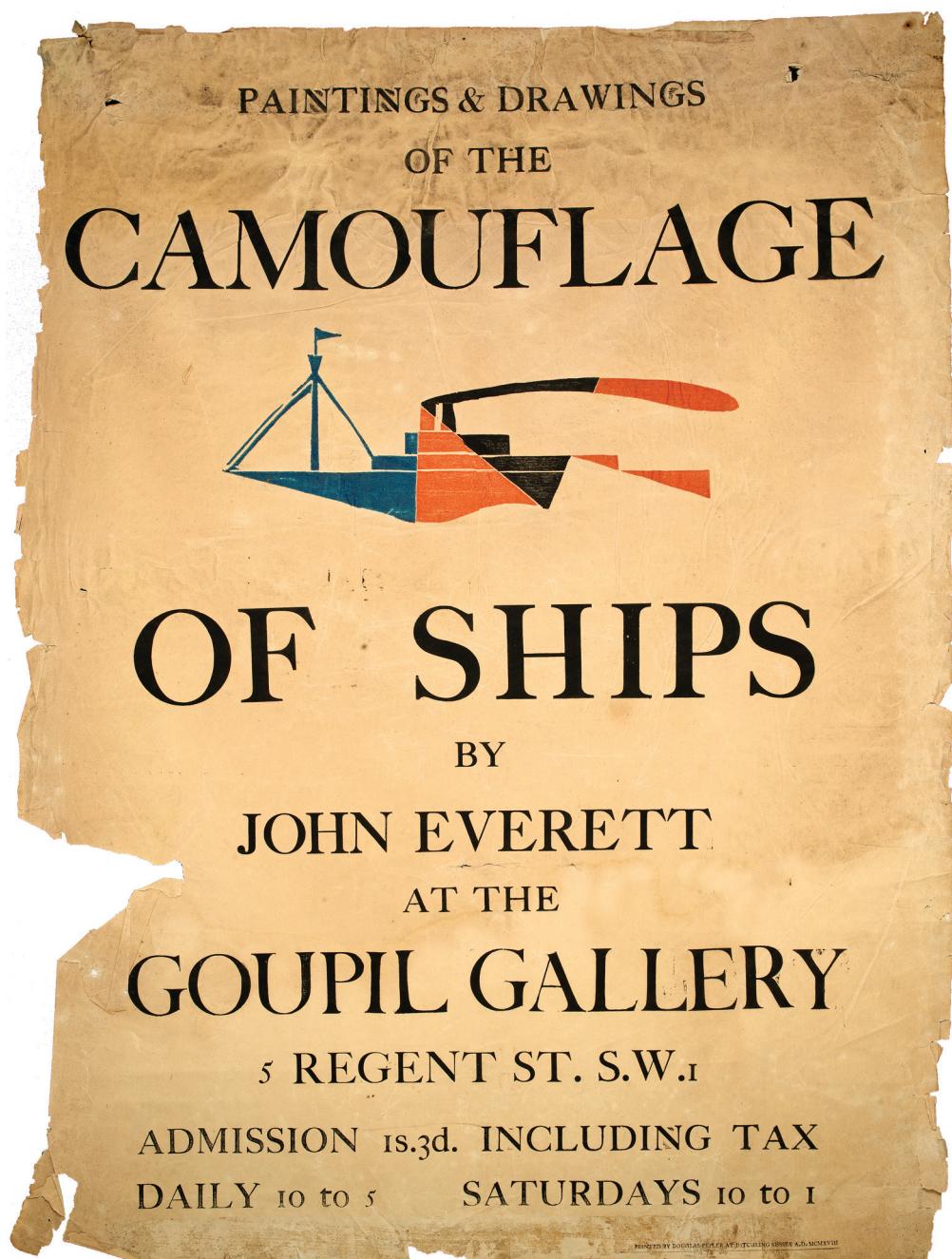
The latin translates into "The Lord is our Sun and Shield."



Prudential Building as seen today
2012

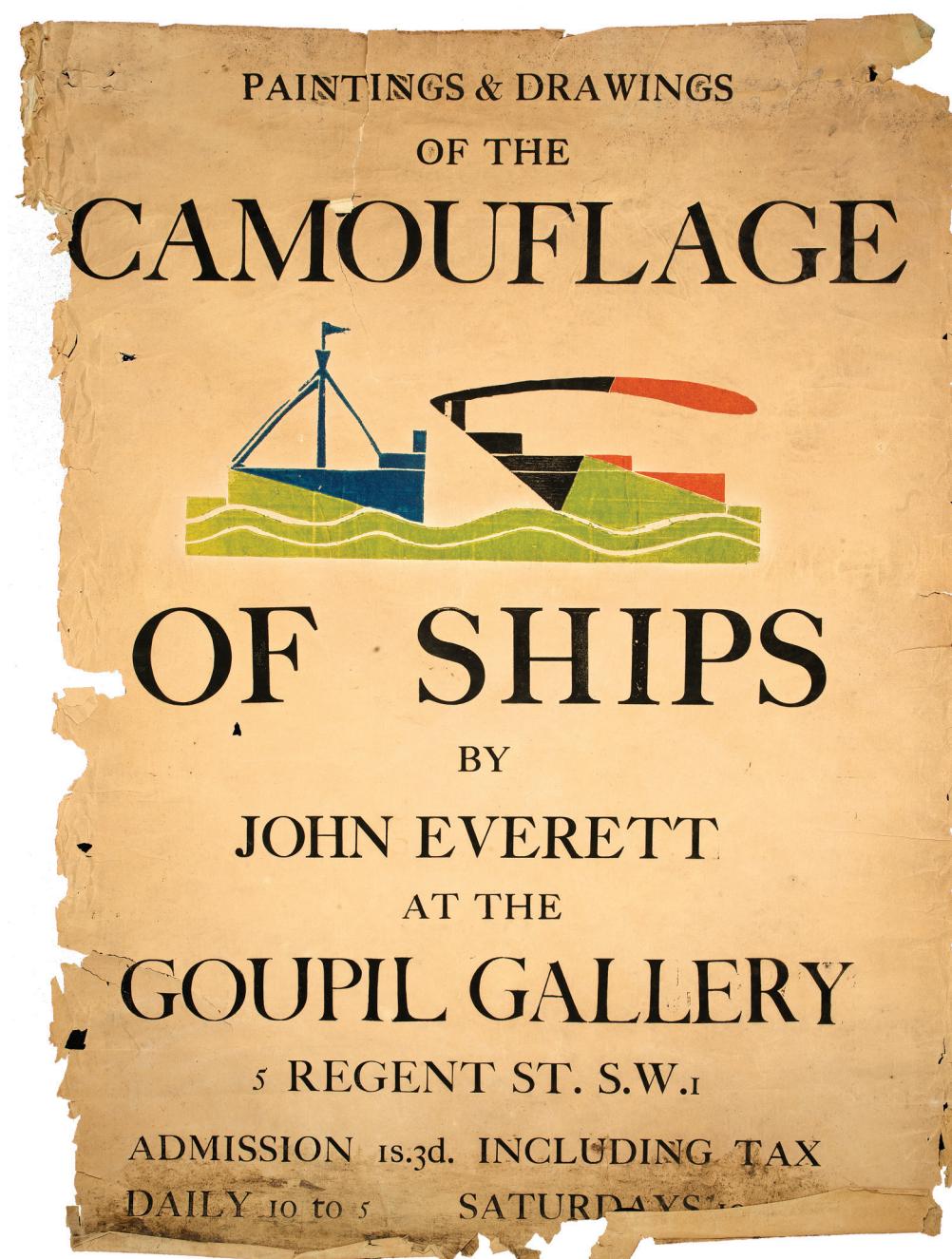


Brooke Street today, The Prudential Building is right.
2012



PRINTED BY DOUGLAS CLEAVER AT GOUPIL GALLERY LTD. MCMLXVIII

Camouflage of Ships
1918
St Dominic's Press, artist of wood-engraving is unknown



Camouflage of Ships
1918
St Dominic's Press, artist of wood-engraving is unknown

Camouflage of Ships

1918

These posters advertise the interesting exhibition displaying paintings of Camouflaged Ships by Herbert Bernard John Everett. The paintings are of Allied merchant vessels and warships during World War I. During this time, the Navy had implemented the military tactic of painting their ships in astonishing and complex patterns of geometric shapes in contrasting colors. According to Lieutenant G. J. Gordon, the purpose of this dazzle camouflage is, "not invisibility but distortion."¹ It is not to make the ship look like a part of the sea or sky, which would be impossible, but to prevent German U-boats from discerning where the ship begins and where it ends, making it harder to target. The author of the review of the exhibition stated:

These pictures look like tropical insects; and they should interest mankind still in the far future as memories of our own wild, romantic present. Even now they are not merely documents, but have an artistic beauty of their own.²

One can see the captivating colors and patterns in Everett's *Converting a Cunarder to a Merchant Ship* in Figure X, which I believe is titled *Converting the S.S. "Nanerig" into an Armed Cruiser* in the exhibition's catalogue.³ Everett's work was inspired by his own voyages around the world.⁴ According to an article in the Times, Everett's paintings are accompanied by a small exhibition of woodcuts by Eric Gill and also Paul Gauguin's *Nevermore*.



Converting a Cunarder to a Merchant Ship

Herbert Barnard John Everett

1918. Repro ID: BHC1382. ©National Maritime Museum, Greenwich, London. Repro ID BHC1382 © National Maritime Museum, Greenwich, London



Convoy

Herbert Barnard John Everett

1918



A Convoy

Herbert Barnard John Everett
1918

The Camouflaged Ships exhibition was held during November and December 1918 at the Goupil Gallery. A description of the catalog held in the National Library of Scotland Reference Services provided by Robbie Mitchell:

It is a small, octavo-sized, paper-bound pamphlet – 20 pages long – with a foreword by a "Lieutenant G. J. Gordon" of the Royal Navy Volunteer Reserve over pages 3-8, which provides an overview of the reasoning behind "dazzle painting" of Allied merchant vessels and warships during World War I, followed by a catalogue of Everett's paintings over pages 9-17. Though there are no illustrations, the catalogue lists Everett's paintings by order of how they appeared in the Goupil Gallery's exhibition along with their valuation in Guineas.⁵

National Library of Scotland Shelfmark: 1919.45

¹ "Camouflaged Ships," *New York Times* 16 Dec. 1918; pg.4; col E

² Unknown, "Camouflaged Ships," *New York Times* 16 Dec. 1918; pg.4; col E

³ Everett, John. *Converting a Cunarder to a Merchant Ship*. 1918. National Maritime Museum, Greenwich, London.

⁴ Royal Museums Greenwich, *Art, empire and war*, <http://www.rmg.co.uk/visit/exhibitions/past/art-empire-and-war> (Mar. 17, 2012).

⁵ Robbie Mitchell, e-mail to author, April 25, 2012.



Mrs Mairet Sale of Hand Woven Goods

1918, ND B-199-F4

St Dominic's Press, includes variation of Eric Gill's wood-engraving Flower (P 139)

Mrs. Mairet Sale of Handwoven Goods

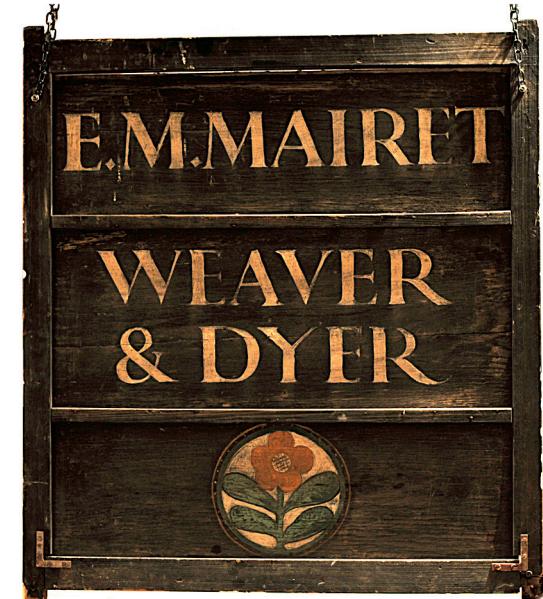
1918

Ethel Mairet, originally Ethel Mary Patridge, was born in Barnstaple, Devon in 1872. She moved to Ceylon in 1903 with her first husband, Ananda Coomaraswamy. He was an Indian philosopher, critic and expert in the arts and crafts of India, who happened to be good friends with Eric Gill. It was here in Ceylon that her interest in textiles developed. She studied and collected indigenous arts and crafts and began writing articles. In 1907, she moved to Norman Chapel in Broad Campden and began experimenting with weaving and the use of vegetable dyes with her husband and the Guild of Handicraft.

In 1912 Mairet and her husband separated and the next year she married Philip Mairet. They moved to the Thatched House in Shottery and she set up a weaving workshop. In 1915 they moved to Ditchling in East Sussex to be near Eric Gill. Ditchling harbored an emerging artistic community that included Eric Gill, Douglas Pepler, Edward Johnston and now Ethel Mairet. She built her home/workshop, *Gospels* in Ditchling from 1918-1920 and never moved again.¹

In the early 1920s Mairet began to take on apprentices. Throughout the 1930s, the apprenticeship system developed and the workshop production grew. Around 130 apprentices, assistants and workgirls worked at her workshop. It is very likely that Marie Price was one of those apprentices. The photo on left shows Mairet's workgirls and apprentices at '*Gospels*'.

Though she was never a member of the Guild of St. Dominic, she was very involved with the artistic community and with the guild itself. The books she wrote and her advertisement posters were printed at St. Dominic's Press, part of the Hampshire House Workshops Pepler began during WWI. She was also a member of the Arts and Crafts Exhibition Society, the Guild of Spinners, Weavers and Dyers and a founding member of the Red Rose Guild of Craftsmen.²



E. M. Mairet Weaver & Dyer Sign
date unknown
Ditchling Museum Collection

Vegetable Dyes

Ethel Mairet

1916

Mairet and her workers practiced simple weaving, using natural fibers and vegetable dyes. They produced furnishing fabrics, dress lengths, scarves and garments using high quality wool, silk and cotton yarns. She wrote this book at a time when chemical dyeing was the dominant method used to color fabrics. William Henry Perkin discovered the first synthetic dye, mauve, by chance in 1856. After this discovery, many more synthetic colors followed. They quickly replaced the use of traditional, natural vegetable dyes because they cost less to produce and offered a vast range of new colors.³ In her book, *Vegetable Dyes*, Mairet complains that "The chemist has invaded the domain of the dyer, driven him out and taken over his business, with the result that ugly colour has become the rule for the first time in the history of mankind."⁴ She concedes that the chemical dyes have certain advantages such as the ease and simplicity of use

but claims the colors do not satisfy the artist. The colors made chemically strive for precise uniformity and reproducibility. This process doesn't allow for, "the accidents and irregularities that the artist's imagination seizes and which the traditional worker well knew how to use."⁵ She believes that the slight variations caused by natural human methods add to the beauty and interest of the fabric. She supports William Morris when he says, "all degradation of veils itself in the semblance of an intellectual advance."⁶ The dyes done chemically are of a lesser quality and beauty.

Mairet says, "This book is intended for the use of craftsmen and others who are trying to dye their materials by hand and on a small scale."⁷ The purpose of this book is to convince craft workers to dye their own raw materials themselves instead of buying the fabric pre-dyed. She is adamant that synthetic dye's only place is in the world of commerce, not of arts and crafts. While she is sharing her dying instructions, she warns that all dyeing recipes should guide rather than rule the worker. Artists should experiment and apply their imaginations.

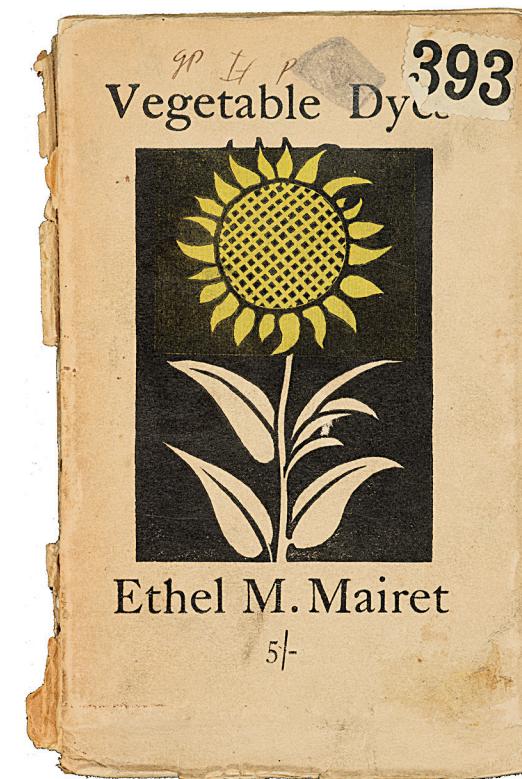
It should be noted that some of the information/knowledge in her book is outdated. When explaining the use of mordants she states:

The mordanting prepares the stuff to receive the dye (mordere, to bite). The early French dyers thought that a mordant had the effect of opening the pores of the fibre, so that the dye could more easily enter; but according to Hummel, and later dyers, the action of the mordant is purely chemical; and he gives a definition of a mordant as "the body, whatever it may be, which is fixed on the fibre in combination with any given colouring matter." The mordant is first precipitated on to the fibre and combines with the colouring matter in the subsequent dye bath. But, whether the action is chemical or merely physical, the fact remains that all adjective dyes need this preparation of the fibre before they will fix themselves on it.⁸

Mairet seems unsure exactly how mordants work. It was originally thought that a mordant helped the dye bite onto the fiber so that it would stay in the fibers when the fabric was lost. She speaks of a more recent theory that suggests the process is chemical, which is correct. A mordant is often a polyvalent metal ion. Because these ions are capable of forming bonds with the dye as well as the medium, they chemically attach them together. Mairet also instructs the reader to use mordants that are now considered dangerous, such as tin and iron. While some of her teachings are somewhat outdated, most of her recipes can be followed today and her attitude toward the art of dyeing is timeless.

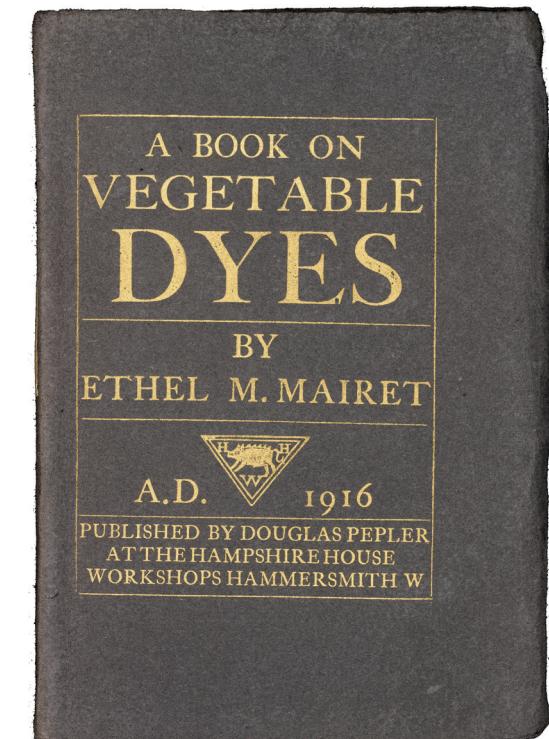
The front cover of this book has the wood engraving *Hog in a Triangle*, done by Eric Gill. The hog is similar to the hog in Gill's engraving, *The Hog and Wheatsheaf* (1915), done only a year before this book was printed. It differs in that it has spikes on its back, is in a triangle and is surrounded by the letters H, H and W, standing for Hampshire House Workshops. The flower on Mairet's poster may also have been done by Gill. This flower encompassed by a circle seems to be Mairet's personal logo. It is found painted on her sign and again on the cover of her Workshops pamphlet. However, this is a different carvings and it is unlikely the two wood cuts were done by the same artist.

As stated on the cover of the book, *Vegetable Dyes* was published by Douglas Pepler at the Hampshire House Workshops in 1916. It was the first book Pepler published at St. Dominic's Press and has been reprinted many times since. The first page of the book has a forward written by Pepler informing the reader why he decides to print this book and why he is a proponent of the overall message of the book. When one reads their writings, it is obvious that he and Mairet are of a similar mentality. They both believe in preserving the traditions of "making good things" Pepler also speaks of his intention to publish the instructions and advice of men and women who still



Vegetable Dyes
Ethel Mairet
1924, ND Z 232 .S1835V44 1924

Fourth edition. On page i: Proof copy - corrected by Mrs Mairet. Philip Hagreen's Sunflower on cover hand colored in yellow.



A Book on Vegetable Dyes
Ethel Mairet
1916, ND Z 232 .S1835V44 1916

On the cover is Eric Gill's *Hog in Triangle* (P 38) 1916 used for publications of Hampshire House Workshops.

¹ Archives Hub, *Ethel Mairet archive*, <http://archiveshub.ac.uk/> (Feb. 26, 2012).

² "Mrs. Mairet," *The Times*, Nov. 26, 1952

³ Simon Garfield, *Mauve: How One Man Invented a Color That Changed the World*, 2000 (London: Faber and Faber Limited).

⁴ Ethel M. Mairet, *Vegetable Dyes*, 1916 (Hammersmith: Hampshire House Workshops) 1.

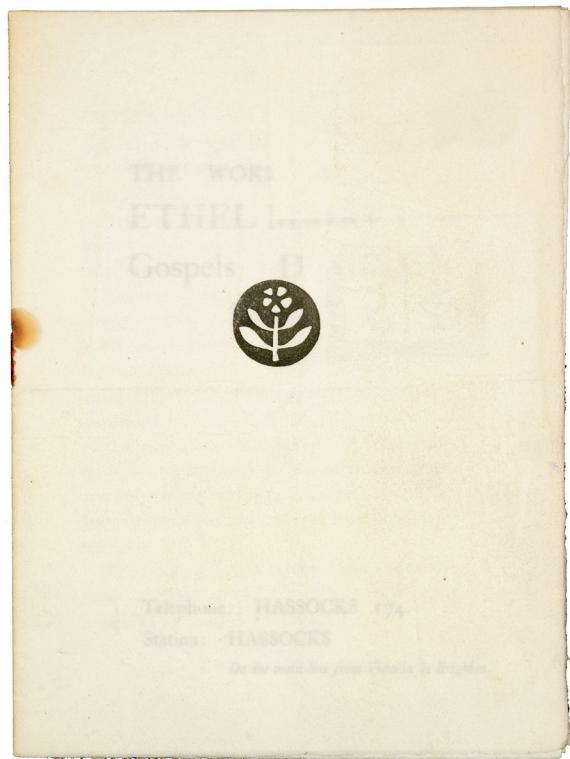
⁵ Mairet, 5.

⁶ Mairet, 5.

⁷ Mairet, 8.

⁸ Mairet 25.

⁹ Mairet, i.

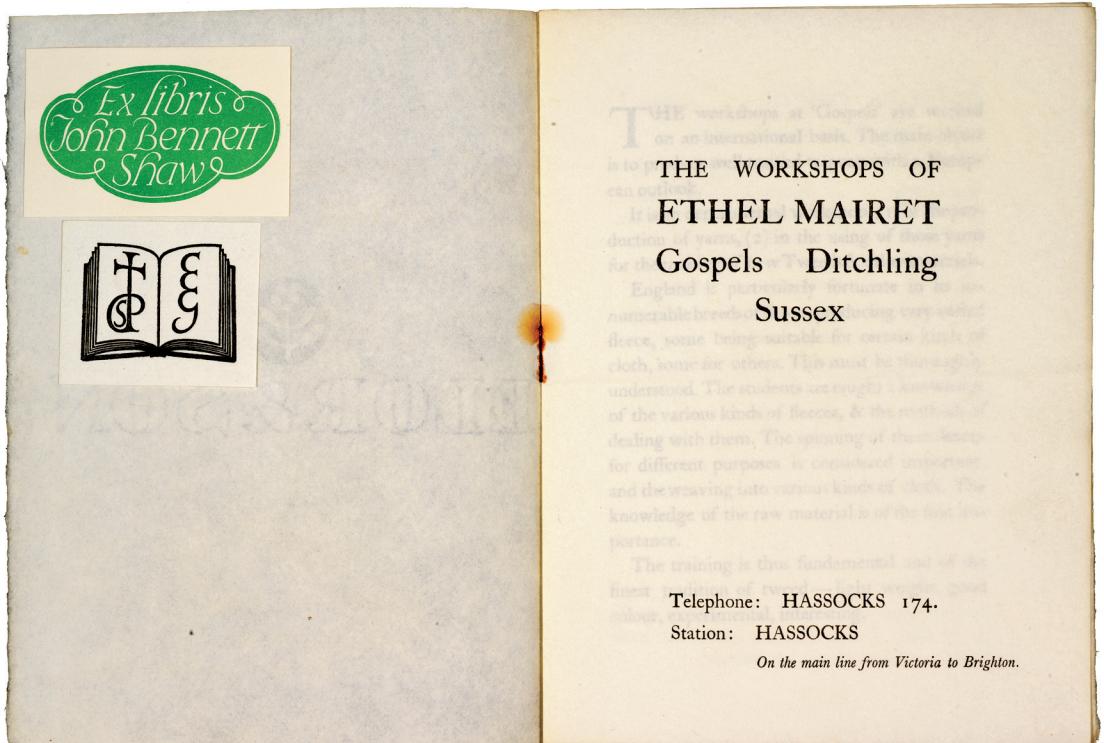
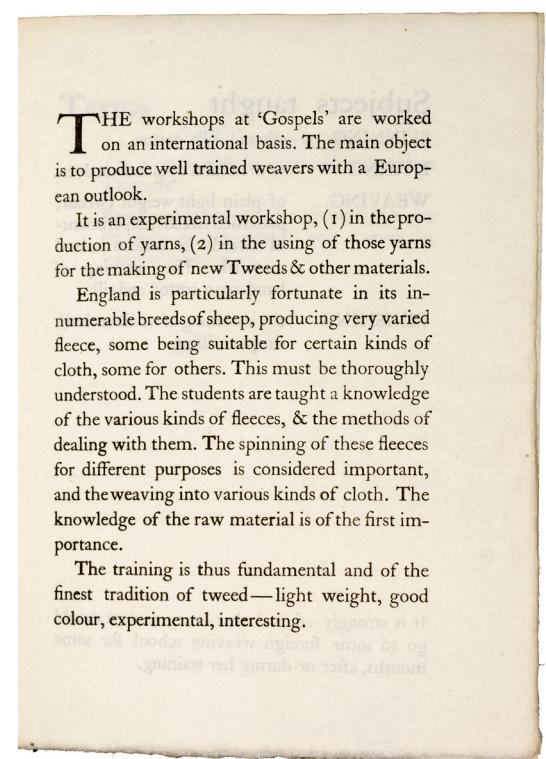


Mrs Mairet home "Gospels"
2009

The Workshops of Ethel Mairet
by Ethel Mairet
date unknown, ND B-116



Gospels Workshops of Ethel Mairet
date and author unknown
Courtesy the Visual Arts Data Service, Farnham Campus of
the University College for the Creative Arts



THE WORKSHOPS OF ETHEL MAIRET Gospels Ditchling Sussex

The training is thus fundamental and of the finest
Telephone: HASSOCKS 174.
Station: HASSOCKS
On the main line from Victoria to Brighton.

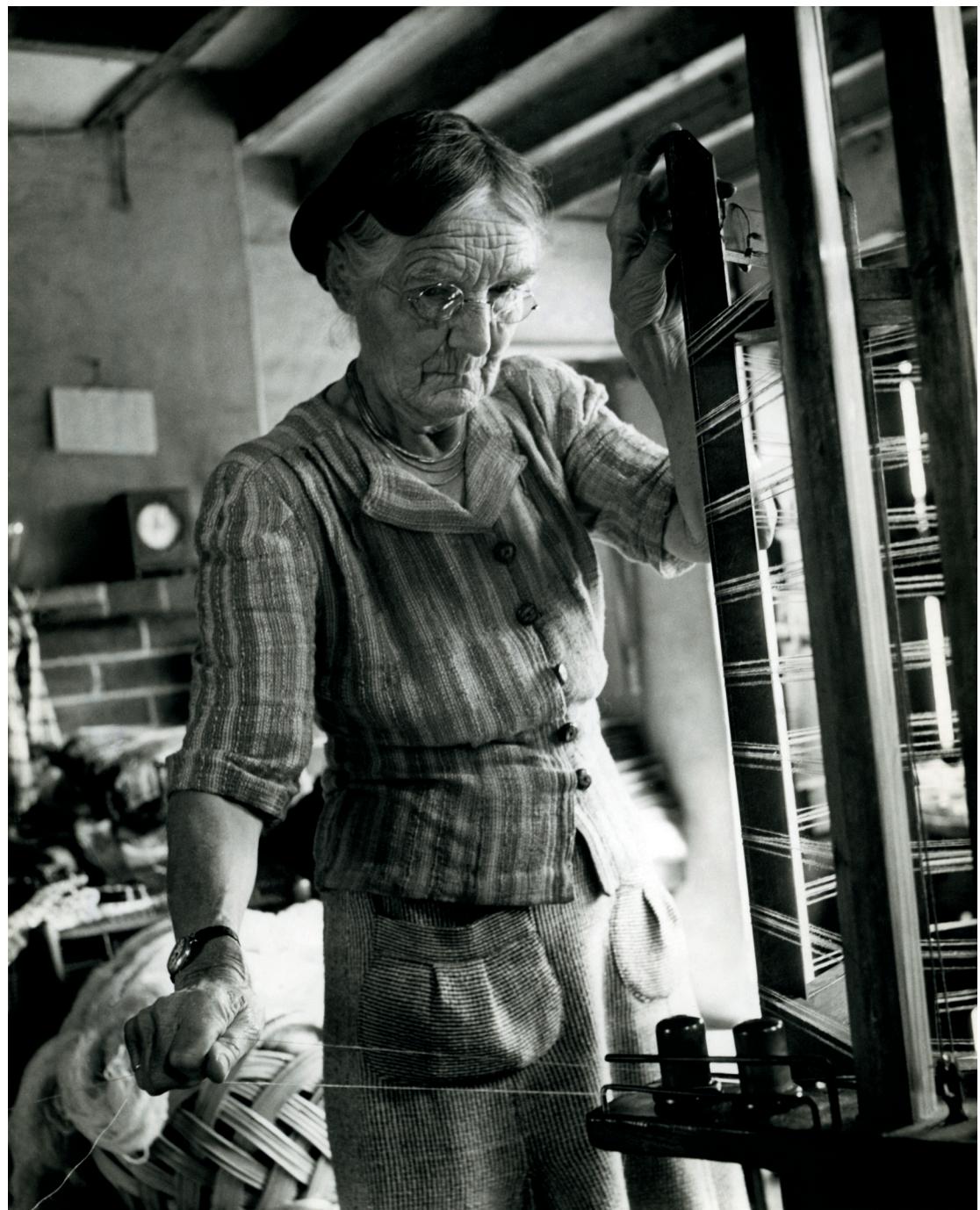
Subjects taught

SPINNING of wool, silk, cotton.
DYEING with natural dyes and vat dyes.
WEAVING of plain light weight tweeds; patterned tweeds; experimental tweeds in various mixed materials. The weaving of hand-spun cotton and silk.
FINISHING the shrinking of woollen cloth, simple milling, some dyeing, some bleaching, some for export. The students are given the opportunity to go to foreign schools to learn the latest methods of weaving, such as the Japanese, for instance, and to go to America to learn the latest methods of spinning and weaving.

It is strongly advised that every student should go to some foreign weaving school for some months, after or during her training.

Terms

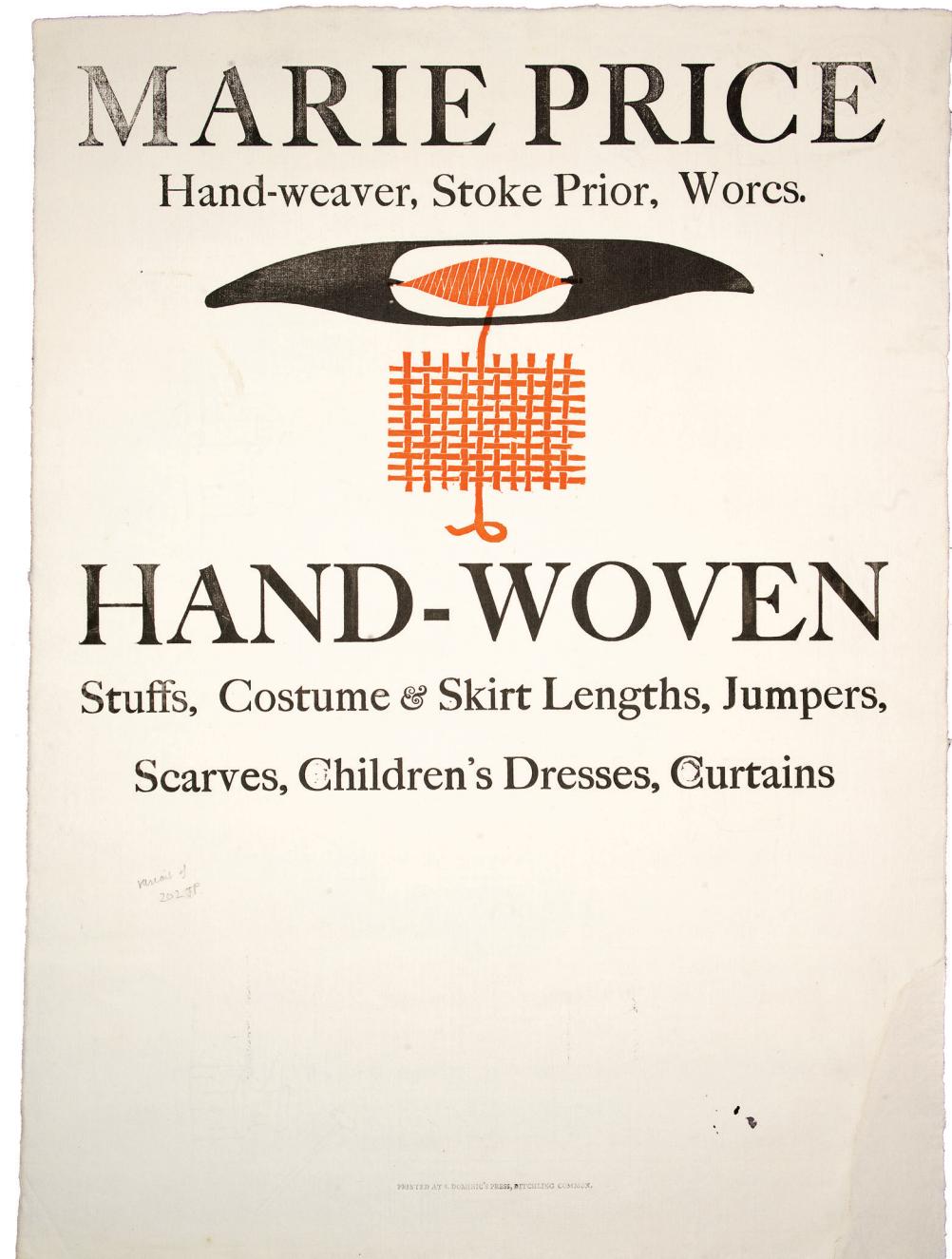
£1 a week, for not less than 1½ years.
£3. 3. 0. a week for a period of less than 3 months
Board and lodging in the house, 7/6 a day for short period students; 30/- a week for long period students.



Ethel Mairet

1948

Design Council / University of Brighton Design Archive, <http://www.brighton.ac.uk/designarchives>



Marie Price Hand-Woven

1918, ND B-206-F2

St Dominic's Press, includes Eric Gill's wood-engraving *Shuttle and Web* (P 202),
an enlarged version of a letter-heading device for Marie Price, The Field House, Stoke Prior, Worcestershire

ARCHDIOCESE OF WESTMINSTER



A.D. 1918

LENTEN INDULT

AS it is now so difficult to procure definite kinds of food, in virtue of special faculties granted to us by THE HOLY SEE for the period of the War, we dispense the faithful of our Archdiocese from the law of *Fasting* until further notice. The law of *Ablitione* is to be observed on ASH WEDNESDAY and GOOD FRIDAY; and we earnestly exhort the faithful, without thereby imposing any obligation, to do their utmost to abstain from flesh-meat on all Fridays throughout the year. With still greater earnestness we exhort them to follow strictly the advice and regulations issued by the Government in the matter of food, and to make it their duty to offer to God in a spirit of true Christian mortification the self-sacrifice that such observances involves. They will in this way sanctify Lent in accordance with the mind and teaching of the Church, even if they are unable to keep in every detail the letter of the rules which prevail in ordinary times.

Persons who use these dispensations are exhorted to be more earnest in prayer, and to contribute according to their means to the LENTEN ALMS for which a box is provided in every Church.

THE LAW OF ABSTINENCE

Eggs, milk, and butter, and condiments from the fat of meat are now allowed on days of abstinence, but any other use of flesh-meat is forbidden on those days.

EASTER DUTIES

The time for fulfilling the Precept of Easter Communion begins on Ash Wednesday, February 13th, and ends on Low Sunday, April 7th.

FRANCIS CARDINAL BOURNE
Archbishop of Westminster.

PRINTED BY DOUGLAS PEPLER AT DITCHLING SUSSEX A.D. MCMXVIII

Lenten Indult

1918, ND B-196-F3

St Dominic's Press, Coat of Arms for Cardinal Francis Bourne designed by Eric Gill in 1917, but cut by R John Beecham

THE ARCHDIOCESE OF WESTMINSTER



1919

THE FORTY HOURS PRAYER

Jan. 5	Tuesday	Parson Green, S.W. Holy Cross, Arlington Rd. ★ Lower Edmonton, N. The Precious Blood, Hornford Rd.
10	Friday, 1st after Epiphany	★ Croydon, S.W. The Convent of Adoration Réparatrice, Beaumont Rd. (1) Bow Common, E. The Holy Name and Our Lady, St. Paul's Rd.
11	"	Wood Green, N.W. St. Paul, Station Rd.
19	Sunday, 2nd after Epiphany	★ Hammermith, W. Holy Trinity, Brook Green.
20	"	★ Battersea, W. S. James, Battersea Park Rd. (1) Fulham, S.W. S. Mary's Priory, Fulham Rd.
21	Monday	★ Kensington, W. SS. Peter and Paul, Rosman Rd.
22	Tuesday	★ Kensington, W., SS. Peter and Paul, Rosman Rd.
23	Wednesday	Harrow, Our Lady and St. Thomas, Roxborough Rd.
24	Thursday	Holloway, N. Sacred Heart of Jesus, Eden Grove.
25	Friday	Harrow, S. Mary's Priory, St. John's Square.
26	Saturday	★ Kilburn, N.E. St. Dominic's, Mountland, Church St.
27	Sunday	Willisden, N.W. The Convent of Jesus and Mary, Crown Hill Rd.
28	Monday	★ Haverstock Hill, N.W. S. Dominic, Southampton Rd.
29	Tuesday	Whitechapel, E. S. Boniface, Adler St.
30	Wednesday	Notting Hill, W. The Convent of Poor Clares, Cornwall Rd.
31	Thursday	Harrowgate, W. Convent of the Faithful Companions, Gumley House.
Feb. 1	Friday	Scholes, S.W. S. Peter's, Fulham Rd.
2	Saturday	Moorefields, E.C. S. Mary, Edson St.
3	Sunday	★ Hammersmith, W. Nazareth House.
4	Monday	★ Spanish Place, W. S. James, Manchester Square.
5	Tuesday	★ Farm St., W. The Immaculate Conception, Berkley Square.
6	Wednesday	★ Islington, N. S. John the Evangelist, Damme Terrace.
7	Thursday	★ Kilburn, N.E. St. Dominic's, Mountland, Church St.
8	Friday	Willesden, N.W. The Convent of Jesus and Mary, Crown Hill Rd.
9	Saturday	★ The Cemetery, W. The Immaculate Heart of Mary, Brompton Rd.
10	Sunday	Kensal New Town, W. Our Lady of the Holy Souls, Boworth Rd.
11	Monday	Hightgate, N. Saint Joseph's Retreat, Highgate Hill.
12	Tuesday	Hampstead, Our Lady of the Sacred Heart, Rothamsted Avenue.
13	Wednesday	★ Stamford Hill, N. The Convent of Jesus' Priory, St. Anne's Rd.
14	Thursday	(1) Hendon, Middlesex, S. Michael, Feltham Rd.
15	Friday	Holloway, E.C. S. Elizabeth, Ely Place.
16	Saturday	(1) Feltham, Middlesex, Saint Lawrence, The Green.
17	Sunday	★ Stamford Hill, N. S. Ignatius, High Rd.
18	Monday	Hackney, N.E. Saint John the Baptist, May Street.
19	Tuesday	Chiswick, W. Our Lady of Good Council, Chiswick, High Rd.
20	Wednesday	Roxton, Hendon, Middlesex, Priory Hill Rd.
21	Thursday	Hammermith, W. The Convent of the Sacred Heart,
22	Friday	212 Hammermith, Ealing.
23	Saturday	Tower Hill, E. The English Martyrs, Great Portland St.
24	Sunday	Chelmsford, S.W. S. Mary, Cadogan St.
25	Monday	N. Kensington, W. The Convent of the Sacred Heart, St. Charles Sq.
26	Tuesday	Baywater, N. The Convent of Our Lady of Bon Secours, Chelmsford Villa.
27	Wednesday	★ Sutton Green, N. S. Peter in Chains, Womeshay Rd.
28	Thursday	The Convent of Notre Dame, 38 Tollington Park.
29	Friday	Pimlico, S.W. The Holy Apostles, Clarendon Square.
30	Saturday	Somers Town, N.W. Saint Alphonsus, Clarendon Square, Notting Hill, W. The Convent of the Assumption of the Virgin Mary, 13 Lansdowne Road.
31	Sunday	Finchley North, N. St. Alban, Nether St.
1	Monday	St. John's Wood, N.W. Our Lady, Grove Road.
2	Tuesday	(1) Tottenham, N. Saint Francis of Sales, High Rd.
3	Wednesday	Chelmsford, S.W. The Convent, The Handmaids of the Sacred Heart of Jesus, 1 Upper Grosvenor Street.
4	Thursday	Rickmansworth, Our Lady of Lourdes, High St.
5	Friday	Hitchin, Our Lady and St. Andrew, Nightingale Rd.
6	Saturday	Brentwood, S. John the Evangelist, Boston Park Rd.
7	Sunday	St. George's, Bloomsbury, W.C. Our Lady of the Rosary, Graham Rd.
8	Monday	Row, E. Our Lady and St. Catherine, Bow Rd.
9	Tuesday	Hammermith, W. S. Augustine, Fulham Palace Rd.
10	Wednesday	Lincoln's Inn Fields, W. S. Anselm and Cecilia, Kingway.
11	Thursday	Fulham, S.W. S. Thomas, Kyneton Rd.
12	Friday	★ The Cathedral, Westminster, S. W.
13	Saturday	Dover, Kent, S. Edmund, King and Martyr.
14	Sunday	Dover, Kent, S. Edmund, King and Martyr.
15	Monday	Hopkirk, E. SS. Mary and Joseph, Cannon St.
16	Tuesday	Hitchin, Our Lady and St. Andrew, Nightingale Rd.
17	Wednesday	Hendon, N.W. S. Joseph's Convent.
18	Thursday	(1) Shadwell, E. Our Lady and St. Casimir, Mercers Street.

N.B.—At the Churches marked ★ the Exposition will continue during the night and will terminate on the third morning with the Mass of Deposition. When the Exposition is for one day only the Churches are marked (1). At the other Churches the Exposition will not continue during the night, and will conclude at an evening service on the third day.

BY ORDER OF HIS EMINENCE THE CARDINAL ARCHBISHOP.

PRINTED BY DOUGLAS PEPLER AT DITCHLING SUSSEX A.D. MCMXVIII

The Forty Hours Prayer

1919, ND B-195.01-F4

St Dominic's Press



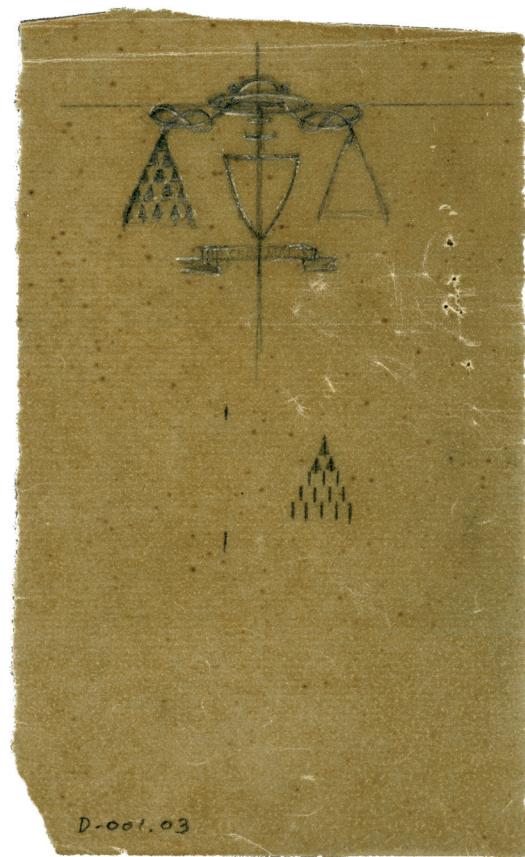
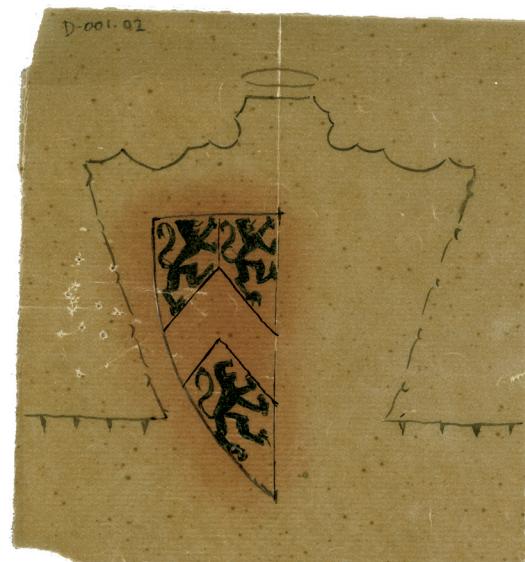
Francis Cardinal Bourne, Archbishop of Westminster.'

by George Charles Beresford

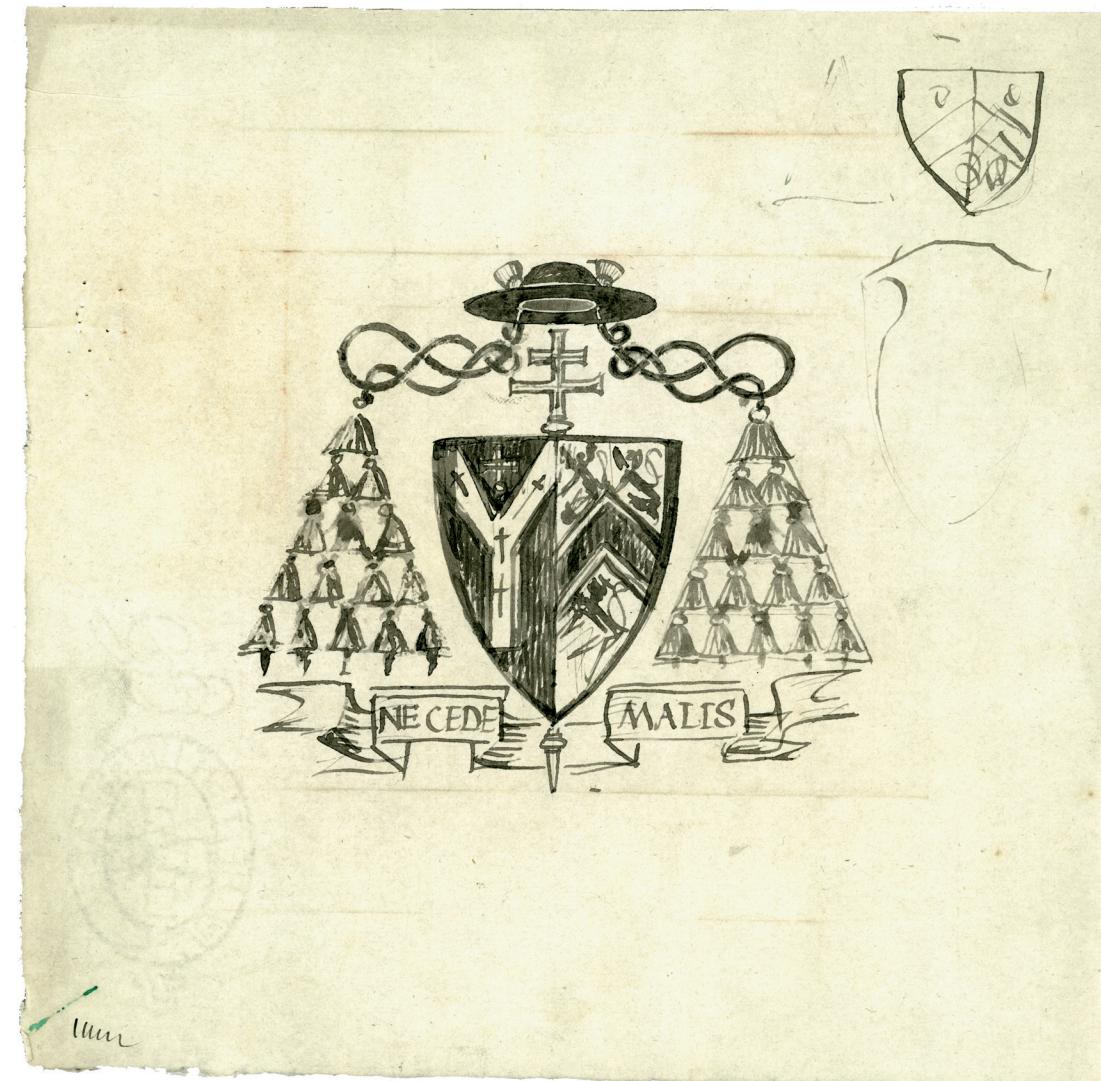
1922

vintage print overpainted with watercolour

The National Portrait Gallery, London



D-001.03



Three drawings for Coat of Arms for Cardinal Francis Bourne
designed by Eric Gill in 1917, but cut by R John Beedham.

ARCHDIOCESE OF WESTMINSTER



A.D.

1923-4

THE FORTY HOURS PRAYER

Feb. 18 Sunday, 1st in Lent	Soho, W., St Patrick, Soho Square.
23 Friday	Islsworth, Fighfield Companions, Gumley House.
25 Sunday, 2nd in Lent	Moorfields, E.C., St Mary, Eldon St.
27 Tuesday	★ Farm St, W., Immaculate Conception.
Mar. 4 Sunday, 3rd in Lent	Spanish Place, W., St James, Manchester Sq.
9 Friday	★ Spanish Place, W., St John the Evangelist, Duncan Terrace, Warwick, N.W.
11 Sunday, 4th in Lent	Hampstead, Sacred Heart, Park View Rd.
" " "	The Oratory, S.W., Immaculate Heart of Mary, Brompton Rd.
13 Tuesday	Kensal New Town, W., Our Lady of the Holy Souls, Boworth Rd.
16 Friday	Highbury, N., St Joseph's Retreat, Highgate Hill.
18 Sunday, Passion	Hampden, Our Lady, Rotundated Avenue.
" " "	Hammermith, W., Nazareth House.
Apr. 3 Tuesday	Stanford Hill, N., St Mary's Priory, St Anne's Rd.
8 Sunday, Low	Walthamstow, W., St Peter, Ely Place.
11 Wednesday	★ Stamford Hill, N., St Ignatius, High Rd.
13 Friday	Ogle St, W., St Charles.
15 Sunday, 2nd after Easter	Chinwick, W., Our Lady of Grace and St Edward, High Rd.
20 Friday	Hackney, E., St John Baptist, Mare St.
23 Wednesday	Roxton, St Benedict's Priory, Melbury Rd.
25 Sunday, 4th after Easter	Chelesa, S.W., St Mary, Cadogan St.
May 3 Thursday	Hammermith, W., Convent, 12, Hammersmith Rd.
4 Friday	Town Hill, E., Englefield Green, Green Park St.
6 Sunday, 5th after Easter	★ Our Lady of Pilar, Chiswick, Wimborne Rd.
9 Friday	Strand Green, N., Convent of Dame 55, Tollington Park, North Finchley, N., St Alban, Nether St.
10 Thursday, Ascension	St John's Wood, N.W., Our Lady, Grove Road.
12 Sunday, Within Octave	North Kensington, W., Sacred Heart Convent, St Charles's Sq.
15 Tuesday	Brentford, St John the Evangelist, Park Royal Rd.
20 Sunday, Pentecost	Cheltenham, W., St Michael and All Angels.
22 Tuesday	Rickmansworth, Our Lady Help of Christians, High St.
23 Wednesday	★ Paulinus, S.W., Holy Apostles, Clarendon Sq.
24 Friday	Wester Town, N.W., St Alkynes, Clarendon Sq.
27 Sunday, Trinity	Goldey Green, N.W., St Edward, Finchley Rd.
29 Tuesday	Strind, W.C., Corpus Christi, Maiden Lane.
30 Sunday, 2nd after Pentecost	Hitchin, Our Lady and St Andrew, Nightingale Rd.
12 Tuesday	Palmer's Green, St Monica, Stomnd Rd.
17 Sunday, 4th after Pentecost	Cricklewood, St Agnes, Gillingham Rd.
" " "	Harrowgate, Our Lady and St George, Cuckerswell Road.
20 Wednesday	St Albans', S.S. Alban and Stephen, Beaconsfield Rd.
24 Sunday, 5th after Pentecost	Merthyr, N.W., Our Lady of the Rosary, Marylebone Rd.
" " "	Wapping, E., St Patrick, Green Bank.
27 Wednesday	Clerkenwell, E.C., SS. Perpetual and Felicitous Sts.
29 Friday	Westminster, S.W., SS. Peter and Edward, Palace Rd.
July 1 Sunday, 6th after Pentecost	★ Bernadine, E., Our Lady of the Assumption, Victoria Park Sq., Waltham Cross, Immaculate Conception, Eleanor Rd.
" " "	Regent's Park, N.W., Convent, Gloucester Rd.
5 Thursday	Kingland, N., Our Lady and St Joseph, Tottemham Rd.
6 Friday	Poplar, S.S. Mary and Joseph, Camom St.
8 Sunday, 7th after Pentecost	Commercial Rd, E., SS. Mary and Michael, Commercial Rd.
15 Sunday, 8th after Pentecost	Quinquaginta, W.

N.B. At the Churches marked ★ the Exposition will continue during the night and will terminate on the third morning with the Mass of Deposition.
At the other Churches the Exposition will not continue during the night, and will conclude at an evening service on the thirteenth.

By Order of HIS EMINENCE THE CARDINAL ARCHBISHOP.

PRINTED AT J. DOMINIC'S PRESS, DITCHLING, SUSSEX A.D. MCMLXIII

The Forty Hours Prayer

1923-24, ND B-195.02-F4

St Dominic's Press

SUNDAY, JUNE 17th 1928

(THE SUNDAY WITHIN THE OCT. OF THE MOST SACRED HEART)

at 6.30 p.m.



HIS EMINENCE

CARDINAL BOURNE

ARCHBISHOP OF WESTMINSTER

WILL MAKE THE

Canonical Visitation

ADMINISTER THE SACRAMENT OF

Confirmation

AND

Preach

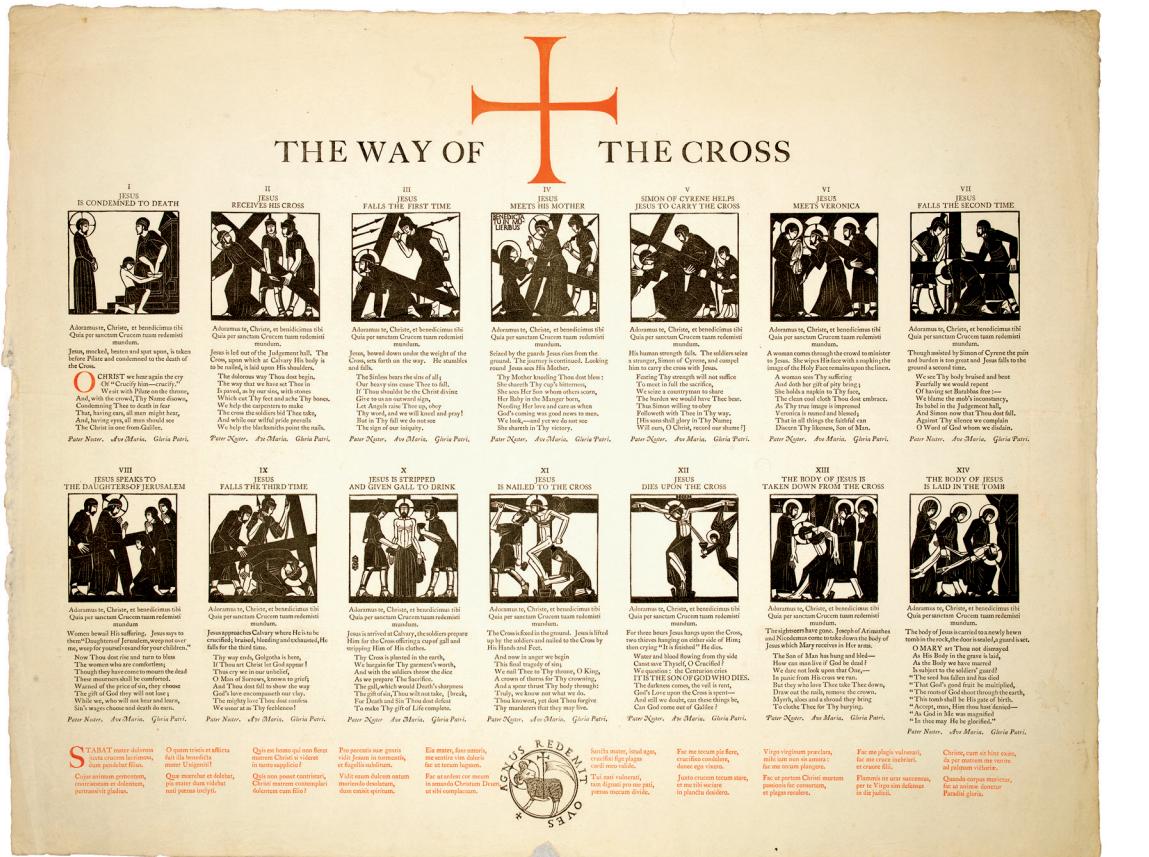
AT THE CHURCH OF THE

MOST SACRED HEART

Cardinal Bourne Canonical Visitation

1928, ND B-215-F4

St Dominic's Press, Includes Eric Gill's wood-engraving Cross, 1917, (P 112)



The Way of the Cross
1919, ND B-202-F2, P 112, P 93-P 106, P 92
St Dominic's Press

Lenten Indult

1918

Announcing the relaxation of Lenten fasting obligations for Catholics during World War I due to the difficulty of procuring certain foods.

JFS

The Way of the Cross

1919, ERG 664.44

Eric Gill created his famous Stations of the Cross for Westminster Cathedral in 1914. This broadside, printed in red and black ink includes the Gill's wood-engravings "Cross" (P 112) in red, "The Way of the Cross" (P 93 - P 106), and "Paschal Lamb" (P 92). A text correction is pasted over part of the text for the IX station.

JFS

The Forty Hours Prayer

1919 & 1923, ERG 664.3

Done for the Diocese of Westminster. A two-column list of churches where the devotion was to be held, with the relevant dates. The arms of the Cardinal Archbisop, Dr. Francis Bourne, at the top in red and black, from a wood-engraving by Eric Gill. This poster, which was displayed in the porch of all churches in the diocese, was reprinted, with the necessary adjustments, each year, down to 1936 or thereabouts. There is no copy in the Westminster archives.¹

The first year this poster was printed was 1918, presumably for the year 1919.² A Forty Hours Prayer poster from one of the years was one of ten posters shown at the 1976 Three Private Press Exhibition at the National Book League in London.³

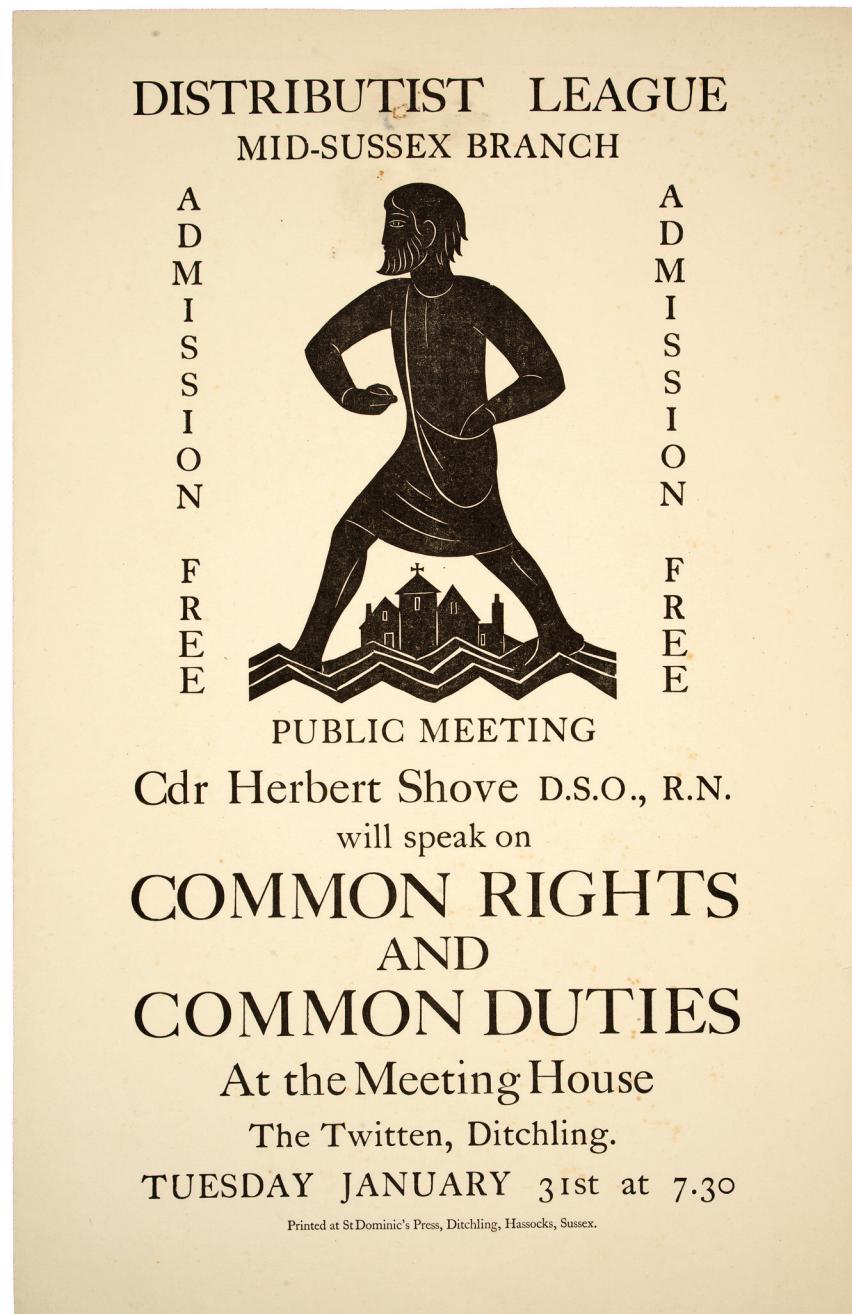
JFS

Cardinal Bourne Canonical Visitation

1928

Announcing the canonical visitation of Cardinal Bourne. A canonical visit is an offical visit by a bishop to conduct ecclesiastical work of the church.

JFS



Common Rights and Common Duties

1933, ND B-218.01-F2

St Dominic's Press, Includes a wood-engraving *The Sower*, by Philip Hagreen

Common Rights and Common Duties

1933

Captain Herbert Shove was a Distributist with a wide range of skills. He joined the British Navy and served as a Royal Navy Submarine commander from 1915 to 1922. During this service, Shove was initiated into the Catholic Church. After the War, Shove retired until being recalled to service in 1939.

Between wartimes, Shove lived in Ditchling at Hallett's Farm, where he worked on everything from silversmithing to distilling. He also collaborated with the Distributist League.

Shove is known for his book, *The Fairy Ring of Commerce*, which described industrialism as a fungus spreading out over fields. He also wrote an article titled "The Rise and Fall of Industrialism." Shove was a strong proponent of Distributism; he believed that the industrialization of the world was detrimental, and he supported handicraft through his work with the Guild of St. Dominic and St. Joseph.

The main tenant of Distributism is the common distribution and ownership of land. The Guild lived this through their shared use of The Common, land in Ditchling shared by multiple residents and used for farming or anything they needed. In addition to everyone being able to use the land, everyone also had a duty to the land to maintain it. Common rights to the land and common duties to it.

The Twitten refers to a section of Ditchling. The word "twitten" comes from an old word meaning "footpath;" buildings located on The Twitten are accessed from a small, old footpath that meanders through a portion of East Ditchling.



The Old Meeting House
2012

The Meeting House was constructed in 1730 by Robert Chatfeild. Chatfeild wanted to provide a place for his fellow Unitarians to meet and worship. Since that time, the building has evolved to include a day school and small cemetery.

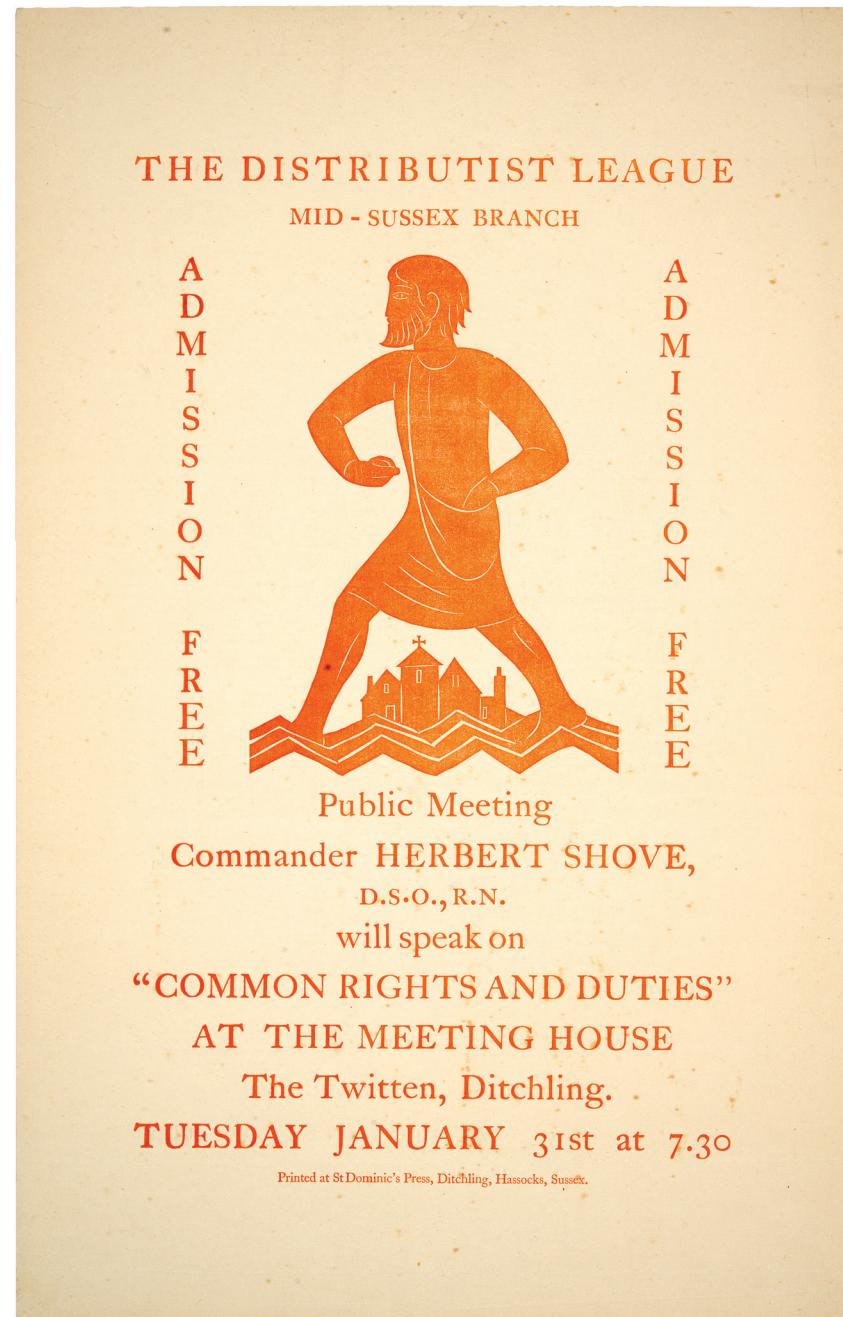
MAB

<http://ukunitarians.org.uk/ditchling/history.htm>

<http://archive.catholicherald.co.uk/article/24th-december-1943/5/capt-h-w-shove-rn-convert-and-vagrant>

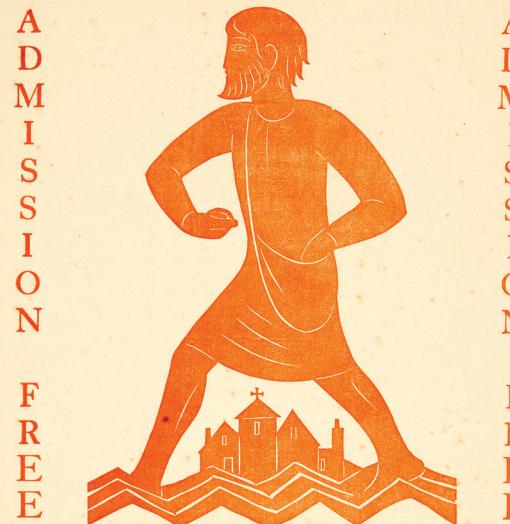
<http://1914-1918.invisionzone.com/forums/index.php?showtopic=133121>

http://infotrac.galegroup.com.proxy.library.nd.edu/itw/infomark/145/996/178964920w16/purl=rc1_TTDA_0_CS118963608&dyn=4!xrn_5_0_CS118963608&hst_1?sw_aep=nd_ref



THE DISTRIBUTIST LEAGUE

MID - SUSSEX BRANCH



Public Meeting

Commander HERBERT SHOVE,

D.S.O., R.N.

will speak on

"COMMON RIGHTS AND DUTIES"

AT THE MEETING HOUSE

The Twitten, Ditchling.

TUESDAY JANUARY 31st at 7.30

Printed at St Dominic's Press, Ditchling, Hassocks, Sussex.

Common Rights and Common Duties

1933

Cdr Herbert William Shove (1886-1943) lived in Ditchling between World War I and World War II. Shove converted to Catholicism while in the Navy during World War I by a Dominican Navy Chaplin. Between these two wars, Shove lived in Ditchling and was known authority on beekeeping, farming, and economic theory. Shove was also active Distributist League and the South of England Catholic Land Association.¹

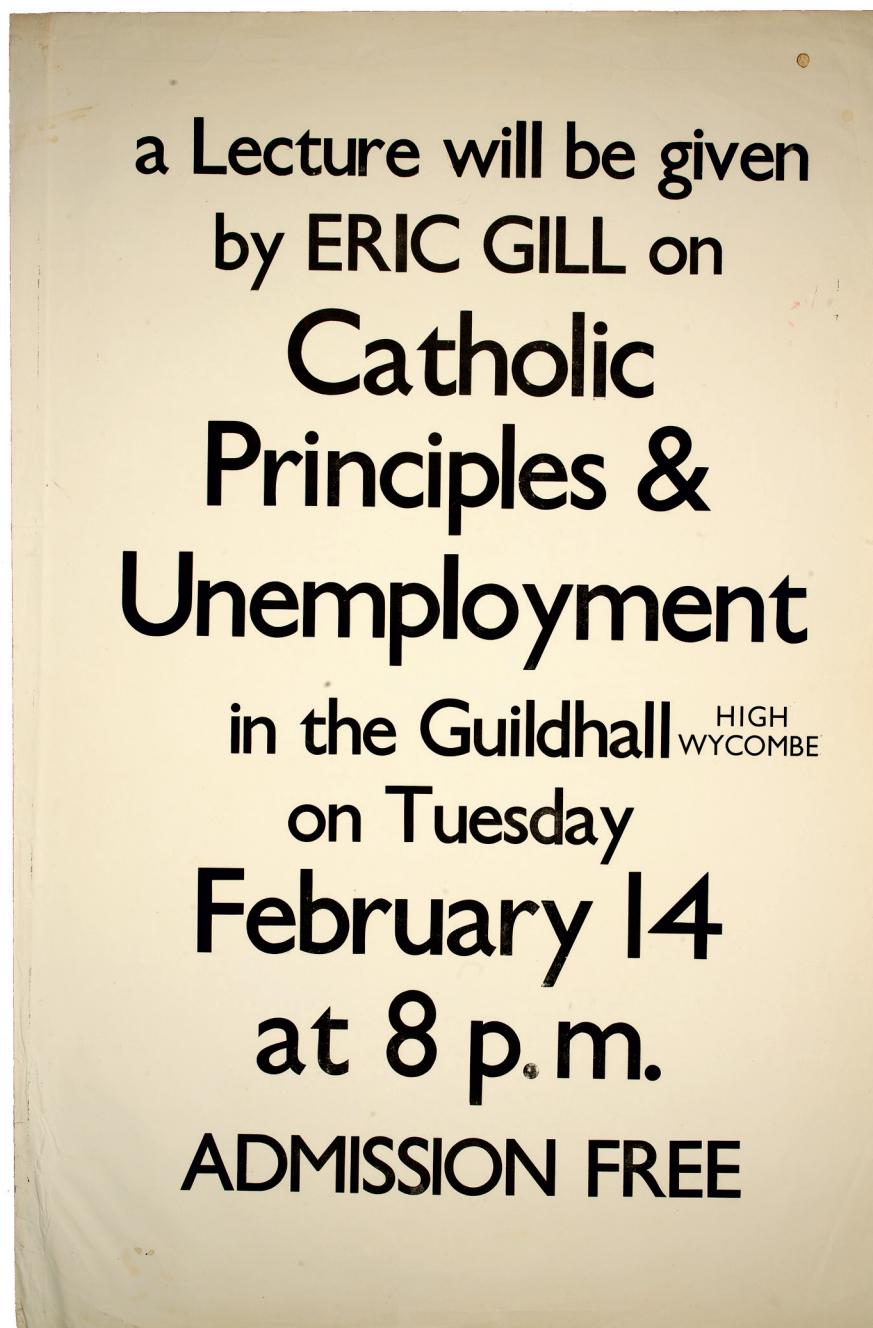
The Meeting House dates from 1672 and was the first meeting place of Ditchling's General Baptists.² For the last two hundred years the Meeting House has been Unitarian.³ Known as the Old Meeting House today, it has continued to be used for special lectures, weddings, and varied community events. The Old Meeting House is located on the Twitten, a walkway between Lewes Road and East End Lane.

JFS

¹ Fr. Lawrence C. Smith, et al, *Distributist Perspectives, Volume I* (Norfolk, VA: IHS Press, 2004), 121.

² Tom Duty, Walk Around Ditchling Village (Ditchling, England: The Ditchling History Project, 2007), 16.

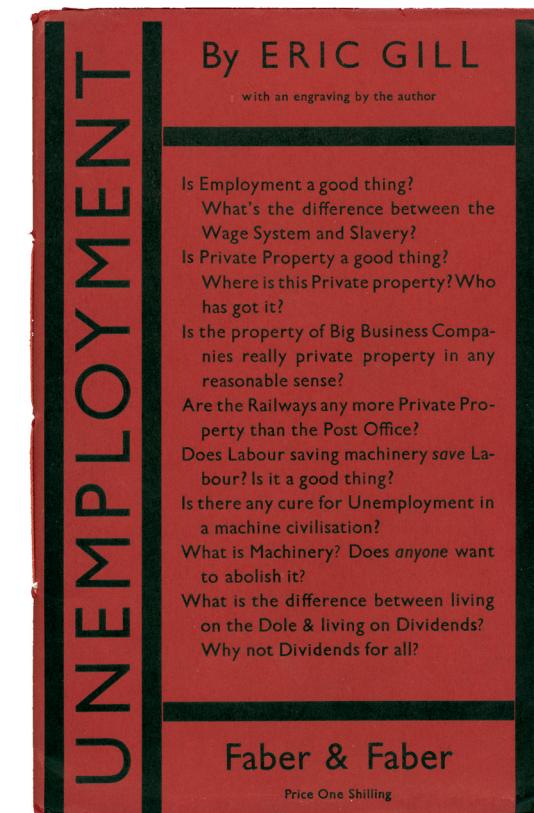
³ Duty, 17.



Catholic Principles & Unemployment

1933, ND H-013-F4

Hague and Gill



Catholic Principles & Unemployment

1933

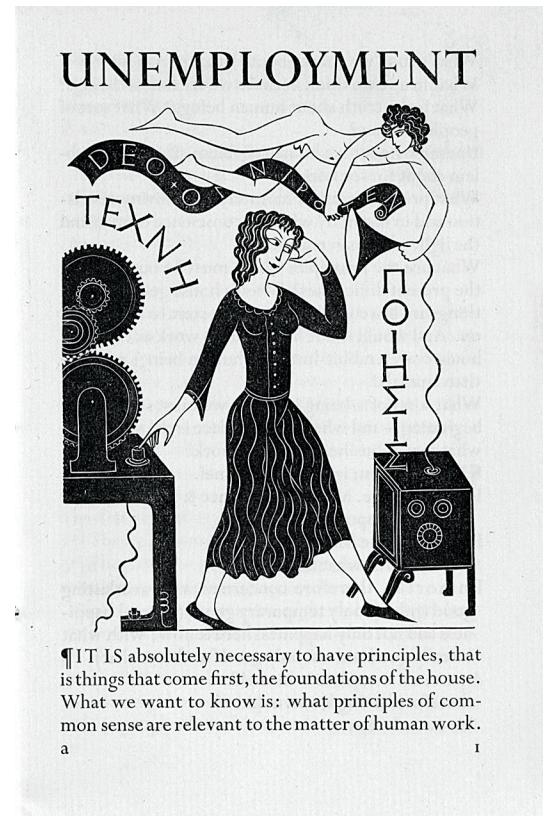
Eric Gill gave this lecture on *Catholic Principles & Unemployment* on 14 February 1933. This lecture was revised and extended for Gill's pamphlet *Unemployment* (ERG 25) published also in 1933.¹ Page 1 includes Gill's *The Leisure State* (P 850).

Gill lays out an argument that the increased adoption of labor saving machinery is causing unemployment and thus destroying the family. He concludes:

I am not going to say anything about the blessings of machinery. The reader knows them as well as I do and better. And I am not going to tell anyone what they ought to do.

My only business here is to put forward certain

Unemployment
Eric Gill
2012, ND Z 232 .H34 U54 1933



IT IS absolutely necessary to have principles, that is things that come first, the foundations of the house. What we want to know is: what principles of common sense are relevant to the matter of human work.

a

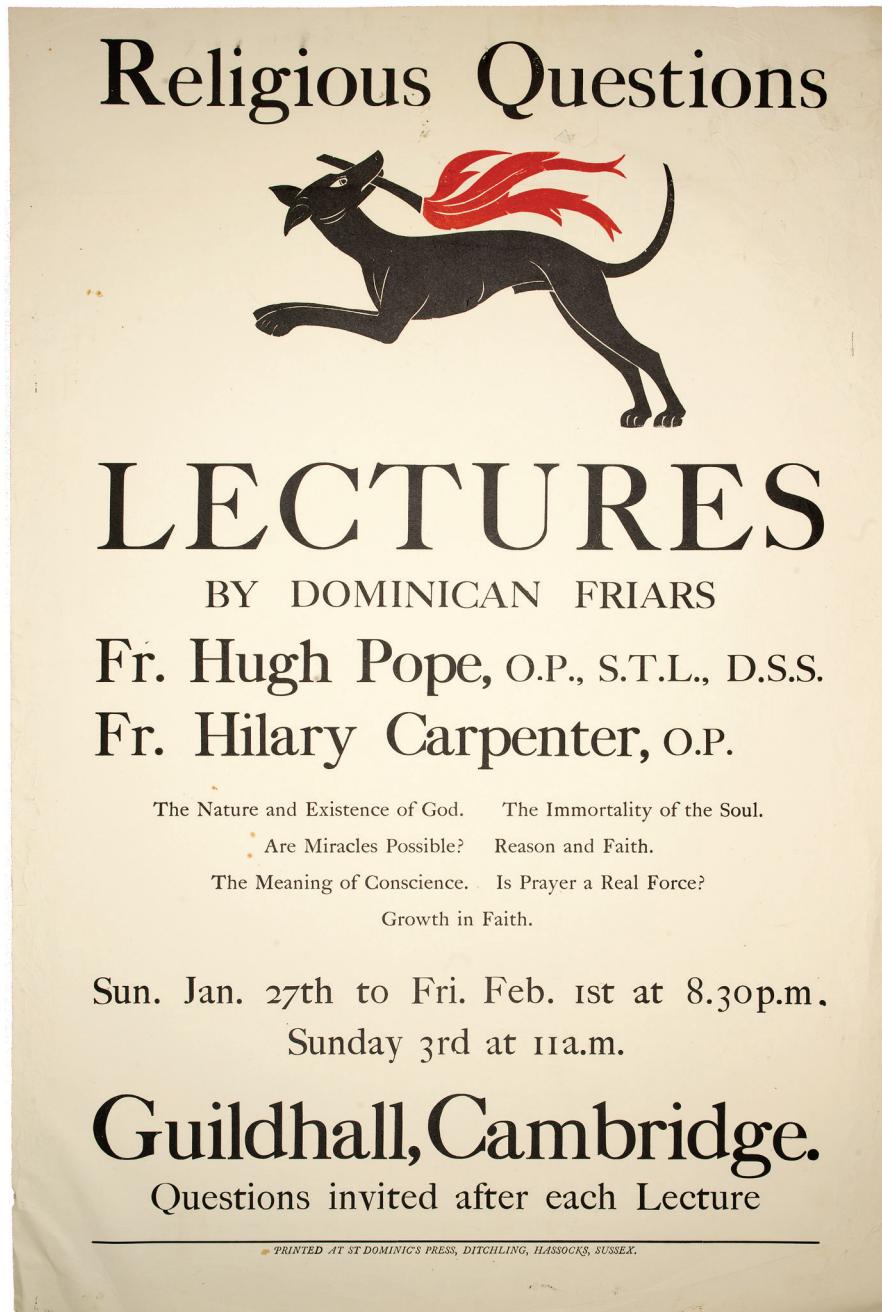
things called Catholic principles, things which we hold to be matters of common sense & human reason as well as of divine revelation (for it is God who made us and not we ourselves, and so human reason is a reflection of divine reason).

And my business is to point out how those principles bear upon the problems which confront us in England to-day — and particularly the problem of machinery & the consequence of machinery —namely unemployment — that is to say the fact that as a consequence of the use of machinery an increasing number of human beings can never have a full time job again.²

JFS

¹ Evan Gill, revised by D Steven Corey & Julia MacKenzie, *Eric Gill, A Bibliography* (Winchester: St Paul's Bibliographies, 1991), 40.

² Eric Gill, *Unemployment*: (London: Faber & Faber, 1933), 29.



Religious Questions

1924, ND B-211-F4

St Dominic's Press, includes Eric Gill's engraving the *Hound of St. Dominic*, 1923, (P 225)

Religious Questions

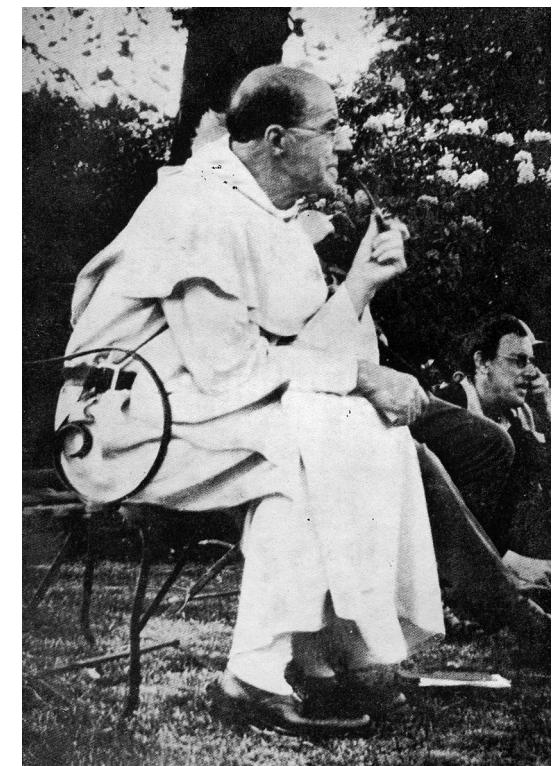
1924

Though the poster is undated, the date range of Sunday January 27th to Friday, February 1st falls in 1924.

Rights of Man

1921, 1924, or 1938

The date range of Monday, February 28 to Friday, March 4 fall in the years 1921, 1924, and 1938. The poster was most likely made in either 1921 or 1924.



Fr Hugh Pope O.P.
undated

From the frontispiece in the book *Hugh Pope of the Order of Preachers* by Kieran Mulvey, O.P.

During the 1920's and 30's, the University of Cambridge held annual Dominican week of lectures during the Lenten Term in the Guildhall, Cambridge.¹ Fr Hugh Pope, O.P. was a frequent lecturer for the series and was often joined by Fr Hilary Carpenter, O.P. and others. It is likely they also contributed to the *Rights of Man* lecture series. These lectures are discussed by Kieran Mulvey O.P. in the chapter Lectures and Controversies within his book *Hugh Pope of the Order of Preachers*. Example topics by Fr Pope were "The Existence and Nature of God" in 1926 and "God, Miracles and Prayer" in 1929. Fr Carpenter spoke on "Immortality of the Soul", "Reason and Faith", and "Conscience" also 1929.²

A brief biography of the two priests.

Fr Hugh Pope, O.P. was born 5 August 1869 in Kenilworth, ordained a priest 19 September 1898, and died 23 November 1946 in Edinburgh. Fr Pope was assigned to Hawkesyard Priory in 1898 as a professor sacred Scripture and appointed librarian. In 1914 Fr Pope was elected Prior of Woodchester where he began a course of open-air preaching which would later grow into a nation-wide movement under the

name of the Catholic Evidence Guild. After a second term as prior he was nominated regent of studies at Hawkesyard and when the theological studies were transferred in 1929 to Oxford he went to that centre, still as regent of both houses. He would later return to Hawkesyard as prior in 1935.³

Fr Hilary Carpenter, O.P. was born in Cheltenham on 1 October 1896 and died 18 December 1973.

Fr Carpenter joined the Order at Woodchester in 1915, made his profession on 6 November 1916, and was ordained priest on 1 April 1922. He taught at Hawkesyard Dominican monastery where he was also estate bursar, and in 1929 was appointed student master Oxford. After a short time back at Hawkesyard he was appointed prior of Oxford in

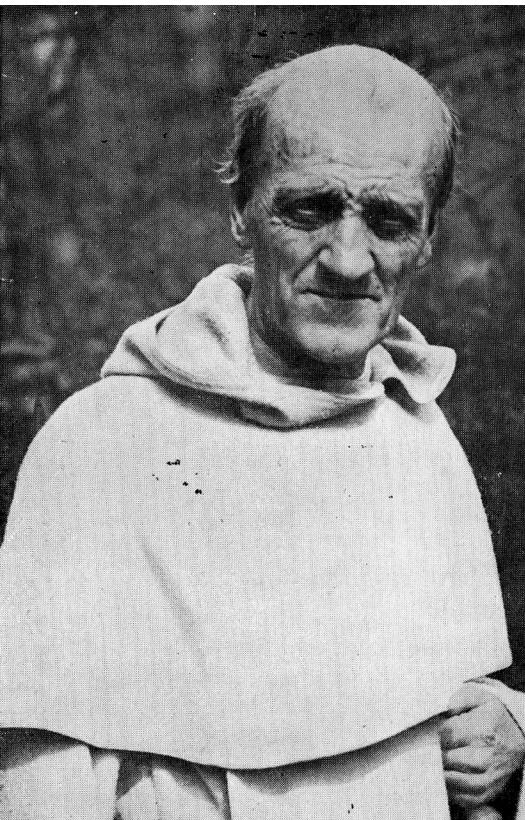
1934 for two terms. He was also editor of Blackfriars from 1934 to 1940.⁴ Fr Hilary Carpenter, O.P., was the Provincial of the English Province² and chairman of the Catholic Film Institute.⁵

How these lecture posters came to be printed at the St Dominic's Press is probably through the close friendship of Fr Hugh Pope with Fr Vincent McNabb, O.P. (8 July 1868 – 17 June 1943). Fr McNabb was a professor of philosophy at Hawkesyard Priory and sought to promote a vision of social justice inspired by Pope Leo XIII's *Rerum Novarum*. He was also a key figure in the formation of the Guild of St Joseph & St Dominic. He had strong views on the close relationship between the Catholic faith and life on the land that was put into practise in Ditchling. It was at Hawkesyard, Hilary Pepler was baptised Catholic by Fr McNabb.

Fr Pope with Fr McNabb were also very active in the formation Catholic Evidence Guild,⁶ an organization that would proclaim the doctrines of the Catholic Church in public settings, most notably Speakers' Corner in Hyde Park. Organizations such as the Catholic Evidence Guild, the Catholic Social Guild, the Distributist League helped spotlight the work being done in Ditchling and drew Catholic craftsmen to come join the community.

In due course other Catholic families and individuals settled in the same part of the Common sharing in various degrees the same antipathy to modern degradation and the same ambition to return to normal life; so that counting all the children & single adults there are now (Feb. 1922) forty-one Catholics living and working at this corner of Ditchling Common—not one of whom was there in the beginning of 1913. (Married, 13; children (over 16), 3; children(under 16), 18; Single adults, 7.)⁷

JFS



Fr Vincent McNabb O.P.

undated

From the frontispiece in the book *Father Vincent McNabb, The Portrait of a Great Dominican* by Ferdinand Valentine, O.P.

¹ Kieran Mulvey, O.P., *Hugh Pope of the Order of Preachers* (London: Blackfriars Publications, 1953), 133.

² Mulvey, 136-137.

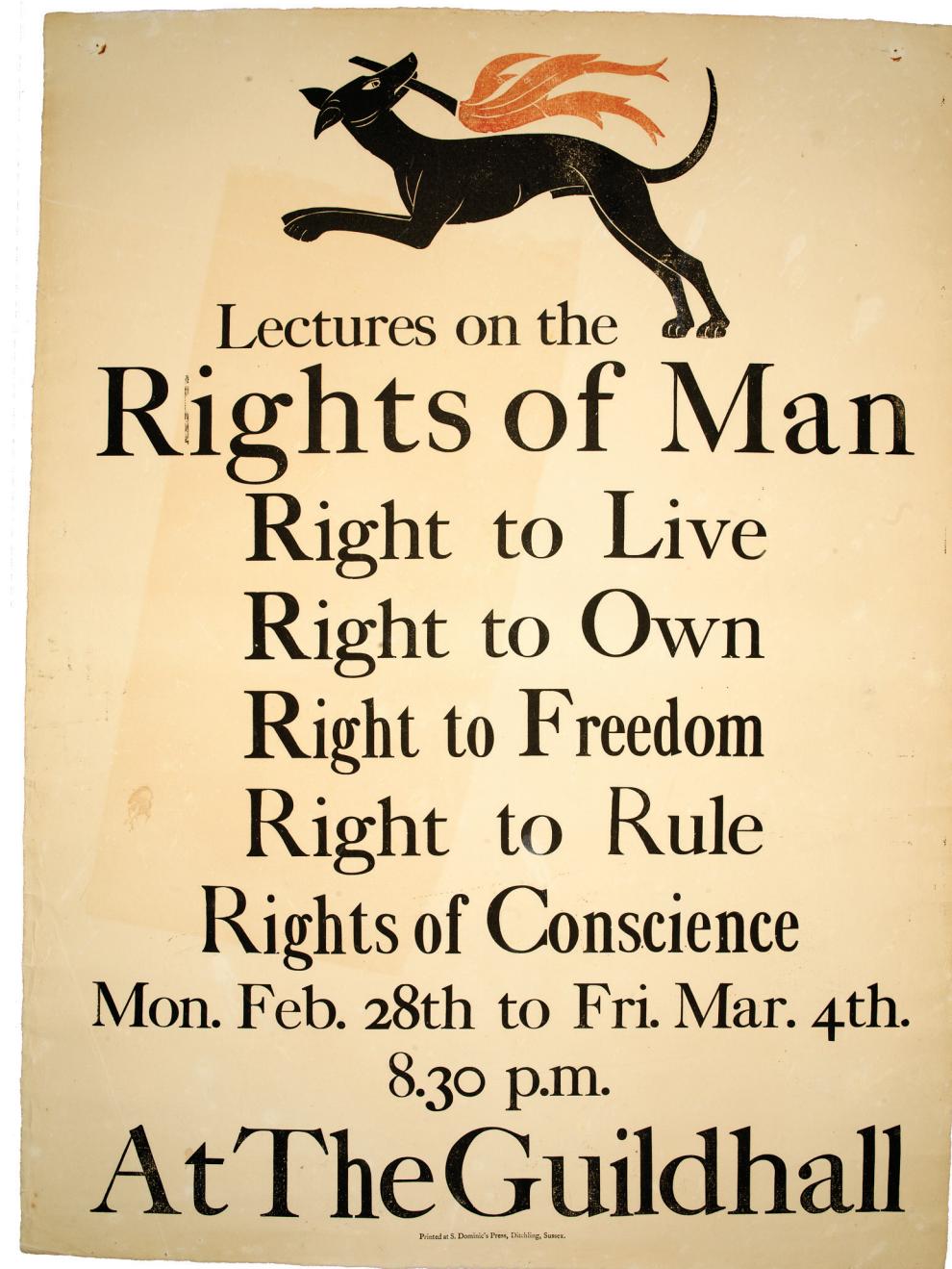
³ Walter Gumbley, O.P., *Obituary Notices of the English Dominicans from 1555 to 1952* (London: Aquin Press, 1955), 183.

⁴ Simon Francis Gaine, O.P., *Obituary Notices of the English Dominicans from 1952 to 1996* (Oxford: Blackfriars Publications, 2000), 61.

⁵ Catholic Herald Archive, London Sees Fatima Film, <http://archive.catholicherald.co.uk/article/27th-october-1950/8/london-sees-the-fatima-film/>, April 27, 2012.

⁶ Mulvey, 80.

⁷ Hilary Pepler, *Memorandum* (Ditchling: St Dominic's Press, 1922), 2. [ND B-029]



Rights of Man

1921, 1927, or 1938, ND B-214-F3

St Dominic's Press, includes Eric Gill's engraving the *Hound of St. Dominic*, 1923, (P 225)

H-WYCOMBE & DISTRICT DISTRIBUTIST LEAGUE

Meeting Place: 28 Crendon St. High Wycombe

Tues. May 2 at 8 p.m. a lecture on
SOME LABOUR-SAVING GADGETS

by Eric Gill

Tues. May 16 at 8 p.m. a lecture on
Some CRITICISMS of DISTRIBUTISM

by G. K. Chesterton

ADMISSION FREE
on production of a ticket. Tickets may be
obtained from 28 Crendon Street

Printed by Hague and Gill, Pigotts, High Wycombe

Lecture Poster
1933, ND H-015-F2
Hague & Gill

Gill & Chesterton Lecture Poster

1933

Gill was a believer in poesis, which is derived from an ancient Greek word meaning production and composition. It refers to the discovery of beauty in the creation of simple, everyday objects. Gill believed that people should work to please God with their labor, and thus labor itself is a sort of devotion. Creating art and objects with this in mind is a kind of training to see God in the world and in all things, and creations itself allows someone to "enter into contact with the divine order of the universe."

Since labor is good, gadgets that "save labor" can actually prevent you from connecting to God in a way. Doing something by hand is precious, the time spent working valuable. Sure, machines can do almost anything someone could do by hand, but the question is whether they ought to replace handcraft.

Gill was a follower of the Arts and Crafts Movement, which was a reactionary art movement working against industrialization. This is not to say that Gill was completely against all tools and machines. He certainly used a printing press quite often, and other artisans in the guild used looms and such. There is a line that must be drawn between the usefulness of certain machines and the danger of being controlled by them.

Gill believed that with increased use of machines came decreased labor, and the emphasis moved from man-made objects made for service to mass-produced objects made to sell. This results in less work done by man, and since labor is partly discovery of the beauty – God – in the universe, industrialization "is in its nature ungodly and anti-Christian."

Gilbert Keith Chesterton was an English writer who greatly influenced later authors, such as C.S. Lewis and

J.R.R. Tolkien. He was great friends with fellow writer Hilaire Belloc, with whom he supported an alternative to capitalism and socialism: distributism, which is based on Catholic social teaching.

Distributism teaches that people have a fundamental right to own property and the means to produce should be wide spread across all the populace. Chesterton printed a weekly magazine, called G.K.'s Weekly, which published articles supporting and discussing the distributist movement. He continued writing until his death in 1936.

MAB

Eugene McCarraher, "The False Gospel of Work," The Christian Vision Project, 10 July 2006, http://www.christianvisionproject.com/2006/07/the_false_gospel_of_work.html (accessed 1 May 2012).

Eric Gill, *Autobiography* (New York: Biblo & Tannen Publishers, 1969), 272.

Gill & Chesterton Lecture Poster

1933

The Distributism movement was an economic philosophy popular in the United Kingdom and was based upon the principles of Catholic Social Teaching expressed in the Papal encyclicals *Rerum Novarum* in 1891 and *Quadragesimo Anno* in 1931. G.K. Chesterton and Hilaire Belloc were two among many who advocated Distributism as a third economic system separate from capitalism and socialism. Key tenants of Distributism are that workers have ownership of production, individuals should be able to own their own land and property, and that a community not be controlled by a highly centralized state or financial elite.

The address "28 Crendan Street in High Wycombe" in the poster was the meeting place for the Distributist League branch in High Wycombe.¹ The Distributist League was founded in conjunction with G.K.'s Weekly,² a publication edited by G.K. Chesterton. The first issue was published in March 21, 1925 in London.

Eric Gill moved to High Wycombe from Capel-y-fin, Wales in October 1928. Gill's coming to High Wycombe maybe the reason a Distributist League Branch was formed there were no advertisements for a Distributist League meeting prior to September 1933. The June 8, 1933 advertisement listing Distributist League Branch meetings doesn't have High Wycombe included.

JFS

¹ Distributist League Advertisement, "G.K.'s Weekly," September, 1933, 63.

² Distributist League Advertisement, "G.K.'s Weekly," February 30, 1930, 301.



G.K. Chesterton
undated

A Bazaar and Fete

1916, 1920, or 1933

Through the labyrinth of stalls in Covent Gardens lies the puppet show of Punch and Judy. The famous Punch, that has entertained children for centuries, is also featured on Hilary Pepler's poster *A Bazaar and Fete*. This poster is either from 1916, 1920 or 1933 when looking at the date of Wednesday, July 26th. The engraving of Punch is by Philip Hagreen.¹ This engraving could refer to Punch as one of the entertainments that would be held at the bazaar. The bazaar was held in Uckfield, a town northeast of Ditchling. The Catholic Convent and School, where the bazaar was held, is believed to be St. Michael's Convent of Mercy, the sisters moved to Uckfield in 1896 to take care of a girls orphanage. They reopened St. Phillip's School located on Church Street, likely the same school mentioned in the poster. Unfortunately the Convent was demolished in 2010 to allow improvements to be made to St. Phillip's School.²

The Bazaar at the Convent and School was opened by Lady Rankeillour, a "leader of Catholic Women." During World War II, she was a chairwoman and head of the War Huts Committee of the Catholic Women's League. Due to her social work with soldiers in England and France "she was decorated by the Belgian and British Governments."³ Lady Rankeillour was a prominent woman in her time and it would have been an honor for her to open such an event. The merriments of Punch and the honor of Lady Rankeillour made up the important events of the Bazaar and Fete in Uckfield.

SVC

¹Richard Richie, conversation with author, 15 March 2012.

²"Landmark Building is Disappearing from Uckfield's Skyline," Uckfield News, 19 Oct. 2010, 29 April 2012 <<http://uckfieldnews.com/news/uckfield/landmark.html>>.

³"Lady Rankeillour: Leader of Catholic Women in England Dies at 65," New York Times, 26 April 1938.

A Bazaar & Fete

★ AT THE
Catholic Convent & School
Church Street, Uckfield

OPENED BY
THE LADY RANKEILLOUR

Wed. July 26th
at 2.30 p.m. ★

STALLS, SIDESHOWS, ENTERTAINMENTS,
★ TEAS AND ICES



Admission 6d.

(THE LUCKY NUMBER TEN SHILLINGS)

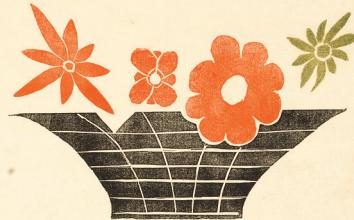
Printed at St Dominic's Press, Ditchling, Hassocks, Sussex.

A Bazaar & Fete
1916, 1920, or 1933, ND B-204-F2
St Dominic's Press, includes Philip Hagreen's engraving *Punch*

DITCHLING
HORTICULTURAL SOCIETY
THE 97th
ANNUAL SHOW
will take place in Long Park Field near
the Town of Ditchling

(BY KIND PERMISSION OF B. SAUNDERS ESQ.)

WEDNESDAY JULY 30TH 1919



54 Classes in Fruit, Flowers and Vegetables

SHOW OPEN AT 2.30

Non-subscribers admitted by Ticket to the Show
and ground, One Shilling from 2.30-3.30.
6d. from 3.30-5, 3d from 6-7. Tax extra.
CHILDREN TO GROUND ONLY-- one penny

ROUNDABOUTS
STOOLBALL MATCH Musical Drill
by the Ditchling School Children.
Athletic Sports. Coconuts. Shooting.

All enquiries and entries to be made to P.S. Patrick

Ditchling.

Printed by Douglas Pepler, & Sons,

Ditchling Horticultural Society, 97th Annual Show
1919, ND B-200-F4
St Dominic's Press, artist of wood-engraving is unknown

Ditchling Horticultural Society the 97th Annual Show

1919

Four daffodils, arranged in a miniature vase, stand proudly on the mantelpiece of Jenny KilBride Roberts, a weaver and the director of the Ditchling Museum. Her father, also a weaver, was a member of the Guild of St. Dominic and St. Joseph. Among these credentials Jenny is also a competitor in the annual show of the Ditchling Horticultural Society. She submitted her prized arrangement of daffodils in the 2012 show. However, she exasperatingly explains that she was disqualified because throughout the day her flowers had wilted and were no longer four inches in width.¹ Another expert on the Guild and Haggreen, Lotti Hoare, also participated in the show as a child. She labored over a garden plate for days and the judges measured it at twelve and a half inches rather than twelve inches.²

The Ditchling Horticultural Society has taken their shows seriously since their foundation in 1822. Thomas Attree, founder and president of the society, originally called it the "Ditchling Goosberry and Currant Show, Stoolball Match and Kettle Feast."³ It originated due to the shortage of food for the poor. The middle class thought a show and prizes would encourage the poor to grow their own food.⁴ The society no longer caters to making people more self-sufficient, but theirs shows continued to flourish throughout both world wars and remains strong today, under the leadership of Mary Holeman.⁵

Before World War I, advertising for the annual show was done in the village. However, in 1919 it became more convenient to employ more printers, such as Walter Gillet of Brighton and Burnett's of Burgess Hill, who continues to print schedules for the society. Another printer was also hired, Hilary Pepler.⁶ His poster must have been successful because the next

year he created another poster for the society's show. They each have the same engraving with variations.

The engraving was made up of smaller blocks of various flowers so they could be inked again in different colors, therefore each poster is unique.⁷

The posters highlight the different attractions of the show, such as roundabouts, sports and music. The 1919 poster is torn, but by comparing it to the 1920 poster it is easily deciphered. The bottom would read as, "Stoolball Match. Musical Drill by the Ditchling School Children. Athletic Sports. Coconut Shies. Shooting." The 1919 show was held in Long Park Field, which was once part of the Ditchling Park. It originated as a stud farm during the reign of King Alfred and later became a medieval deer park. It is now called Long Park Corner, where multiple houses are located.⁸ The shows are now held in various locations throughout Ditchling each year and Pepler's posters highlight their flourishing annual shows that continue today. Jenny's disqualified daffodils helped to celebrate 190 years of the Ditchling Horticultural Society.

SVC

¹Jenny KilBride Roberts, conversation with author, 13 March 2012.

²Lotti Hoare, conversation with author, 15 March 2012.

³Morely Richard, *Red Roughs and Copper Kettles* (Cyprus Road, Burgess Hill, UK: Burnett's Printing Works LTD, 1990) 9-10.

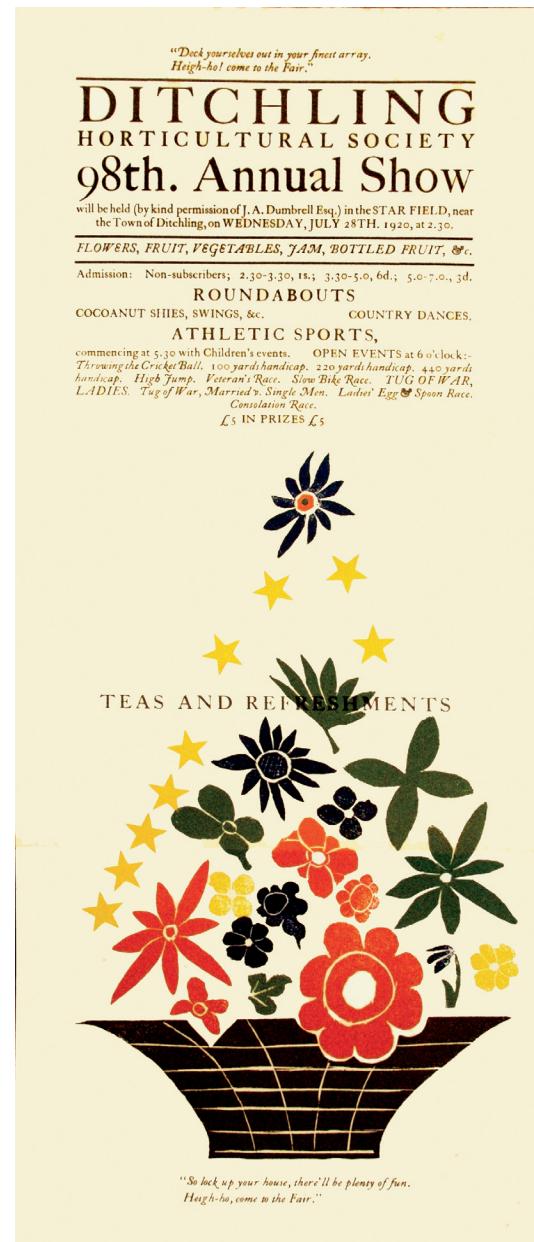
⁴Mr. Roberts, conversation with author, 13 March 2012.

⁵Mary Holeman, conversation with author, 13 March 2012.

⁶Morely Richard, *Red Roughs and Copper Kettles* (Cyprus Road, Burgess Hill, UK: Burnett's Printing Works LTD, 1990) 49-50.

⁷Michael Taylor and Adrian Sewell, *Saint Dominic's Press: A Bibliography 1916-1937* (Risbury: The Whittington Press, 1994) 39.

⁸"Long Park Corner," *Geolocation*, 29 April 2012 <<http://www.geolocation.ws/v/W/File:Long%20Park%20Corner%20-%20geograph.org.uk%20-%20201456121.jpg/-/en>>



Ditchling Horticultural Society, 97th Annual Show

1920

wood-engraving unknown
Victoria & Albert Museum

<p>2012</p> <p>The Ditchling Horticultural Society Founded 1822</p> <p>Celebrating 190 Years</p> <p>SCHEDULES FOR THE ANNUAL</p> <p>Spring Bulb Show 10th March Summer Show 21st July Autumn Show 8th September</p> <p>ANNUAL GENERAL MEETING Thursday 1st November The Old Meeting House The Twitten Ditchling at 7.30 pm.</p>

Ditchling Horticultural Society
2012



Ditchelling Old English Country Fair

1931, ND B-213-F3

St Dominic's Press, artist of wood-engraving is unknown



Ditchelling Old English Country Fair

1931

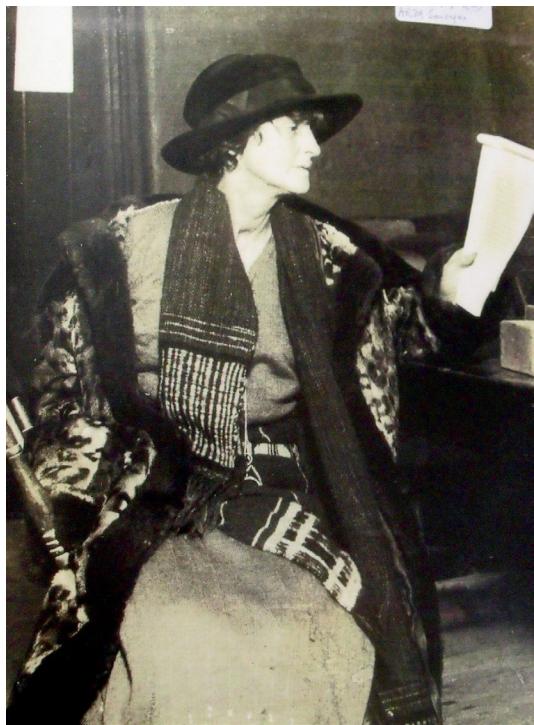
Two windmills rise above the village of Ditchling, where St. Dominic's Press was located. "Jack and Jill" are featured in an engraving of Ditchling done by Eric Gill in 1918 as a design for the Ditchling Women's Institute. A similar engraving is found on the Ditchelling Old English Country Fair poster. In *The Engravings of Eric Gill*, the poster version of the engraving is not present and so it is likely that this engraving was not done by Eric Gill, but another member of the Guild.¹ It was usual for different members of the Guild to reference each other, such as the example of Eric Gill's engraving of the Pascal Lamb. Hagreen copied this lamb into a medal that could be sewed onto clothing and the image was later recycled into a mosaic design. This reuse of images by different members was a common occurrence.²

Pepler's poster with the modified engraving features a Country Fair "in aid of Village Hall Extension." The different spelling of "Ditchelling" is an older spelling and is similar to saying "Ye old," which would stress the aspect of an "Old English Country Fair." A Fairy



View of Ditchling
1918, ND A-081.02, P 138
Wood-engraving by Eric Gill

Play was one of the main events featured at this old style fair. This play is by Amy Sawyer, a playwright and painter from Ditchling.³ Anne Parfitt-King, who is writing an illustrated biography on Amy Sawyer, confirms that "the play was almost certainly *Love is Blind* performed in North Gate Garden in 1921/2." *Love is Blind* was Amy Sawyer's first play and was performed again at the same location in 1931. The poster could either be from 1931 or 1936, but due to the date of the plays performance the poster is likely from 1931. "The story concerned the seeing of fairies by people only until the lovers kissed then they would no longer be able to see them, and in fact were blind!"



A FAIRY FANTASY—FAIRIES AND MUSHROOMS
John Richmond, Anne Richmond,
Margaret Wells, Marjorie Tibbalds, Mary Ginnett, Hilary Bourne, Marjorie Wood, Elizabeth Richmond,
Eric Tibbalds, Dick Wood, Joanna Meynell.

Left: Portrait of Amy Sawyer. Date unknown.
Above and previous page: Photographs from the production of *Love is Blind* in North Gate garden from 1921/2. The cast is composed of local residents and tradesmen for whom Amy Sawyer made these fairy and mushroom costumes. Hilary Bourne seen above and her sister Joanna Bourne on the next page founded the Ditchling Museum.

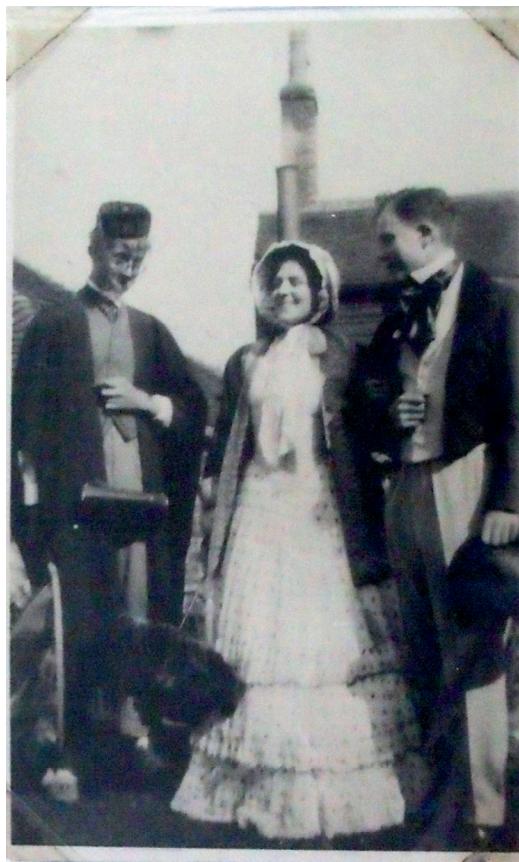
Photographs courtesy of Anne Parfitt-King

Amy Sawyer was “an artist and later playwright using fairies, witches and folklore in both types of art.” Her plays were included in the *Sussex Village Plays*, a book from 1934, and were performed around Sussex from the 1920s to the 1930s. She began writing plays in the 1920s after losing the use of her hand from the lead in her paints. All her plays were written and performed in the Sussex dialect, which had to be learnt by the locals who were the actors. Her plays were first performed in “her fairy-like wild garden later in larger outdoor venues and theatres around Sussex. Eric Gill mentions Amy Sawyer in his journal between 1911 and 1913 when they were neighbors.⁴

Before Amy Sawyer’s years as a playwright she was known for her artwork, which was shown in numerous exhibitions.⁵ Her work was exhibited in the Society of Women Artists in February 1900 and

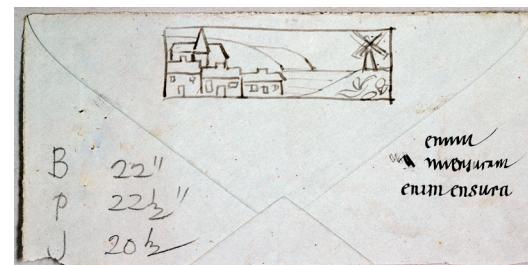
she became a fellow of this society in 1901.⁶ She also exhibited her work at the Pastel Society’s Exhibition in February 1900, the New Salon in April 1907 and the Women’s Exhibition at Earl’s Court in July 1900.⁷ “The feature of much of her work is concerned with Folklore, the mythical, superstition, witches and faeries.”⁸ Her paintings were admired for her “daring design, and a revel of colour” in the *London Daily News*.⁹ They were also deemed by *The Morning Post* as one of “the most attractive works for native artists” at the Exhibition at Earl’s Court.¹⁰ The *Fairy Play* was one of many attractions, such as a puppet show, dancing and sports, to be featured in the Old English Country Fair. This fair began in 1312 and is still celebrated today. On June 16, 2012 the village of Ditchling will celebrate the 700th Ditchling Fair.¹¹

SVC

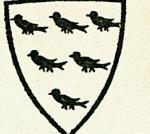


Love is Blind by Amy Sawyer cast members performed in North Gate Garden in 1931. Left to right: H. Lester Wilson, Joanna Bourne, and Truscott Hargrave.

Photograph courtesy of Anne Parfitt-King



View of Ditchling
1918, ND A-081.03, P 138 above
Drawing for wood-engraving by Eric Gill
The Sussex Women’s Institutes Programme
1918, ND A-081.01 right

“For Home and Country”
THE SUSSEX WOMEN’S INSTITUTES

PROGRAMME
A.D. 1918
THE SUSSEX WOMEN’S INSTITUTES CONFERENCE:
Chairman: Mrs. F. Tyrell Godman, Wivelsfield W.I.
Secretary: Miss Scovell 47 Brunswick Place Brighton.
CHAIRMEN OF SUB-COMMITTEES :
Herbs: Mrs. Clowes Haywards Heath.
Toys: Mrs. Somers, Hammonds Place Burgess Hill.
Programmes: Mrs. Bridge, Wyberlye Burgess Hill
Information: Mrs. Dearden, Lybouth, Haywards Heath.
The conference is composed of delegates from the W. I.’s, in the county and meets twice a year.


¹ Christopher Skelton, *The Engravings of Eric Gill* (Northamptonshire, England: Skelton’s Press, 1983).

² John Sherman, conversation with author, 24 April 2012.

³ Jenny KilBride Roberts, conversation with author, 13 March 2012.

⁴ Anne Parfitt-King. “A Fairy Play.” Personal Email (May 5, 2012).

⁵ Ewan Clayton, conversation with author, 13 March 2012.

⁶ “The Society of Women Artists,” *London Daily News*, 10 Feb. 1900. Anne Parfitt-King.

⁷ “The Pastel’s Society Exhibition,” *London Standard*, 5 Feb. 1900. Courier and Lancashire General Advertiser, 26 April 1907.

⁸ “Art at the Women’s Exhibition,” *The Morning Post*, 7 July 1900.

⁹ Anne Parfitt-King

¹⁰ “The Society of Women Artists”

¹¹ “Art at the Women’s Exhibition”

¹¹ “Ditchling Fair,” Ditchling Fair Co., 5 May 2012. <<http://www.ditchlingfair.co.uk/>>.



May Festival
1920, ND B-203-F3

St Dominic's Press, artist of wood-engraving is unknown

May Festival

1920

"May is the month of competitive festivals in England" and in Staplefield Maud Messel (1875-1960) organized and revived the May Festival so it could proudly stand among the other festivals of England.¹ Maud Messel moved to Nymans, a country home in Sussex, in 1915. Nymans was a close neighbor to Staplefield and Messel made her presence known in the village. She organized and designed costumes for the local Shakespeare Society, created the Nymans Embroidery Guild and organized formal classes for local girls.²

Among these influences, she reestablished the May Festival that has continued today. Each year on the Bank holiday Monday at the end of May the village holds the "Staplefield Fun Day."³ Staplefield holds a large village green, "perhaps one of the prettiest in the county," where the festival is held each year. Pepler's poster advertises this festival for 1920 and it is likely that the engraving of the May pole is made up of various stamps, similar to the Ditchling Horticultural Society. The stamps would be different colors on each poster and so every poster would be unique.

An eight page programme for the festival was also printed by the press.⁴

SVC



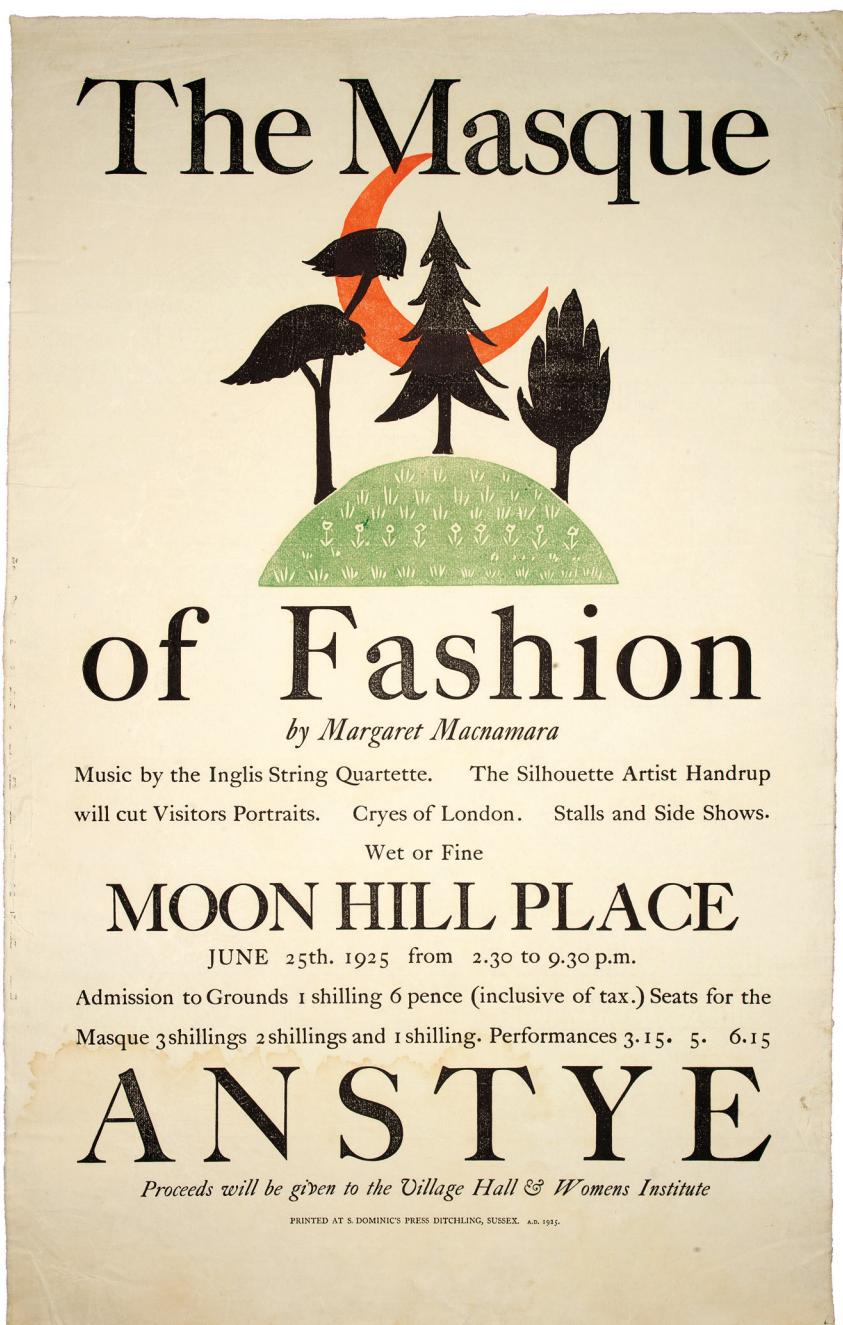
Maud Messel (1875-1960)

¹The Christian Science Monitor special musical correspondent, "Spring Festivals in England," The Christian Science Monitor, 18 June 1921.

²"Maud Messel," Brighton and Hove Museum, 29 April 2012 <<http://searchcollections.brighton-hove-rpml.org.uk/detail.php?type=related&kv=103997&t=people>>.

³"Staplefield," Mid Sussex District Council, 2008, 29 April 2012 <<http://www.midsussex.gov.uk/7806.htm>>.

⁴ Michael Taylor and Brocard Sewell, *Saint Dominic's Press, A Bibliography 1916-1937* (Risbury: The Whittington Press, 1995), 61.



The Masque of Fashion

1925, ND B-212-F3

St Dominic's Press, artist of wood-engraving is unknown

The Masque of Fashion

1925

The Masque of Fashion by Margaret Macnamara (1874-1950) was a "pageant in which about 20 members excellently represented fashions from the 'Cave Woman' to the 'Girl of the Present Day."¹ The Western Morning News and Mercury reviewed it as "written in sprightly verse, and ensures the attention of the audience by allowing it a part in the action." Macnamara was best known for her play *Elizabeth Refuses*, "a miniature comedy from Jane Austen's *Pride and Prejudice*."² Her plays were most popular with amateur groups, such as schools and youth groups.³ It is therefore not unusual for Anstye to put on a production of her play.

Her play was among the many entertainments of the evening. Others included music by the Inglis String Quartette, silhouette artist Handrup and the Cryes of London. Handrup worked in his Silhouette Parlor at the D.H. Evans Department Store in London.⁴ However, it was not unusual for Handrup to travel around England for parties and festivals. He attended the Garden Party in Huskards, where he held a sideshow of his portraits.⁵ Handrup was one of the most prominent silhouette artists of his time and created his portraits "entirely freehand...his likenesses are executed by the Scissor alone and are preferable to any taken by machines inasmuch by the Scissor process the passions and peculiarities of Character are brought more into action."⁶

The Cryes of London was another event highlighted by the poster. The earliest record of the Cryes of London is ascribed to John Lydgate (1370-1450), a Benedictine of Bury St. Edward's Abbey. This poem is performed with musical accompaniment and is "the somewhat pathetic tale of a poor fellow who had been cheated out of his property, and who travelled up to London to seek redress."⁷

These various entertainments were held on Moon Hill Place in Anstye. This name inspired the engraving on the poster of a moon crowning the top of a hill. Anyste is a village north of London, close to the city of Leicester and Moon Hill place is now a farm.⁸

The proceeds from the play were to be given to the Village Hall and Women's Institute of Anstye. This Institute still exists today and its motto is "to educate women to enable them to provide an effective role in the community, to expand horizons and to develop and pass on important skills."⁹ The proceeds of this evening would have been numerous because of Macnamara and Handrup's popularity.

SVC

¹"Henham," The Essex Chronicle 14 Dec. 1928.

²"More Plays for Amateurs," The Western Morning News and Mercury 12 March 1927.

³"Margaret Macnamara," Theatricalia, Shika Sehgal, 29 April 2012 <<http://theatricalia.com/person/ffm/margaret-macnamara>>.

⁴"Handrup Hand Cut Silhouette Artist Postcards," About Postcards, 16 June 2007, 29 April 2012 <<http://aboutcards.blogspot.com/2007/06/handrup-hand-cut-silhouette-artist.html>>.

⁵"Autumn Politics," The Essex Chronicle 19 Aug. 1921.

⁶"Handrup Hand Cut Silhouette Artist Postcards"

⁷Sir Frederick Bridge, *The Old Cryes of London* (London: Novello and Company Limited, 1921) 11.

⁸"Anstey Guidebook," Find a Property, 2010, 29 April 2012 <<http://www.findaproperty.com/areaguidebook.aspx?edid=00&salereid=0&storyid=22394&areaid=1330>>.

⁹"Anstey Women's Institute," Infolinx, 4 April 2008, 29 April 2012 <http://www.infolinx.org/infolinx/infolinx_infolinx_out.getres?id=12941&template=details>.



Garden Fete

1923 or 1928

The woodcut of the *Hound of St. Dominic*¹ was designed by Eric Gill in 1923. This hound is featured on the Garden Fete poster that dates from 1923 or 1928. The Fete was held in Barnet, a town north of London, to fund the Barnet Catholic Church Organ and to build the Cenacle Convent Grayshott. Father Vincent McNabb gave a speech on suffering at retreats held at the Cenacle Convents.² Fr. McNabb converted Eric Gill in 1913 and Hilary Pepler in 1916 to Catholicism. He was "in a special way a friend and teacher" to Gill and Pepler. They both frequently visited Fr. McNabb at Hawkesyard.³ Their relationship with Fr. McNabb could explain Pepler's connection with Barnet and why he would create a poster for the village.

SVC

¹ Notre Dame Special Collections

² Fr. Vincent McNabb, *The Craft of Suffering* (London: Burns, Oates & Co., 1936).

³ Michael Sewell, "H.D.C. Pepler" Blackfriars (September 1951) 525.



Artist Craftsman Exhibition

1930, ND B-217-F4

St Dominic's Press, artist of wood-engraving is unknown



Methodist Central Hall as seen today

2012

photograph by Sara Cloon

Artist Craftsman Exhibition

1930

Behind the imposing Westminster Abbey lies a building where tourists pass quickly by without a glance. If they were to look up at the intricate stone carvings, massive window and balcony their eye would take them all the way up to the sturdy steel dome of the Methodist Central Hall Westminster. This dome could echo the shape of the green archway of the engraving on the Artist Craftsman Exhibition poster printed by Hilary Pepler in 1930. It is also possible that the engraving could represent one of the many white columns of the Central Hall. The blackbirds are not found on any of the carvings or interior decorations and their significance remains unknown.

Underneath this engraving and title on the poster lies a description of the exhibition, which states that it is "a comprehensive display by thirty English craftsmen to show how individual work can maintain artistry in the things of daily life." In 1929, The Western Morning News and Mercury describes the aim of the exhibition, which is to show "how handcraft gives an outlet for individuality, and how objects for necessary use in daily life may at the same time be things of beauty."¹ This fits with the ideas of the Guild of St. Joseph and St. Dominic, where art was a part of everyday and items were not just useful, but beautiful.

This "unpretentious little show" functioned like a bazaar with various stalls hired by craftsmen, especially women, who sold various items from pots and jugs to camera portraits.² These handmade crafts are similar to Pepler's handcrafted posters, which had "a kind of home-spun beauty." The St. Dominic's Press was "not catering to the rich" and was not a private press because it would print for any customer. It was also not a fine press because "its work lacked the deliberate, and proper, 'preciousness' that one associates with 'fine' printing."³ The press's standards were similar to those of the craftsmen, where they focused on the craft of a handmade article.

The exhibition was held annually in the Conference Hall of the Methodist Central Hall Westminster. The Central Hall was one of over fifty Methodist Churches built by the generosity of J. Arthur Rank, a very prominent figure in British cinema. While the Conference Hall no longer exists due to renovations, the Methodist Central Hall is still in use today for Church services and also rents rooms for events.⁴ The Artist Craftsman Exhibition was such an event and held each autumn in the Central Hall by Henry Wren from 1925 to 1938. His wife, the potter Denise Wren, gave a demonstration at the exhibition in 1930 as the poster highlights.⁵

Different demonstrations were common at the exhibition and “to the delight of the amateur” many English potters and basket makers demonstrated in 1929.⁶ Also, in 1936 the “chief attraction... [was the] demonstrations of hand-wrought ironwork by Mr.A. Carne, the well-known Cornish craftsman.” He had shown his work at the exhibition for five years and in 1933 his fire- screen was a very popular item at the exhibition according to The Western Morning News and Daily Gazette.⁷

Demonstrations and crafts were some of the many reasons to attend the exhibition, another was to purchase Christmas presents, which the poster lists as one of the many items sold. In 1927 “the majority of the standholders [had] concentrated on the display of numbers of small articles suitable for presents.”⁸ The exhibition was held in late September to early November each year; in 1930 from October 29th to November 8th, the beginning of Christmas shopping. These handmade presents and other crafts echo the handcrafted beauty of the engraving and poster. Each highlights the importance of art and beauty in the objects of daily life.

SVC

¹“Artist-Craftsman Exhibition,” The Western Morning News and Mercury, 30 Oct. 1929.

²“Artist-Craftsman Exhibition,” The Western Morning News and Mercury, 31 Oct. 1927.

³Margot Coatts, *The Oxshott Pottery: Denise and Henry Wren*, (Bath: Crafts Study Centre) 1984, 17-18.

⁴Michael Sewell, “H.D.C. Pepler” Blackfriars (September 1951) 526.

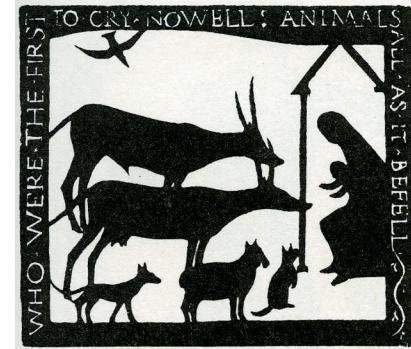
⁵Richard Richie, conversation with author, 15 March 2012.

⁶Margo Coatts, 17-18.

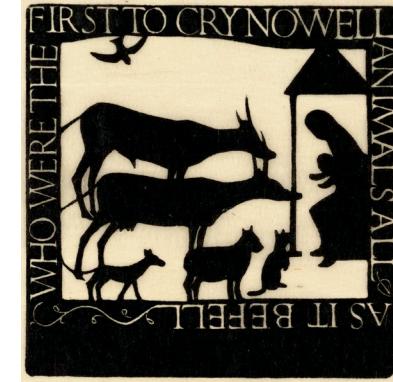
⁷“Artist-Craftsman Exhibition” 1929.

⁸“Iron-work Demonstration,” The Western Morning News and Daily Gazette, 18 Sept. 1936.

⁹“Artist-Craftsman Exhibition” 1927.



Animals All
1914, P 29
Eric Gill



Animals All
1916, P 50
Eric Gill

Christmas Cards

1916

Wood Engravings by Eric Gill

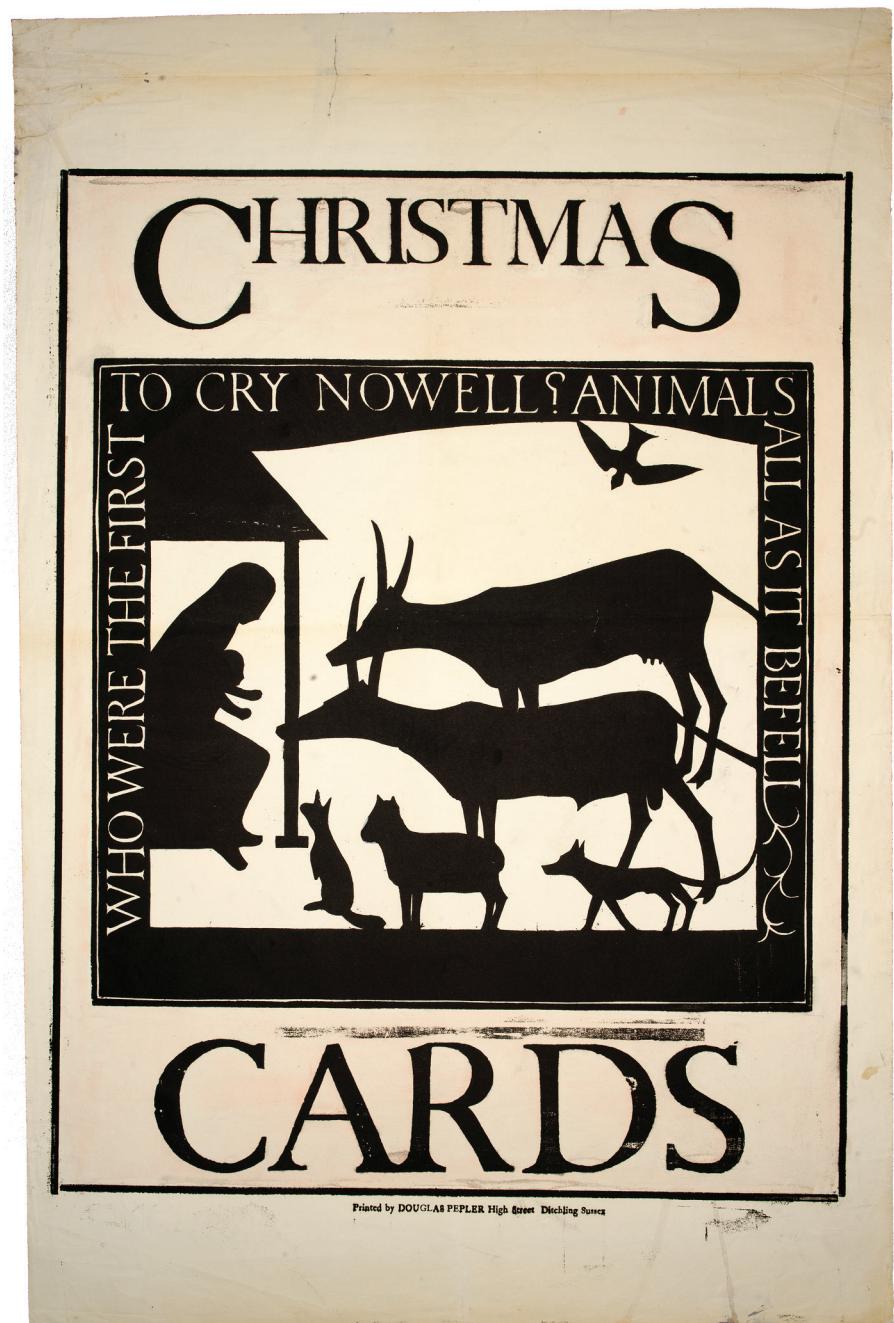
1916

On the bottom of the *Christmas Cards* poster, is printed “Printed by Douglas Pepler High Street Ditchling Sussex.” Pepler first setup his press in Ditchling at Sopers, Gill’s former home in 1916. Pepler also converted to Catholicism in 1916, the occasion in which he changed his first name to Hilary. St Dominic’s Press was established in 1917.

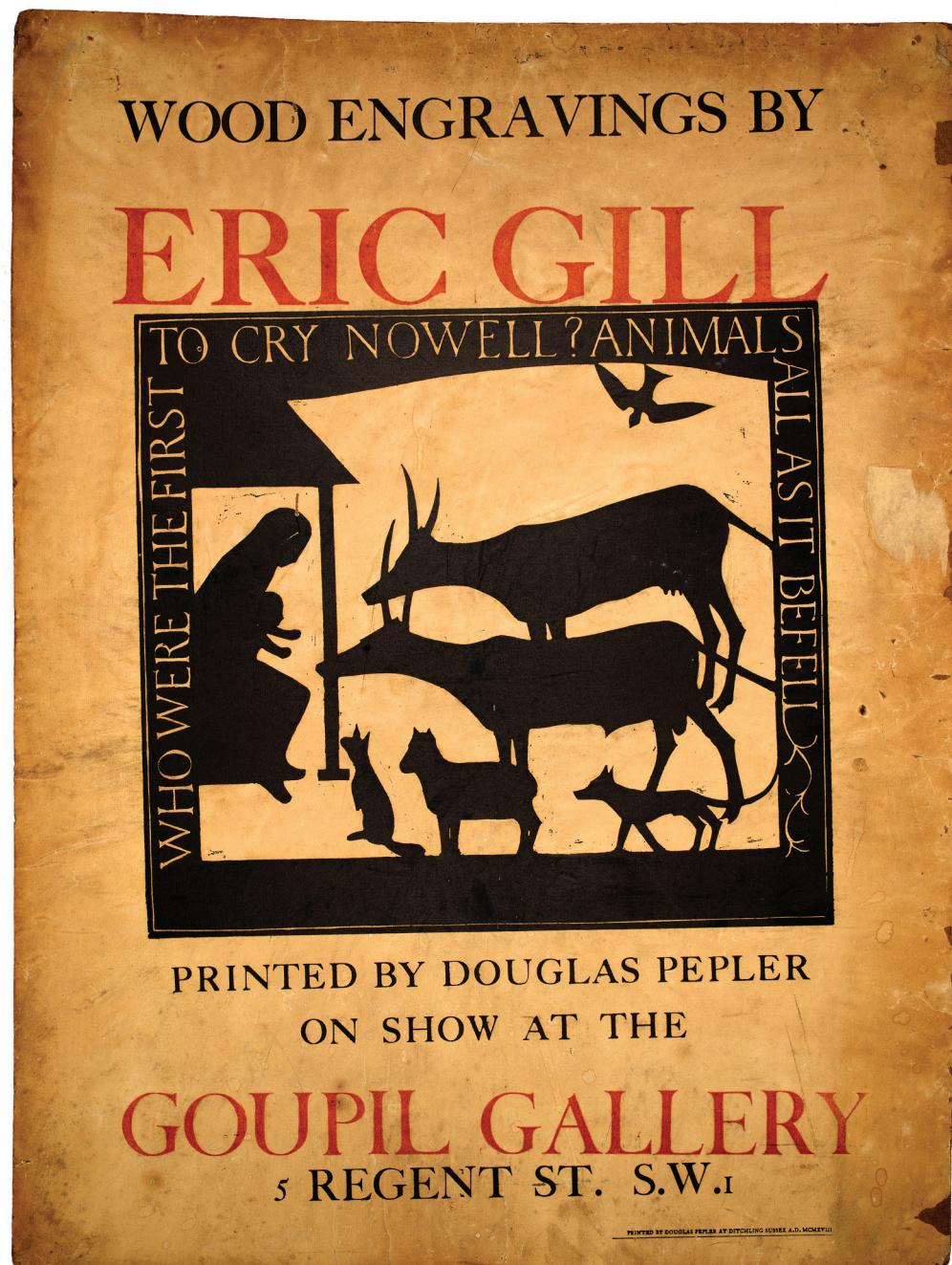
The posters *Christmas Cards* and *Wood Engravings by Eric Gill* state they are printed by Douglas Pepler, not St Dominic’s Press. Both posters use Gill’s woodcut *Animals All*, done in 1916, a variation of Gill’s two smaller woodcuts *Animals All* seen above.

It is likely both of these posters must have been printed in early 1916.

JFS



Christmas Cards
1916
St Dominic's Press, includes the enlarged wood cut *Animals All*, 1916 (P 51)



Wood Engravings by Eric Gill
1916, ND B-197-F4
St Dominic's Press, includes the enlarged wood engraving *Animals All* (P 50)

Wood Cuts



BY D. B. M. CHUTE
&
ERIC GILL

at the

CHELSEA BOOK CLUB
65, Cheyne Walk,

Chelsea, S. W.

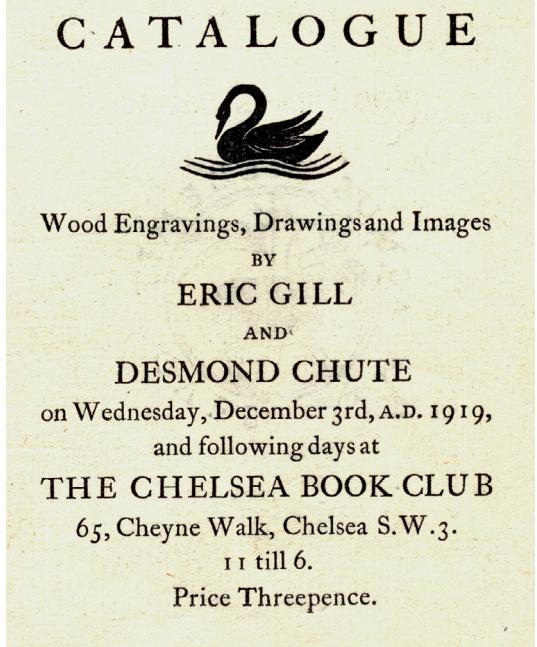
PRINTED AT S. DOMINIC'S PRESS, DITCHLING, SUSSEX.

Wood Cuts

This poster is in the photograph of St. Dominic's Pressroom that appears on page 8 of this book. It includes the wood cut, *Madonna and Child* (A-091; P154) designed by Eric Gill. The poster advertises the exhibition of woodcuts by D.B.M. Chute and Gill and was printed by Pepler at St. Dominic's Press. Desmond Chute was an English artist who met Gill in 1918 and became his close colleague and assistant. He was also involved with the guild. In the exhibition included Chute's *Swan* and Gill's *Paschal Lamb* (A-011.01-03; P20) (small version- A-057) and *Mother and Child*. The eight page catalogue for this exhibition was printed at St. Dominic's Press in 1919.¹

SCB

¹ Sophie Schneideman, *Eric Gill 1882-1940*, (London: Sophie Schneideman Rare Books, 2009) 23.



Catalogue for Exhibition
1919

Courtesy Sophie Schneideman Rare Books

Wood Cuts

1919, ND B-201.01-F2

St Dominic's Press, Includes Eric Gill's wood-cut *Madonna and Child* (P 154)

PRINTED AT S. DOMINIC'S PRESS,
DITCHLING, SUSSEX.
A.D. MCMXIX.



WOOD ENGRAVINGS

BY ERIC GILL

(A.) NATIVITIES

1. The Byre.
2. Animals All.
ditto (in bronze).
- 3 (a). Christmas Gifts: First Engraving.
(b). ditto Second Engraving.
(c). ditto Small Engraving for
God and the Dragon.
4. Splendorem Aeternum: for *Adeste Fideles*.
5. Cantet Nunc Io: for *Adeste Fideles*.
6. The Cradle: for *Adeste Fideles*.
7. The Gallows.
8. The Epiphany: for *God and the Dragon*.
9. The Cave.
10. Vesica.
11. Ave Iesu Parvule.
12. Mother and Child.
13. Mary Sat A-Working: for *The Carol*.
14. The Flight into Egypt.

(B.) CRUCIFIXES

1. Sicut Moyses.
ditto (in bronze).
2. Hoc Signum Vincit: for *The Devil's Devices*.
ditto (in bronze).
3. En Ego.
4. A Trinity.
- 5-19. The Way of the Cross. After the Stations of the
Cross in Westminster Cathedral.
20. Qui Manducat.
ditto (in bronze.)

BY DESMOND CHUTE

2

(C.) SUBJECTS FROM THE GOSPELS

1. Stella Duce Magi: for *Adeste Fideles*.
2. Adeste Fideles: for *Adeste Fideles*.
3. Gloriam Vidi Resurgentis: for the Easter Game.
4. Palm Sunday: for *God and the Dragon*.
5. The Ascension: for *The Game*.
6. The Money Changers: for *The Game*.
7. The Money Changers: for *Riches*.
8. The Holy Face.
9. The Judgement.

(D.) VARIOUS SUBJECTS

1. The Author in the Cart: for *The Devil's Devices*.
2. Parlours: ditto.
3. No. 27: ditto.
4. The Purchaser: ditto.
5. The Money Bag and the Whip: ditto.
6. The Happy Labourer: ditto.
7. St. Michael: for *Concerning Dragons*.
- 8-11. Concerning Dragons.
12. A Bakery Bag.
13. Marriage.
14. Lovers.
15. Book plate, for C. L. Rutherford. (Not for sale.)
16. Book plate, for Everard Meynell. (Not for sale.)
17. Book plate, for Stephen Pepler. (Not for sale.)
18. An Ice House: for *Cottage Economy*.
19. Adam and Eve: for *God and the Dragon*.
- 20-48. Tools etc: for *Woodwork*.

(E.) TAIL-PIECES etc.

1. The Chalice and Host.
2. Alpha and Omega: for *Serving at Mass*.
3. Ditchling.
4. Hog. Trade-mark for Hampshire House.
5. Calvary: for *The Devil's Devices*.

3

6. Tailpiece, with date, 1915: for *The Devil's Devices*.

7. Tailpiece, with leaves: ditto.
8. Progress: ditto.
9. Rose.
10. Initials: for *Vegetable Dyes*.
11. Initial "O": for *Burial Service*.
12. God Save the King: for *The Game*.
13. The Noose: ditto.
14. Adam and Eve: for *God and the Dragon*.
15. Index Cypher for *The Game*.
16. Old Freeman.
17. The Pen: for *The Carol*.
18. Agnus Redemit Oves.
19. Candles.
20. The Welsh Dragon.
21. Dragon: for *Concerning Dragons*.
22. Veronica: for *Burial Service*.
23. Leaves.
24. Printer's Mark, (D.P.) Dito (S. Dominic's Press).
25. The Spoil Bank Crucifix.
26. A Church.
27. A Penny Pie.

BY DESMOND CHUTE

1. S. Dominic.
2. S. Catherine of Sienna.
3. Our Lady of the Plaid Shawl.
4. Mother and Child.
- 4 (a). ditto
5. St. Peter's Cock.
6. S. Dominic's Hound.
7. The Windmill.
8. Peacock.
9. Our Lady of Pity.

Wood Engravings

1919, ND NE 147.6 .G55 W66 1919

Includes Eric Gill's wood-cut D P and Cross (P 64)



Belle Sauvage
Eric Gill
1933
Harry Ransom Center, The University of Texas at Austin

below
Drawing for Belle Sauvage
1931, ND C-059.01

Gill diary entry on 29 Sept 33: "Belle Sauvage stone in n & eve", on 30 Sept "Belle Sauvage stone all day", and on 1 Oct "finished Belle Sauvage carving" on 20 Oct "finished Belle Sauvage carving in m"



Eric Gill Drawings and Small Sculptures

1933

This poster advertises an exhibition of drawings and small sculptures by Eric Gill at the French Gallery. The font used is Gill Sans, created by Gill in 1926. In 1928 Gill moved to Pigotts where he set up a printing press and lettering workshop. It is likely he printed this poster in Pigotts with his son-in-law, Rene Hague. Between 1932 and 1936 Gill participated in five exhibitions at the French Gallery. From November to December 1933 Gill had a solo exhibition at the gallery for which this poster may have been made.

In *The Times* review of the 1933 exhibition, Gill's status as an artist is questioned though calls him a superlatively good craftsman and a master of design when it comes to the printed page. He states, "You may like or dislike his 'idiom,' but there is no questioning his command of the space to be filled and of the harmonious relation of illustrations to typography."¹ The exhibition included four stone carvings including *Belle Sauvage*. However, most of the exhibition was two-dimensional. Many of the drawings were for the BBC's Broadcasting House carvings. Also included are portraits of Frau Furster Nietzsche and Aristide Maillol. These drawings are done in incisive line with the reliefs indicated by shading. The woodcuts are from three books Gill had illustrated: *Book of the Gospels*, *Canterbury Tales* and *Song of Songs*. The exhibition included a collection of carved wood blocks once used in printing the illustrations. They were stained black from the process but the carved portions were filled in with gesso so that the designs were recognizable.

SCB

¹ "Mr. Eric Gill" *The Times* Nov 4 1933.

French Gallery

DRAWINGS

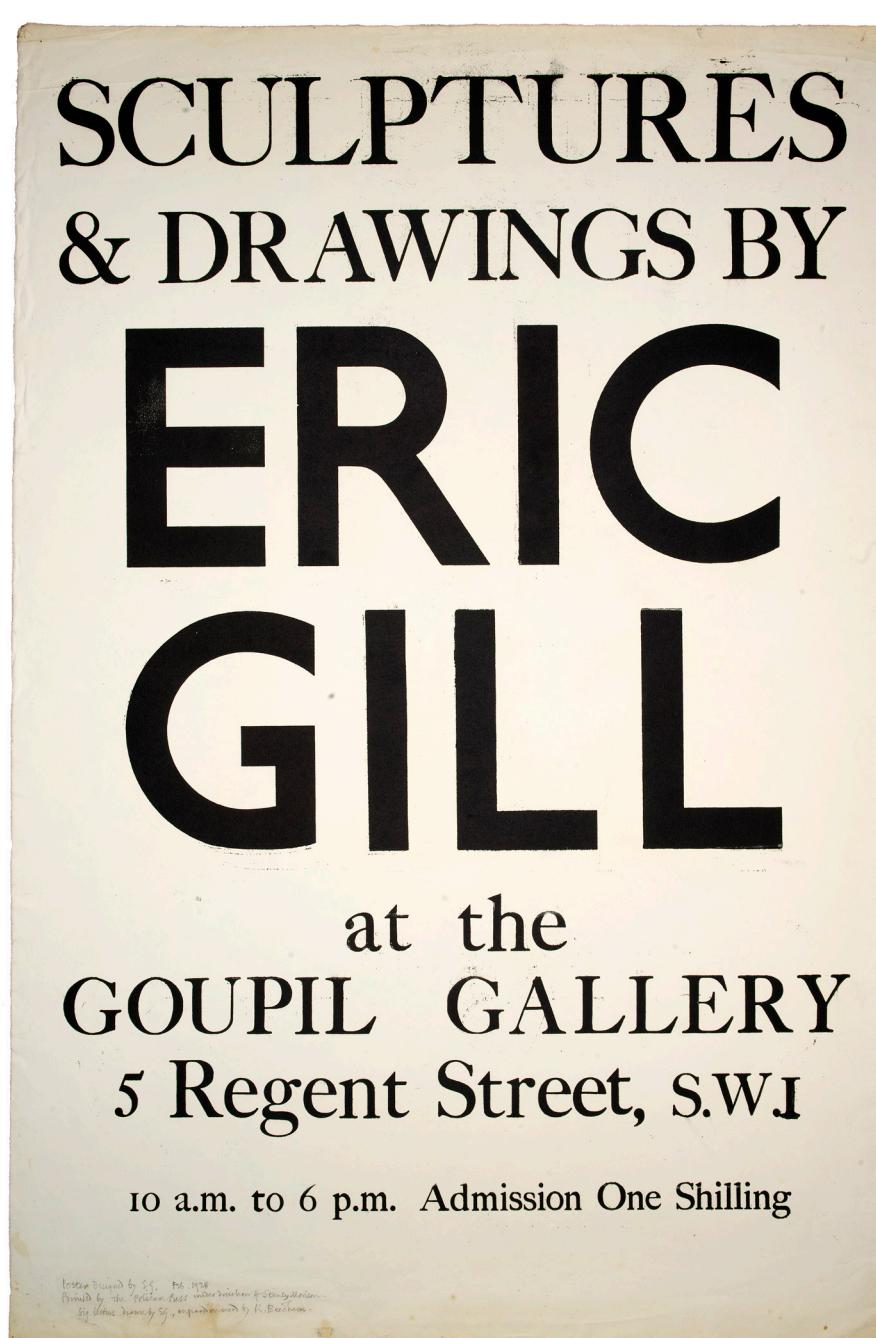
ERIC GILL

and small SCULPTURES

Drawings and Small Sculptures

1933, ND H-014-F3

Press unknown



SCULPTURES & DRAWINGS BY ERIC GILL

at the
GOUPIL GALLERY
5 Regent Street, S.W.1

10 a.m. to 6 p.m. Admission One Shilling

Poster designed by E.G. Feb 1928
Printed by the Pelican Press under direction of Stanley Morrison.
Big letters drawn by E.G., engraved on wood by R. Beedham.

Sculptures & Drawings by Eric Gill

1928, ND M-040.01-F4

Pelican Press, Designed by Eric Gill, wood letters cut by R John Beedham

Sculptures & Drawings by Eric Gill

1928

Written in pencil bottom left of the poster: "Poster designed by E.G. Feb 1928 | Printed by Pelican Press under the direction of Stanley Morrison. | Big letters drawn by E.G., engraved on wood by R. Beedham." On another copy of the poster in the collection is printed "Printed at Pelican Press, 2 Carmelite Street, London, E.C.4." Sir Francis Meynell, also of the Nonesuch Press, established the Pelican Press in 1916 in London.¹

Artwork in the exhibition from the catalogue seen right:

Sculpture

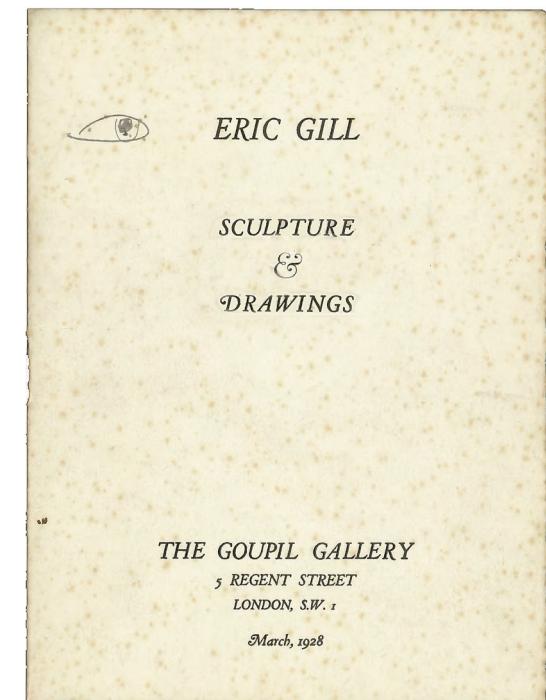
- 1 Mankind, (Hoptonwood Stone), £800 [C 175]
- 2 Grave Stone (Nude), Ditto [C173]
- 3 Crucifix, (Portland Stone), £200 [C 163]
- 4 Tobias and Sara, Ditto, £100 [C 169]
- 5 Mater Amabilis [C 181]
- 6 Gravestone (Resurrection) [C 180]
- 7 Adam, (Bath Stone, £80 [C 176]
- 8 Eve, Ditto, £100 [C 177]
- 9 The Foster Father, Ditto, £80 [C 139]
- 10 Susan, (Beer Stone), £50 [C 179]
- 11 Head-dress, Ditto, £100 [C 178]
- 12 Nude (Ivory), £50 [C 124]
- 13 Madonna, Ditto, £50 [C 123]
- 14 Caryatid, (Pinewood), £200 [C 172]
- 15 Icon, (Pewter), £10 [C 143]

Drawings

- 16-39 Drawings [all untitled]

The C reference numbers are from Judith Collin's book *Eric Gill, The Sculpture*, London: Herbert Press, 2006.

JFS



Sculptures & Drawings Catalogue
1928

Courtesy Harry Ransom Humanities Research Center,
The University of Texas at Austin

¹ Private Press Information in University of Missouri Special Collections, <http://mulibraries.missouri.edu/specialcollections/privatepress.htm> (September 26, 2012).

THE
FRENCH GALLERY
(Wallis & Son)

Wood-engravings by

**ERIC
GILL**

Open till May 2nd

II BERKELEY SQUARE WI

Wood-Engravings by Eric Gill

1936, ND M-043-F4

Press unknown

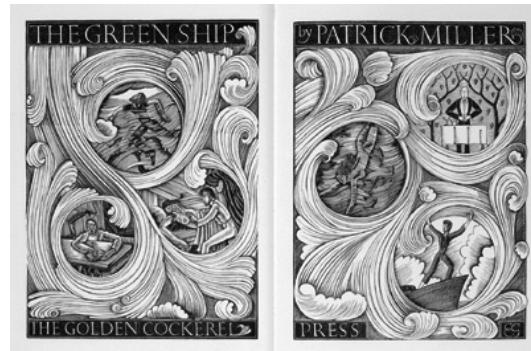
Wood-engravings by Eric Gill

1936

This poster advertises the French Gallery's exhibition of wood engravings by Eric Gill that ended on May 2. The exhibition included new and old wood engravings that are perfect in craftsmanship. *The Times* (see right) describes these works as, "effective – if a little mannered – from a decorative point of view, these invite the closest examination."¹ The newest works were a set of illustrations for *The Green Ship* (P 898 & P 899) by Patrick Miller. Other works exhibited were the illustrations for *The Four Gospels* and the *Four Versions of Girl in Leaves*. There is no engraving titled *Four Versions of Girl in Leaves* listed in John Physick's Catalogue of the Engraved Work of Eric Gill, an engraving titled *Girl in Leaves* (P 386) is listed. Perhaps Gill exhibited variations of this engraving.

SCB

¹ "Individual Art Shows," *The Times*, April 25, 1936.



The Green Ship

1936, ND PR 6025 .I6232 G7

Double title page illustration for book by Patrick Miller



Girl in Leaves
1926, P 386

MR. ERIC GILL

Miss Barbara Watson, who shows 24 oil paintings at the French Gallery, 11, Berkeley Square, seems to be interested chiefly in colour pattern. The most attractive painting is "Beatenburg," in which the regular shapes of pine trees in mountain scenery are used with very good effect in a scheme of grey, white, and buff. In another room there is a collection of wood-engravings, new and old, by Mr. Eric Gill. Perfect in craftsmanship, and generally effective—if a little mannered—from a decorative point of view, these invite the closest examination. The newest are a set of illustrations for "The Green Ship," by Patrick Miller, in which conventionalized waves are used as a setting for the figures with an effect which is as happy as it is appropriate. The familiar "Illustrations for the Four Gospels" maintain their dignity and excite fresh admiration for the "counterpoint" of figures and initial letters, while the "Four Versions of Girl in Leaves" illustrate the virtuosity of the artist.

Individual Art Shows from The Times
April 25, 1936

The Goupil Gallery

Watercolours by

DAVID JONES

EXHIBITION
now open at the

GOUPIL GALLERY
5 Regent Street, S.W.
(Waterloo Place)

Admission to Galleries 1/- inc. Tax:
10-6. Saturdays 10-1

Watercolours by David Jones

1929, ND M-045-F4

Press unknown



David Jones
by Mark Gerson
October 1965
Nation Portrait Gallery, London

Watercolours by David Jones

1929

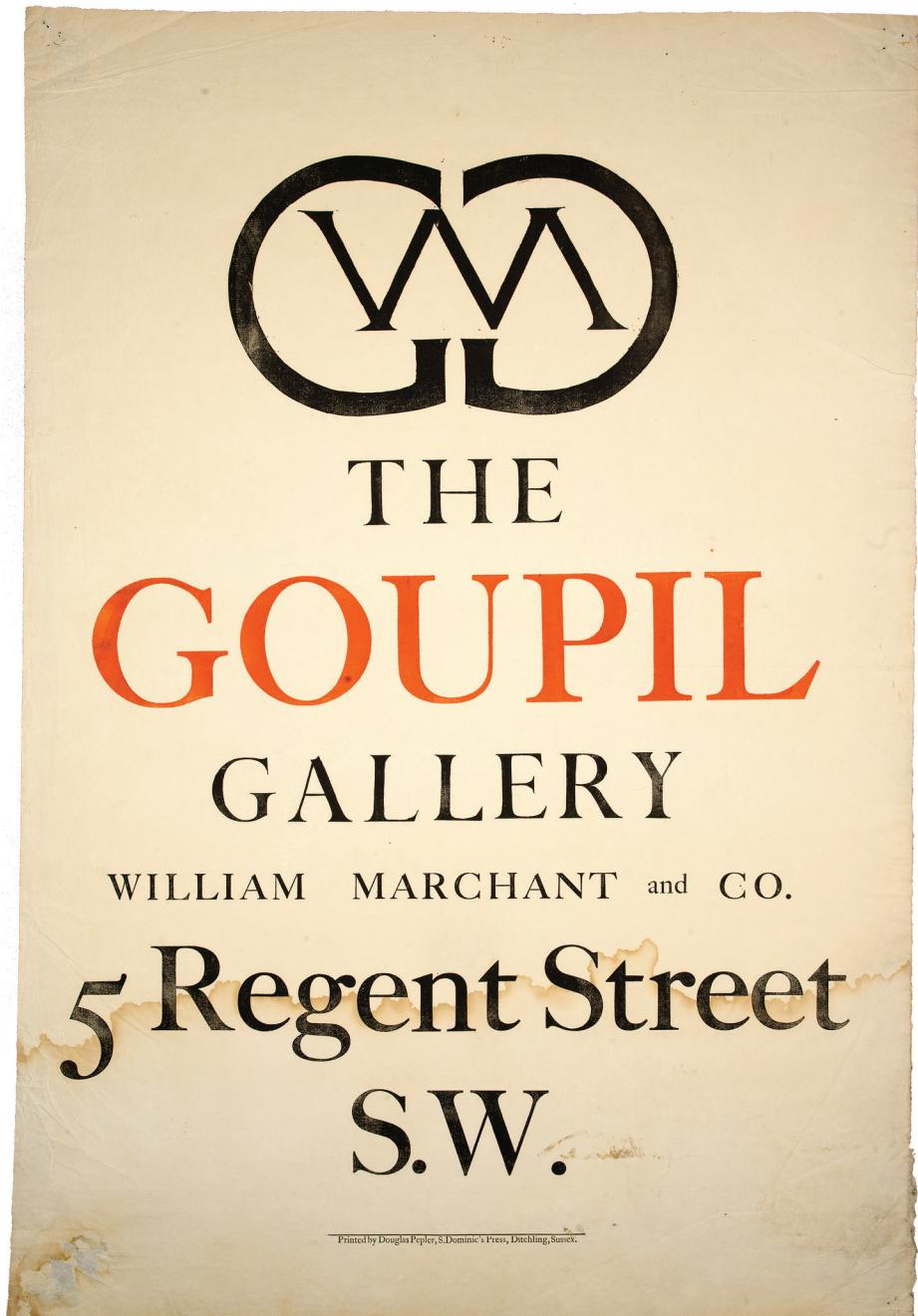
Jones studied at Camberwell School of Arts and Crafts before enlisting in the army in 1915. After the war he trained as an engraver with Eric Gill, at Ditchling, Sussex. In 1928, he joined the Seven and Five Society, a society of watercolourists and painters headed by Ben Nicholson, including Christopher Wood and Ivon Hitchens. His work was exhibited at the Goupil Gallery, at the International Exhibition in Venice, and at the World's Fair in New York. In 1937 Jones published his book of poetry, *In Parenthesis*. His poem *The Anathemata* (1952), was considered by W.H. Auden to be the most important long poem written in English in the twentieth century.¹

In the Introduction of a David Jones Welch exhibition catalogue, John Petts states the 1929 Goupil Gallery exhibition included a number of watercolours Jones made in France during visits to Salies de Béarn, Lourdes, and Arcachon.²

JFS

¹ Lottie Hoare, *Philip Haggren* (Winchester: Richard Ritchie, 2012), 85.

² John Petts, *David Jones, An Exhibition of Paintings, Drawings, And Engravings* (Pwyllgor: The Arts Council of Great Briton Welsh Committee, 1954), 10.



The Goupil Gallery

date unknown, ND B-220-F4

St Dominic's Press, artist of wood-engraving is unknown

The Goupil Gallery

date unknown

This poster may coincide William Marchant's acquisition of the Goupil Gallery in 1907 from Boussod, Valadon & Co., successors of Goupil & Co.¹

The Goupil Gallery was established in Paris by Adolphe Goupil in 1827.² Eventually branch galleries were opened in London, Brussels, The Hague, Berlin, Vienna, New York, and Australia.³ There are Goupil Gallery exhibition posters for Eric Gill, John Everett, and David Jones in this book on pages 30, 31, 81, 90, and 94.

William Marchant was a London art dealer, the son of a Bristol iron-founder. He married Cecily Gertrude Marchant (d. 1955) in 1900.

Marchant was educated in France after the death of his parents and joined the Paris firm of Boussod, Valadon & Cie, art dealers, at the age of seventeen. In 1890, he joined the firm's London branch, known as the Goupil Gallery.

The gallery ran exhibitions of French and British art and twice yearly Salons as well as representing individual artists including Whistler. In 1898, Marchant became gallery manager.

Two years later, he took over the London business although it took a court case brought by the Paris firm in 1907 before he was able to keep the Goupil name. Marchant continued to run the Goupil Gallery until his death in 1925 at the age of 57, when his wife took over the business. The Goupil Gallery was destroyed by bombing in 1941 during the Second World War.⁴



Interior of the Goupil Gallery, London
October 1927

Reproduced, in Helena Bonett, Ysanne Holt, Jennifer Mundy (eds.), *The Camden Town Group in Context*, May 2012. <http://www.tate.org.uk/art/research-publications/camden-town-group/interior-of-the-goupil-gallery-london-r1104728>, accessed 14 September 2012.

¹ John Cutler, ed., *Reports of Patent, Design, Trade Mark, and other Cases, Vol. XXV.* (London: Patent Office, 1908), 42.

² Martin Bailey, *Van Gogh: Portrait of the Artist as a Young Man in England* (Barbican Art Gallery, 1992), 29.

³ The Archives Directory for the History of Collecting, <http://research.frick.org/directoryweb/browserecord.php?action=browse&recid=6004> (September 17, 2012).

⁴ University of Glasgow, The Correspondence of James McNeill Whistler. http://www.whistlerarts.gla.ac.uk/correspondence/biog/display/?bid=Marc_W (September 17, 2012).

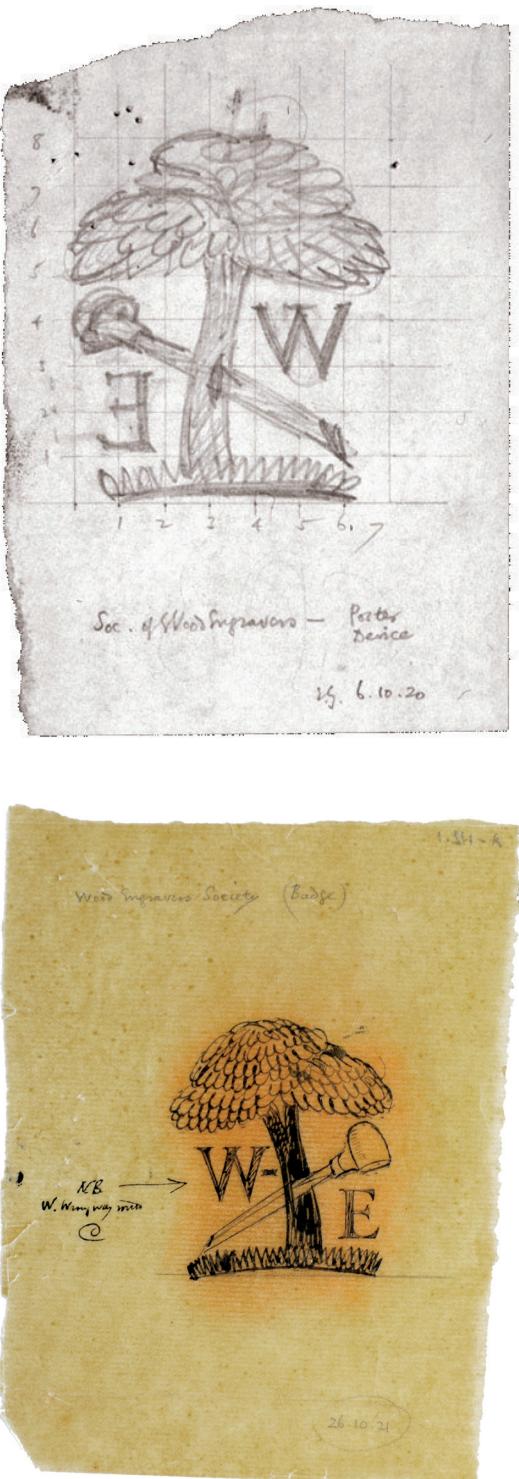
JFS

Tree and Burin

Eric Gill carved the Tree and Burin logo in 1920 as the logo of the newly formed Society of Wood Engravers. It is 23 cm tall and 18 cm wide. In this case it was printed in green, red and dark blue. A common tool of the wood engravers was the burin, which has a V-shaped cutting tip. Wood engraving blocks are end-grain and must be a section through the trunk of the tree. It is therefore appropriate for the Society's symbol to be a burin cutting through the trunk of a tree. The image Gill created was meant for use on advertisement posters. A year later, on October 26, 1921, he did an ink drawing of a Tree and Burin that looks almost identical to the previous one, but much smaller. It measures 4.8 x 5.7cm. Above the image it says, "Wood Engravers Society (Badge)." This drawing was clearly done for some sort of badge for the society. Gill drew the image in the correct orientation. It seems he then turned the paper over, put it down on the wood block, dotted from behind, with ink, the important points of the image. It seems the dots must have bled through onto the wood. He used this paper to transfer the image. The paper around the image is slightly discolored, has an orange hue, possibly because of the ink.

SCB

Drawing for Tree and Burin
Eric Gill
1920, ND A-112.01 above
1921, ND A-112.02, P189 right



Tree and Burin
1920, P 176
British Museum

THE SOCIETY OF



Wood-engravers

Gordon Craig
E.M.O.R. Dicky
Robert Gibbons
Eric Gill
Philip Hagreen

Sidney Lee, A.R.E.
John Nash
Lucien Pissaro
Gwendolen Raverat, A.R.E.
Noel Rooke, A.R.E.

NOVEMBER 15 to DECEMBER 24
at

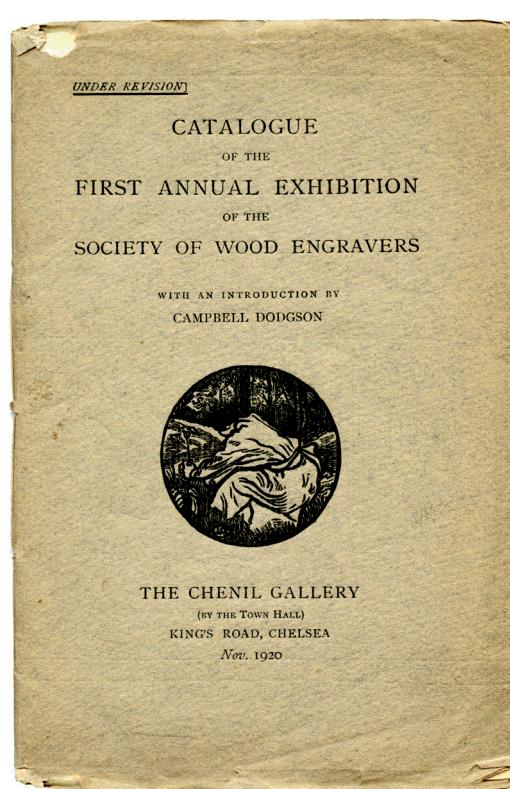
THE CHENIL GALLERY
183a King's Road, Chelsea
S.W.

PRINTED AT S. DOMINIC'S PRESS,
 DITCHLING, SUSSEX.

The Society of Wood-Engravers

1920, ND B-205-F3

St Dominic's Press, includes Eric Gill's engraving *Tree and Burin*, 1920. (P176)



The Society of Wood-Engravers Catalogue
1920

Courtesy the Society of Wood Engravers archive at
Manchester Metropolitan University Special Collections

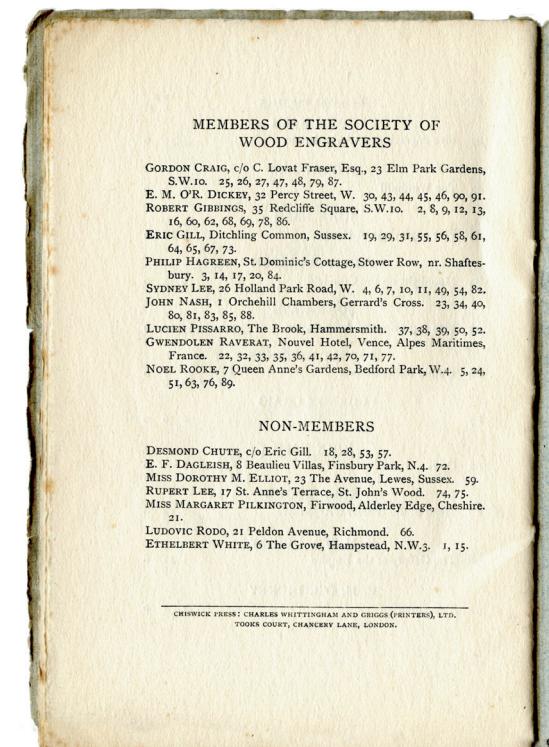
Catalogue of the First Annual Exhibition Society of Wood Engravers

1920

Campbell Dodgson, Keeper of Prints and Drawings
at the British Museum, wrote the Introduction to the
Society of Wood Engravers catalogue of the first and
second exhibitions.¹

JFS

¹ Joanna Selborne, *British Wood-Engraving Book Illustration 1904-1940* (Clarendon Press, London 1998), 120.



From the Walls of Theleme
1920
Wood-engraving by Philip Hagreen
shown in the first Society of Wood Engravers Exhibition

Members of the Society of Wood Engravers

Desmond Chute, (1895 – 1962)

Artist and wood engraver who first came to Ditchling in 1918. His time at the Guild was short-lived because he left in 1921 to pursue his vocation to the priesthood. He became ordained and spent much of his time abroad but he was to remain an influence over Gill.

Edward Henry Gordon Craig, (1872 – 1966)

Gordan Craig was an English modernist theatre practitioner but became more interested in art, learning to carve wood under the guidance of James Pryde and William Nicholson.

E. M. O. R Dickey, (1894-1977) – Edward Montgomery O'Rooke Dickey

He was a founder member of the Society. He was from Ireland but studied painting under Harold Gilman at the Westminster School of Art. Only exhibited with the society till 1924. He had more of a passion for oil painting.

Robert Gibbons, (1889 – 1958)

He was a founding member of the Society. An Irish artist and author who was most noted for his work as a wood engraver and sculptor. In 1924, Gill's friendship with Hilary Pepler in Ditchling broke down and Gill fled to Capel - y - ffin. Also in 1924, Gibbons bought and took over the Golden Cockerel Press. Though Pepler intended to print Enid Clay's Sonnets and Verses at the S. Dominic's Press, Gill's departure halted that. Gibbons decided he would print it instead and so he and Gill worked on the book together. It was during this time that Gill and Gibbons became close personal friends. Gibbons rethought the press's purpose, making it a private press that was more concerned with the aesthetic than the commercial aspect of book production. He created books illustrated with wood engravings and printed letterpress

on handmade paper. His preference was for Caslon Old Face type. Gill and Gibbons shared the aesthetic of book design developed at the Central School by the three mentors: Edward Johnston, Noel Rooke and John Mason. Legibility of type, harmony of margin ratios, clarity of layout are features of that aesthetic.

Eric Gill, (1882 – 1940)

Gill was a letter-cutter, wood-engraver, sculptor and type designer. He was born in 1882 in Brighton, Sussex and moved to Chichester in 1907. He studied at Chichester Technical and Art School. He moved to London to study architecture but disliked it. He took evening classes in stone masonry at Westminster Technical Institute and in calligraphy at the Central School of Arts and Crafts. It was here that Edward Johnston became a strong influence. In 1904 he married Ethel Hester Moore. He came to Ditchling in 1907 and lived in 'Sopers' in the High Street. Here he started producing sculpture such as Mother and Child (1912). In 1913 he and his family moved to Ditchling Common where he experimented with farming and self-sufficiency. It was in 1913 that he, along with Hilary Pepler, converted to Roman Catholicism. From 1914 to 1918 he did the relief sculptures of the Stations of the Cross for Westminster Cathedral, a job considered so important, it exempt him from service during WWI. In 1920, after the war, he together with Pepler, Chute and Cribb founded The Guild of St. Joseph and St. Dominic on Ditchling Common. In 1924, Gill's relationship with Pepler soured and he moved to Capel-y-ffin in Wales where he set up a new workshop. In 1924 Gill designed Perpetua, in 1927-30, he created Gill Sans and in 1930-31, he designed Joanna. In 1928 he moved to Pigotts where he set up a printing press and lettering workshop.

Charles Ginner, (1878 – 1952)

His family opposed his growing interest in art so it is only in 1904 that he began to study painting at the Académie Vitti under Paul Gervais. He was ridiculed for his enthusiasm for Vincent Van Gogh, who remained the single most important influence on his work. He moved to London in 1910. He condemned the academic tendencies inherent in English Post-Impressionism. He disliked the Naturalist who "copies nature with a dull and common eye," having 'no personal vision, no individual temperament, no power of research.' Ginner's realism is different in that it is always recognizably his. He is similar to Van Gogh in that he sought out shapes and patterns in everyday city scenes and landscapes, which related to formal and emotional significance in his artworks and himself. His aesthetic is very well suited to wood engraving.

Philip Hagreen, (1890 – 1977)

Hagreen was a leading force in the foundation of the Society of Wood Engravers in 1920 and joined the Guild in 1922. Hagreen was a wood engraver and continued the tradition established by Johnston and Gill of simplicity and clarity in lettering with his many engraved bookplate designs. He was a supporter of Distributism, a movement encouraging individual land ownership in self-supporting rural communities.

Sidney Lee, (1866 – 1949)

Lee was born in Manchester and studied at the Manchester School of Art and then later at the Academy Colorossi in Paris. He was a founder of the Society of Wood Engravers and was one of the first artist-printmakers to engrave his own blocks. His most frequent subjects were town scenes and landscapes, which offered opportunities to experiment with light and tone. When he planned the essential lines and masses of his design, he developed his doctoral detail upon the wood, inventing as he engraved.

John Nash, (1893 – 1977)

He was a painter of landscape and still life in oil and watercolor; wood engraver and illustrator. He was born in London and worked as a journalist for a local paper but, encouraged by his brother Paul Nash and without academic training, turned to watercolor and comic drawings. He exhibited with his brother at the Dorien Leigh Galleries in 1913 and had his first one-man show at the Goupil Gallery in 1921, the same year he joined the Society of Wood Engravers.

Margaret Pilkington, (1891 – 1974)

Pilkington trained at the Slade School of Art (1913) and at the Central School 1914 under Noel Rooke. She received her first lesson in wood engraving from Lucien Pissarro and was very influenced by Rooke's teaching. Her primary medium was wood engraving. She was chairman of the Society of Wood Engravers from 1952 to 1967. Almost all her book illustrations are for her father, Lawrence Pilkington, or his friends' work on mountaineering.

Lucien Pissarro, (1863 – 1944)

Pissarro was an Anglo-French landscape painter, engraver, and designer and printer of fine books. He was a son of Camille Pissarro, and studied under him. He is considered an important link between English art and the French Impressionists and was influenced by Seurat. He married Esther Bensusan and influenced by the Arts and Crafts movement and by the private presses making exquisite hand-made books, they set up and ran the Eragny Press from 1894-1914.

Gwendolen Raverat, (1885 – 1957)

Took an impressionistic approach to wood engraving. She worked on many of her subjects outside as opposed to working in studio. She studied at Slade School in 1908 and moved to France with her family in 1915. Her first wood engravings date from 1905 and though she received little formal training, she excelled with the medium. She was a founding member of the Society in 1920 and returned to England in 1925 and continued to illustrate books. She and her husband were close friends of Eric Gill.

Ludovic Rodo, (1878 – 1952)

Rodo was Camille Pissarro's fourth son and also learned from his father. In 1894, at the age of sixteen, Rodo published his first wood engravings in the anarchist journal, *Le Pere Peinard*. At the outbreak of war in 1914 Rodo moved to England, and over the next few years he lived mainly in and around West London. He worked closely with his brother Lucien to establish, in 1915, the Monarro Group, which was formed with the aim of exhibiting work by contemporary artists inspired by Impressionism.

Noel Rooke, (1881 – 1953)

He was born in Acton, London. He studied at the Lycee de Chartres and then at the Godolphin School in Hammersmith. He then studied at Slade School of Fine Arts and the Central School of Arts and Crafts under W.R. Lethaby and Edward Johnston. In 1912, Rooke began to give lessons in wood engraving at the Central School of Art. It was dissimilar to the Victorian wood engraving technique used for reproductive purposes, which was technically skillful but often soulless. He inspired and trained a whole generation, who produced both independent prints as well as images for book illustration.

Ethelbert White, (1891 – 1972)

Ethelbert White was a painter, illustrator, wood engraver and poster designer, born in Isleworth, Middlesex. He attended St John's Wood Art School. He became a member of the Society of Wood Engravers in 1921 after exhibiting with them at the Chenil Gallery in 1920.

SCB

¹Eric Gill, "The Golden Cockerel Press, The Canterbury Tales, and Eric Gill", (London: Oak Knoll Press, 2010) 22.

²The Eric Gill Society, Eric Gill Biography, <http://www.ericgill.org.uk/Gill/> (May 10, 2012).

³Claire Pyne, Charles Ginner, The Victor Batte-Lay Trust Collection, www.vbltcollection.org.uk/vbltdetail.asp?record=084 (May 14, 2012).

⁴www.vbltcollection.org.uk/vbltdetail.asp?record=084 (May 14, 2012).

⁵Art and the Aesthete, Sydney Lee, <http://www.clivechristy.com/2010/02/sydney-lee-1866-1949.html> (May 15, 2012).

⁶Tate, John Nash, <http://www.tate.org.uk/art/artists/john-nash-1689/text-artist-biography> May 15, 2012.

⁷The Central Saint Martins Museum and Study Collection, Margaret Pilkington, www.csm.arts.ac.uk/museum/alumniresult.php?alumniname=Pilkington;Margaret;&alumniid=409 (May 15, 2012).

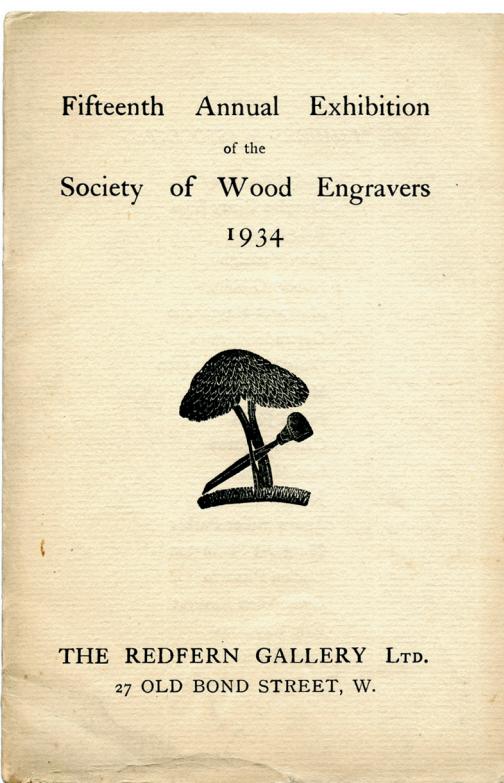
⁸Chris T. Adamson, *Pastorale*, Wood-Engravings by Lucien Pissarro, from the Whittington Press, Books and Vines, <http://booksandvines.com/2012/01/28/pastorale-wood-engravings-by-lucien-pissarro-from-the-whittington-press/> (May 15, 2012).

⁹Christchurch Art Gallery, Gwendolen Mary Raverat, <http://christchurchartgallery.org.nz/collection/objects/94-119/> (May 15, 2012).

¹⁰Stern Pissarro Gallery, Ludovic-Rodo Pissarro, http://www.pissarro.net/index.php?option=com_content&view=article&id=9&Itemid=9 (May 15, 2012).

¹¹eNotes, Noel Rooke, http://www.enotes.com/topic/Noel_Rooke (May 15, 2012).

¹²Bearnes Hampton & Littlewood, Works from the Studio of Ethelbert White, <http://www.bhandl.co.uk/news/2007/05/01/works-from-studio-of-ethelbert-white.aspx> (May 6, 2012).



Society of Wood Engravers

Eric Gill wrote in *The Architect*:

"Membership of the Society is confined to those who use the European method of wood engraving. This method, distinguished from the Japanese...method by the fact that prints are obtained by means of the printing press, is more suitable to the tradition and temperament of European artists and is of greater utility in connection with book production and decoration."

"The modern world has been led to attach an absurd beauty to mere representation, and to judge all works from a mere imitation of natural form. There is, however, at the present time, by the mercy of God, a tendency to realise against the intrinsic value of works of art as opposed to their extrinsic or sentimental value, and, in this matter, wood engraving is especially valuable, from the exact imitation of nature, which, in paint or etching is comparatively easy and natural, is, in wood engraving, both difficult and unnatural. They wood engraver is forced by his material to have some respect for the thing itself and to place an absolute value upon the art of drawing."¹

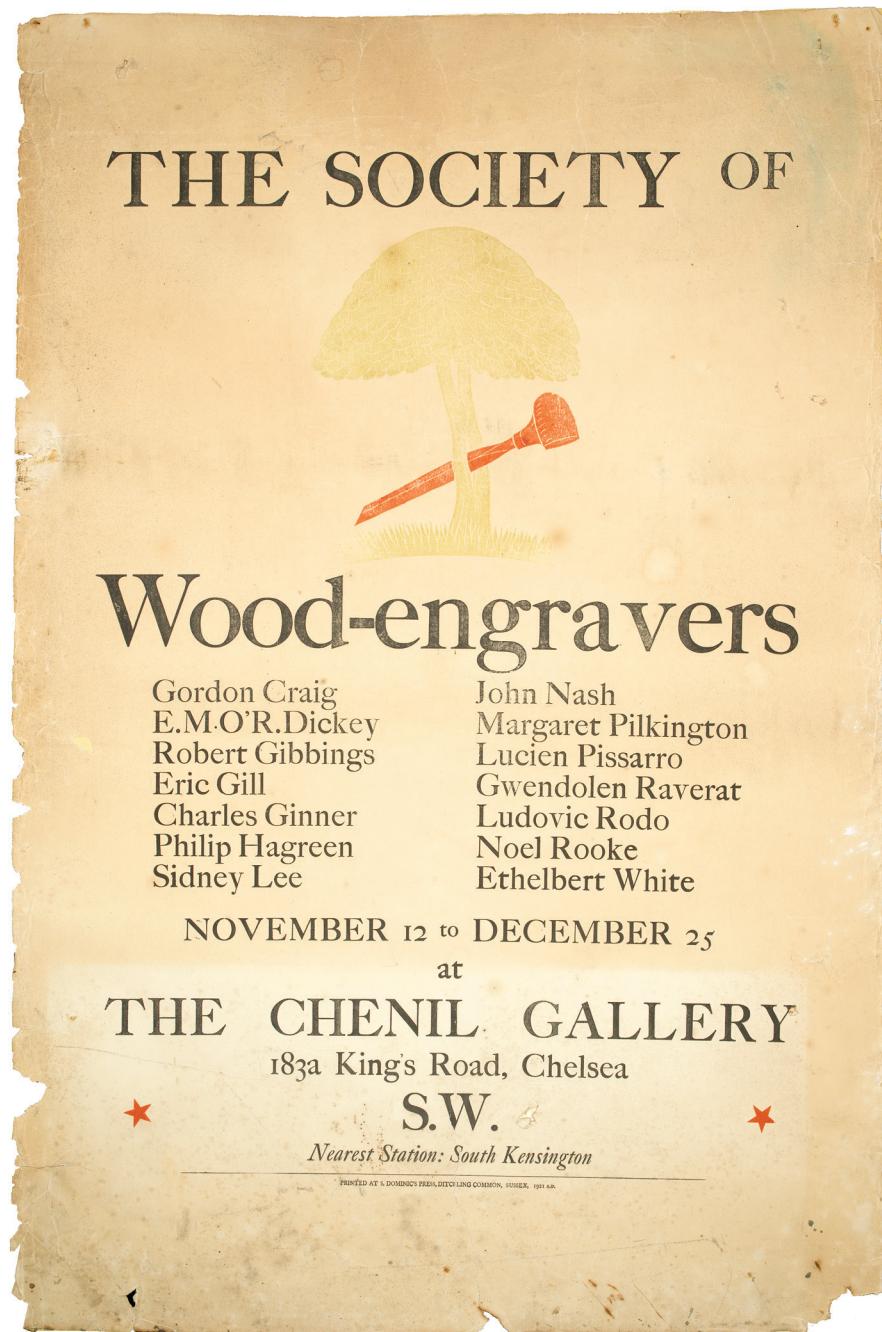
SCB

¹ Eric Gill, 'The Society of Wood Engravers', *The Architect* 104 (1920) 300.

Tree and Burin
Eric Gill
1921, P 188

Fifteenth Annual Exhibition catalogue
1934

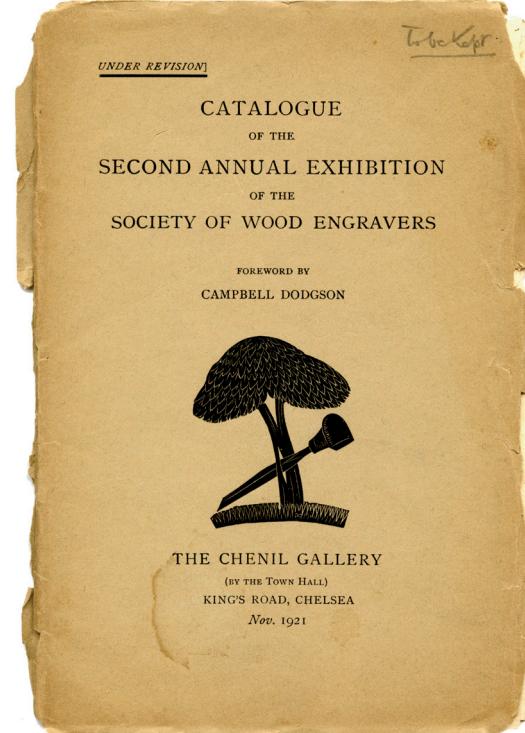
Courtesy the Society of Wood Engravers archive at
Manchester Metropolitan University Special Collections



The Society of Wood-Engravers

1921, ND B-207-F4

St Dominic's Press, Includes Eric Gill's engraving Tree and Burin, 1920, (P176)



The Society of Wood-Engravers Catalogue

1921

Courtesy the Society of Wood Engravers archive at Manchester Metropolitan University Special Collections

CATALOGUE			
The price is in each instance for the impression unframed.			
NO.	ENGRAYER AND TITLE	LIMITATION OF PROOFS	PRICE £ s. d.
1	PAUL B. REDMAYNE The Hall Entrance, Trinity College, Cambridge		1 1 0
	GWENDOLEN RAVERAT Mountain Road		1 1 0
2	ERIC DAGLEISH Crested Guinea Fowl	(50)	15 0
	MARJORIE G. TURBERVILLE The Carrier's Cart		10 6
3	ROBERT GIBBINGS House Painters	(100)	2 2 0
	ROBERT GIBBINGS The Albert Bridge, Chelsea	(50)	3 3 0
4		9	A 2

NOTE

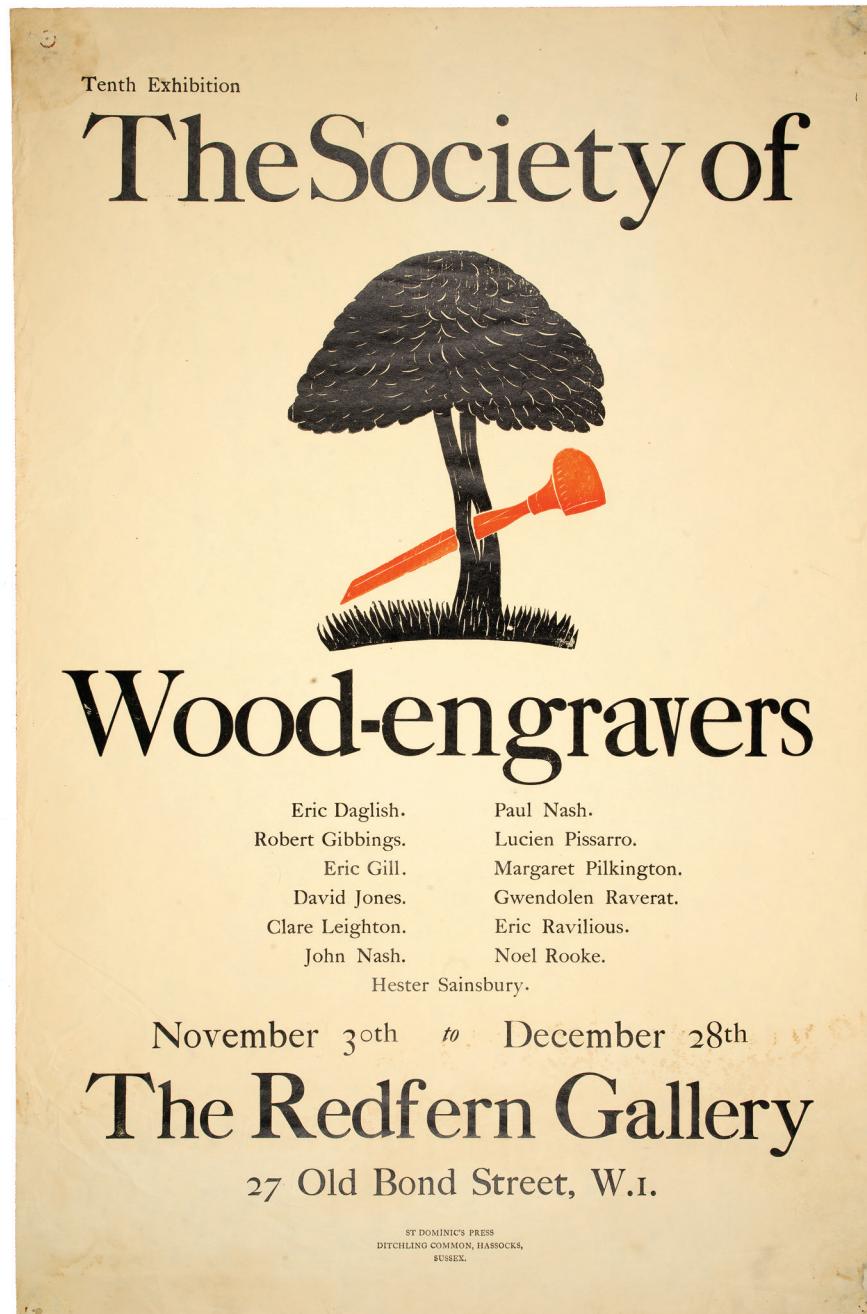
1. Information as to the exhibits may be had in the Gallery.
2. Purchasers are requested, at the time of purchase, to pay the usual deposit of 20 per cent. on the purchase price; which deposit in case of failure to complete purchase shall be forfeited, and the contract shall be null and void.
3. The copyright of each work in the Gallery is strictly reserved to the Artist, unless special agreement to the contrary is made.
4. THE CHENIL GALLERY accepts no responsibility for any loss or damage that may occur to works after three days following the close of the Exhibition. The purchaser should cover the risk by insurance.

J. KNEWSTUB,
Managing Director.

THE CHENIL GALLERY,
(BY THE TOWN HALL),
CHELSEA.

Telegraphic Address:
Chenilism, Chel, London.

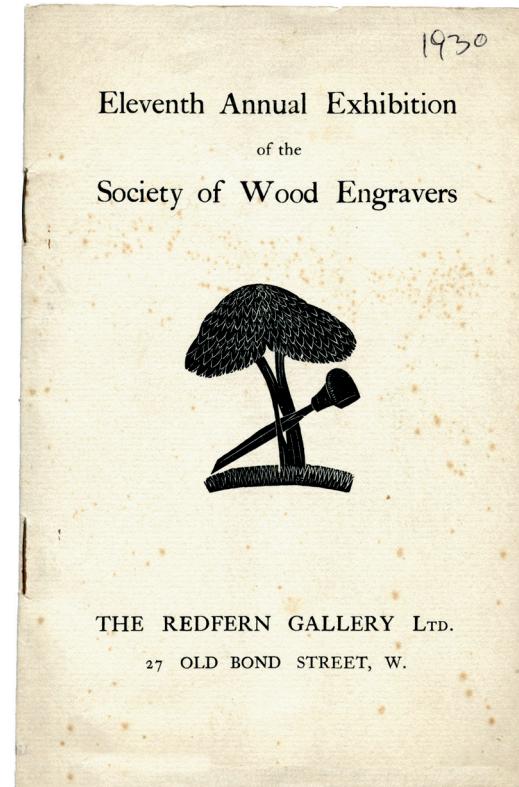
Telephone:
Kensington 3117.



The Society of Wood-Engravers

1930, ND B-216-F4

St Dominic's Press, Includes Eric Gill's engraving *Tree and Burin*, 1920, (P176)

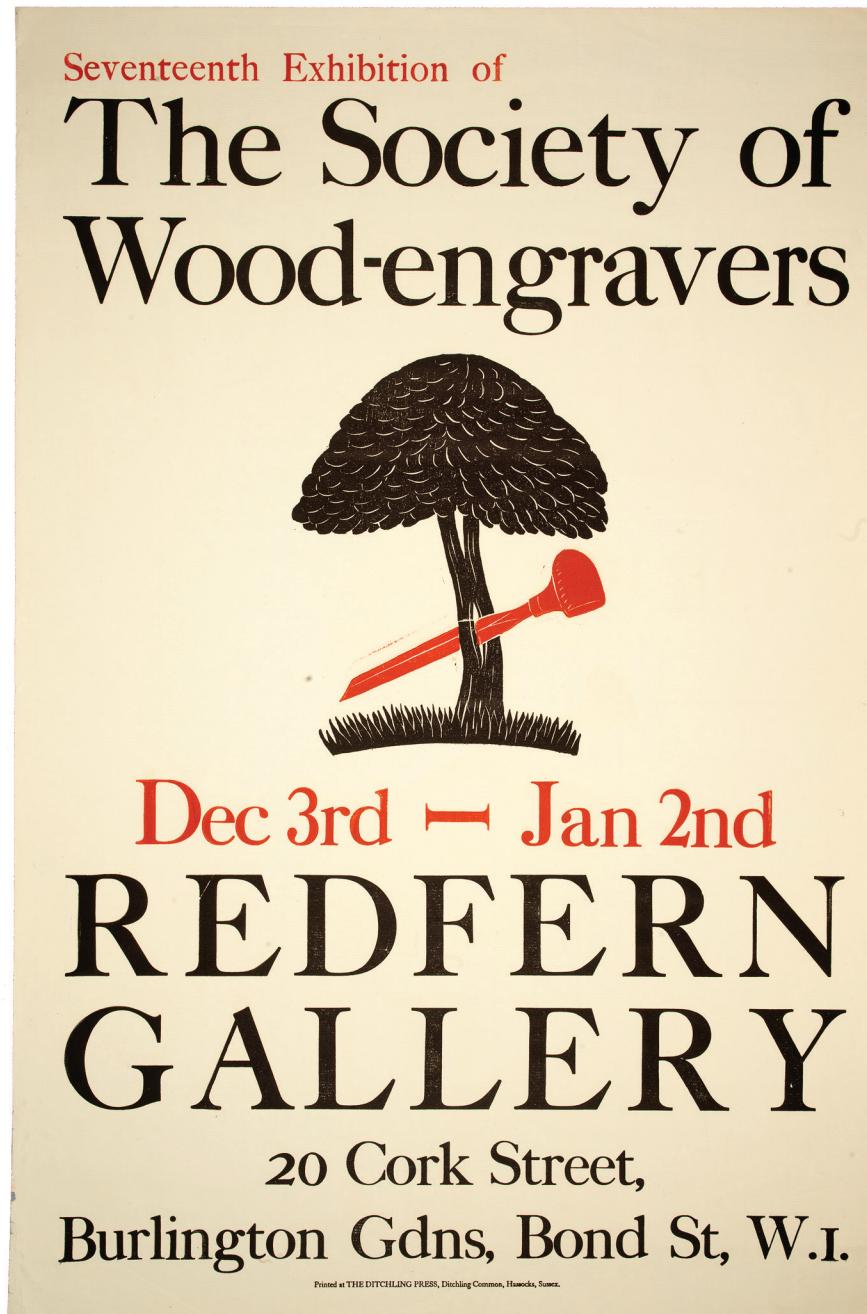


The Society of Wood-Engravers Catalogue

1930

Courtesy the Society of Wood Engravers archive at Manchester Metropolitan University Special Collections

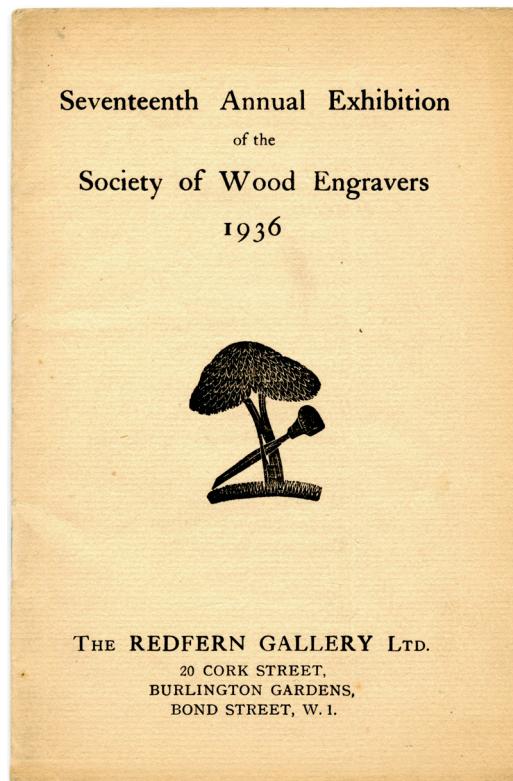
CATALOGUE		
	Edition	Price
ROBERT GIBBINGS		
1 Sundown	15	1½ gns.
2 The Last of the Tiare	15	1½ gns.
3 Illustration to "The Seventh Man"		
4 Illustration to "The Seventh Man"		
5 Illustration to "The Seventh Man"		
6 Illustration to "The Seventh Man"		
(15 sets of 15 illustrations in portfolio with text 5 gns. set)		
FRANK C. MEDWORTH	40	1 gns.
7 Las Barcalongas		
M. E. WARWICK		
8 Surrey Barn	50	1 gns.
IAIN MACNAB		
9 Landscape, Cassis	30	1½ gns.
PAUL NASH		
10 Coronilla no. 2	25	2 gns.
GWENDOLEN RAVERAT		
11 Cows Drinking	60	2 gns.
12 Threshing	60	2 gns.
13 The Seasons	60 each 1 gn.	
14 The Seasons	60 each 1 gn.	
15 The Seasons	60 each 1 gn.	
16 The Seasons	60 each 1 gn.	
17 The Seasons	60 each 1 gn.	
18 The Seasons	60 each 1 gn.	
(set of 12 prints, 9 gns.)		
E. JOAN ELLIS		
19 Ducks	30	1½ gns.
20 Sailors and Seagulls	30	1½ gns.
HILDA M. QUICK		
21 The Art of Creation	50	1 gns.
EDWARD BISHOP		
22 So they took a studio	15	1 gns.



The Society of Wood-Engravers

1936, ND B-219.01-F4

St Dominic's Press, Includes Eric Gill's engraving *Tree and Burin*, 1920, (P176)

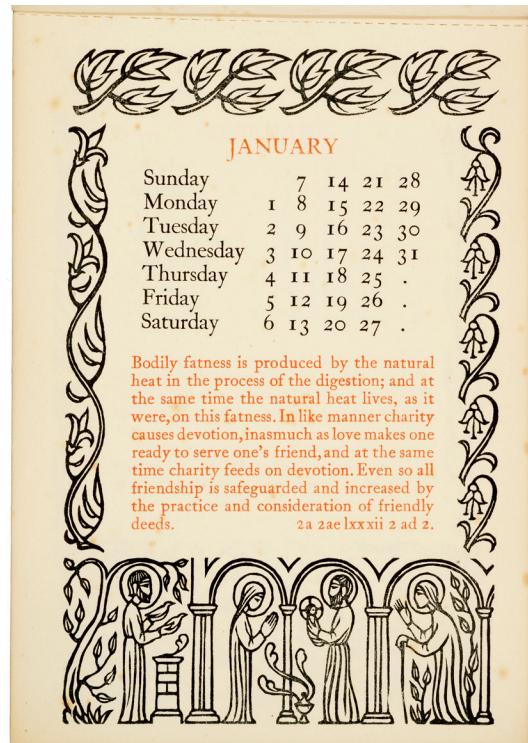


The Society of Wood-Engravers Catalogue

1936

Courtesy the Society of Wood Engravers archive at Manchester Metropolitan University Special Collections

MEMBERS & ASSOCIATES		
SOCIETY OF WOOD ENGRAVERS.		
No.	JOHN S. O'CONNOR	<i>Price</i>
1	Pursuit of Pleasure	1½ gns.
2	IAIN MACNAB	1½ gns.
3	JOHN F. GREENWOOD	1½ gns.
4	GUY MALET	2½ gns.
5	PAULINE LOGAN	
6	NORA S. UNWIN	1 gn.
7	BARBARA GREG	
8	JOHN FARLEIGH	1½ gns.
9	GUY MALET	3 gns.
8		



1934 Calendar
1933, ND B-125
St Dominic's Press
Woodcuts by Philip Hagreen

Our Lady of the Rosary

undated

In 1931 St Dominic's Press published *A Catechism of Christian Doctrine: as Approved by the Archbishops and Bishops of England and Wales*. Every page of the Catechism is illustrated by woodcuts designed by Philip Hagreen. They were also used in a 1934 calendar printed at the press. The text for the calendar are from the writings of St Thomas Aquinas. The woodcuts were assembled for the poster seen right and may have been used to promote the catechism. The woodcuts are based on the Mysteries of the Rosary and scenes from the Old Testament. It is not certain the date of the broadside.

In 1931, St Dominic's Press produced *The Apostles Calendar* for 1932 with woodcut depictions of the Apostles for each month by Philip Hagreen. These woodcuts were arranged to produce two variations of the *Our Lady of the Rosary* broadside seen on pages 106 and 107.

The apostles are St Philip (January), St Mathias (February), St James the Lesser (March), St Jude (April), St John (May), SS Peter & Paul (June), St James the Greater (July), St Bartholomew (August), St Mathew (September), St Simon (Oct), St Andrew (November), and St Thomas (December). It is not certain the date of the broadsides.

JFS



Our Lady of the Rosary
1931, ND E-001.02

St Dominic's Press, woodcuts by Philip Hagreen



Out Lady of the Rosary

undated

St Dominic's Press, woodcuts by Philip Hagreen



Out Lady of the Rosary

undated

St Dominic's Press, woodcuts by Philip Hagreen

THE **GILL SANS** Wood Letter

The
Letter Foundry
Sheffield

Cut in every size
4 to 100 lines pica
1931

STEPHENSON, BLAKE & Co. Ltd.

(Produced by arrangement with the Monotype Corporation).

The Gill Sans Wood Letter

1931, ND M-041.01-F4

Stephenson Blake & Co. Ltd

GILL SANS

24 pt.
LETTERS ARE SIGNS FOR SOUNDS. SIGNS FOR numbers of other things like the sign for a dollar may in practice be included, though they are not strictly letters (except as in Roman or Greek numerals and the letter signs used in Algebra). Letters are not Pictures or representations. Picture writing or hieroglyphics are not

30 pt.
LETTERS FROM OUR POINT OF VIEW; and tho' our letters, our signs for sounds, may be shown to be derived from picture writing, such derivation is so much of the dim and distant past as to concern us no

36 pt.
LONGER. LETTERS ARE NOT PICTURES or representations. They are more or less abstract forms. Hence they have peculiar attraction for the 'mystical mug' called man. More than most things, Letters allow him to

72 pt.
Chineses) the high place of calligraphy and the inscription. Among the Chinese good writing is more highly honoured even than

painting is with us, as highly perhaps as we reverence & look up to

A GREAT BOILER OF SOAP

Hague and Gill

PRINTERS
PIGOTTS, HIGH WYCOMBE

Gill Sans

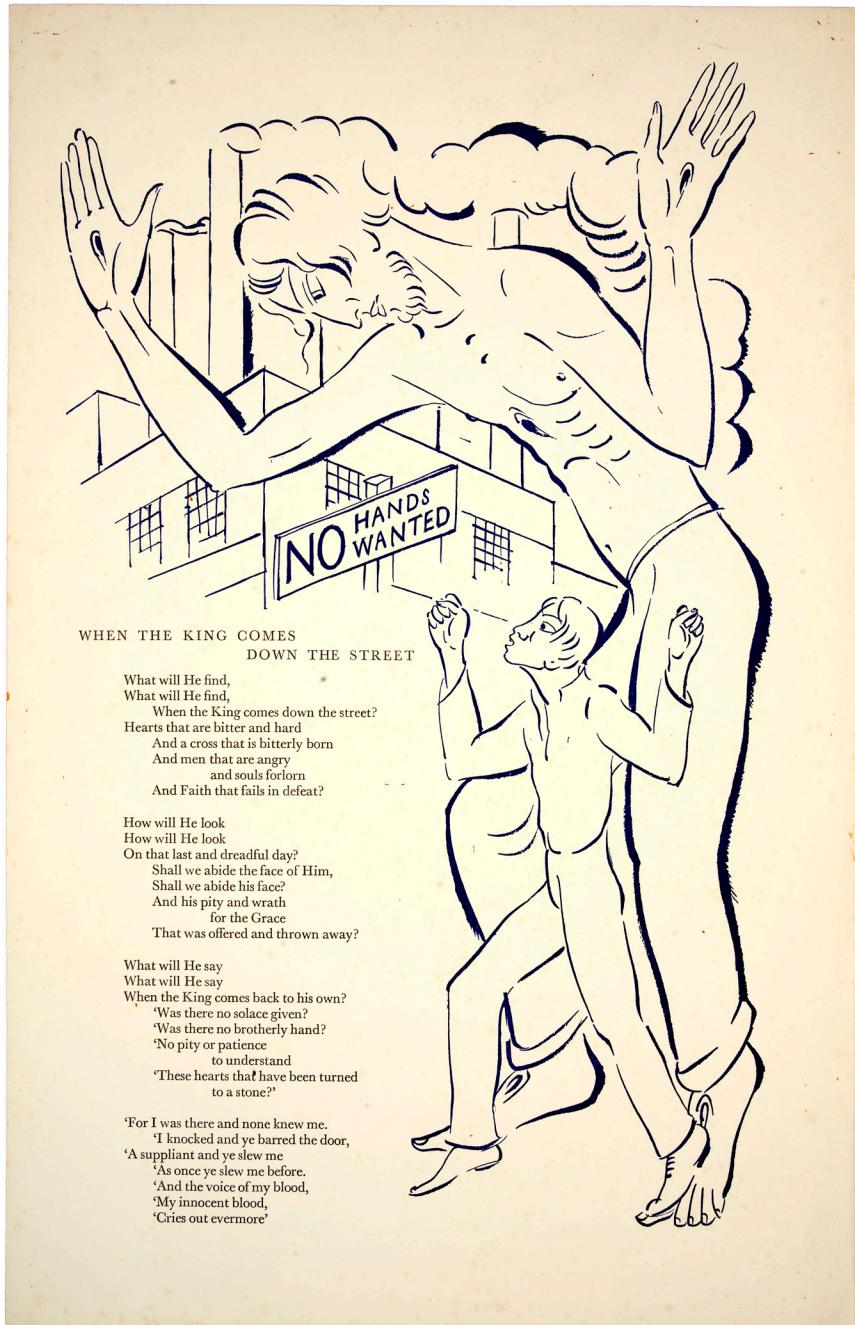
1931, ND H-014-F3

Hague & Gill

Mechanised man knows no fancy

**FOOLPROOF
SANS
LIGHT
MEDIUM
BOLD
FOR ALL PURPOSES
EXCEPT
ART-NONSENSE**

Gill Sans
date unknown, ND M-044-F4
Hague & Gill



When the King Comes Down the Street
1935, ND M-042.01-F1
Drawing by Eric Gill, press unknown

Gill Sans Wood Letter

1931

Eric Gill designed Gill Sans for Monotype in 1928. The font is based on Johnston developed by Edward Johnston for Underground Electric Railways Company of London in 1916 for use for all its signage, posters, and overall identity.

JFS



Pigotts
2010

Gill Sans Hague & Gill

1931

Eric Gill moved to Pigotts, High Wycombe in 1928 from Capel-y-ffin, Wales. There, with his son-in-law Rene Hague, they opened a print workshop that produced a number of books, posters, and pamphlets.

The text of the poster displaying several sizes of Gill Sans is from the beginning of Gill's *An Essay on Typography* second chapter titled Lettering published in 1931.

**Foolproof Sans**

1934

The phrase "Mechanised man knows no fancy" comes from the preface of the small book *A Specimen of Three Book Types designed by Eric Gill: Joanna, Joanna Italic, Perpetua* printed by Hague & Gill in 1934. In this preface Gill discusses his approach to the design of Joanna and Perpetua typefaces.

Joanna is a book face, and one designed with no special regard to the methods of industrial production. It is in no sense a fancy letter. Mechanized man knows no fancy, and curved serifs and suchlike refinements, dependent as they must be upon the sensibility of the man who makes them, are rightly to be eschewed by those design things for machine facture.¹

Art-Nonsense is the title of a book of collected essays written by Eric Gill and published in 1928.

JFS

¹ Eric Gill, *A Specimen of Three Book Types designed by Eric Gill: Joanna, Joanna Italic, Perpetua* (Hague & Gill, 1934), 4.

When the King Comes Down the Street

1935

In Eric Gill's diary entry for May 1, 1935 Gill writes "cartoon for J Benvenisti" and this is also noted by Gill on a pencil drawing of the illustration held in the Clark Library of UCLA.¹ The second edition of Evan Gill's *A Bibliography* by Corey & MacKenzie's has the date incorrectly as 1923 (ERG 664.49).

J.L. Benvenisti was a resident of London and prolific contributor to Catholic and other periodicals in Great Britain and America.² He is also known for his Catholic Social Teaching and economic/financial themed books *The Iniquitous Contract* in 1937, *The Absent-Minded Revolution* also in 1937, and *What is Profit?* in 1942. In the beginning of his book *The Iniquitous Contract*, Benvenisti writes: "This book was primarily written to try and investigate the problem of usury in light of Christian Truth".³ Benvenisti got inspired to become a Catholic writer after witnessing the loss of his father's business due to bankruptcy and its sale to a competitor due to his perceived unjust practises of his father's bank.⁴

The author of the poem on the poster is unknown, but fits inline with the ideas of Benvenisti.

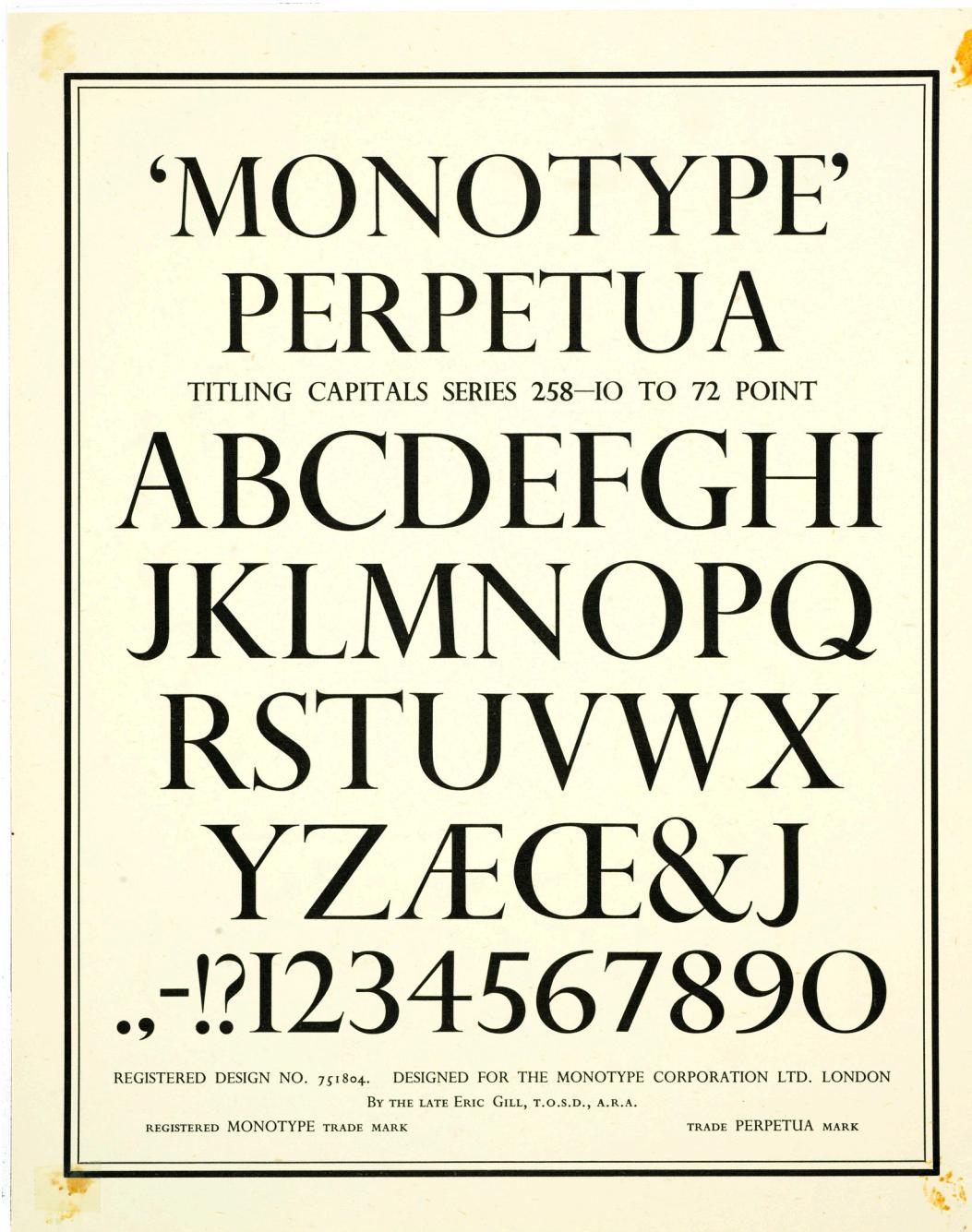
JFS

¹ Suzanne Tatian, e-mail to author, September 5, 1995.

² Walter Romig, *The Book of Catholic Authors* (Detroit: Walter Romig & Company, 1943), 35.

³ J.L. Benvenisti, *The Iniquitous Contract* (London: Burns, Oates & Washbourne Ltd, 1937), vii.

⁴ Romig, 32.



Monotype Perpetua

1935, ND M-038.1

Designed by Eric Gill 1929



Monotype Perpetua

1935, ND M-038.2

Designed by Eric Gill 1929

PRINTERS

DITCHLING PRESS

DITCHLING
IN
SUSSEX



Posters, Leaflets Stationery & Books.



POSTER

Some excellent posters from the St. Dominic's Press, Ditchling, Sussex, are to be seen at the New Handworkers' Gallery, 14, Percy-street, Tottenham Court-road. Their special interest is that they are mainly typographical, pictorial additions being reduced to well-formalized and aptly placed emblems or symbols—printed apparently from wood blocks. In balance of arrangement and immediate legibility they strike us as some of the best posters we have ever seen.

Printers Ditchling Press
1937, ND B-221.01-F4
Ditchling Press



Printers Ditchling Press

1937

St Dominic's Press became Ditchling Press in 1936 when Hilary Pepler retired from printing. The press is still in business today and has moved its operation to Worthy, England.

The poster includes Eric Gill's engraving *Hound of St. Dominic*, 1923, (P 225) used as the symbol for St Dominic's Press on the front. On the back is the wood engraving *Riding on Pegasus*, 1924, by David Jones used on the cover of *Libellus Lapidum* in 1924 by St Dominic's Press.

"Some of the best posters we have seen" may be from this brief review in *The Times*, Saturday, February 8, 1928 seen left.

IES

Reference Numbers

ERG

Eric Gill, A Bibliography by Evan Gill, revised by D Steven Corey & Julia MacKenzie

C

Eric Gill, The Sculpture by Judith Collins

P

The Engraved Work of Eric Gill by John Physick

ND

Eric Gill Collection, Special Collections Hesburgh Libraries University of Notre Dame

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Catalog design and photography by John F Sherman

Hound of St. Dominic
1923, ND A-136.01, P 225
Eric Gill

17 copies of this book were printed, May 2013