

Gill



Eric Gill

Arthur Eric Rowton Gill (1892 – 1940), commonly referred to as Eric Gill, was anything but typical. He was a sculptor, wood-carver, typeface designer, mathematician and polymath. He was known for combining religious and artistic subjects in his art. Eric Gill was born in Brighton, UK, and studied in Winchester, Wiltshire, Sussex, UK. He got his education through the Thomington College in Winchester and the Technical and Art School before ending up in the Central School in London in 1901. Gill was set to be a master of linear expression and stone carving. His work is recognized with precision and careful use of lines. He rejected the machine processes used by many other sculptors because he preferred the stone and stone method. He was not afraid to have large areas of white space, and typical for the time, Gill became involved in the Catholic Church in 1911. After World War I, Gill was a member and founder of the Guild of St Joseph and St George, where other religious artists could work under the same roof. Eric Gill created statues, typefaces, fonts, and sculptures. Once his statues were discovered, it was revealed that he raped his children, had sexual relations with his sister, and even his dog too. He created many typefaces such as *Perpetua*, *Texta*, *Janus*, *Arvo*, *Pignus*, *Jobilee*, and *Gill Sans* being his most famous. Gill was also an author; his greatest books being *The Cathedral*, *Relics* and *The Four Gospels*. He created sculptures for the London Electric Railway, Fire Office, and others. *Flower* and *Gild* (1912) was the first sculpture that was recognized and made Eric Gill noticed as an artist in the community. In 1932, Gill created sculpture groups such as "Thompson and Aron" for the BBC London Broadcasting House and in 1934 "The Creation of Adam", three stone sculptures for the League of Nations in Geneva. Inspired by his own stone tool groups, he created a printing shop at King George III that was used for 11 years after its release. The historical importance of Eric Gill is that he encouraged experimentation and breaking the rules. Eric Gill, although a bit odd and even strange, created innovation and inspiration.

History of Gill Sans

In 1928, a typeface appeared on a finishing report by Douglas Clouston in Bristol, UK. Eric Gill presented a hand of various serif capital letters over the weekend. These letters resembled historical letters in the famous typeface Gill Sans when it was released in 1928. Eric Gill was associated with the Monotype Corporation under designer Stanley Morison. After the release of a few more classical typefaces, Morison asked to Eric Gill to design a more modern face. Morison wanted Gill Sans to be the British counterpart to the later design Gill Sans because popular in 1929 when Clouston asked Eric Gill to use Gill Sans on the London over-land railway. Before any of the posters and other media, Gill was originally going to be an architect under specialist W.G. Carter in London, but changed paths after getting involved in calligraphy with Edward Johnston in 1940. Gill took classes by and studied under Johnston. They both collaborated to create a font for the London Underground system. Gill Sans is so popular for its category and its previous use of lines and curves.

Gill Sans is a unique typeface unlike any other sans serif fonts. Gill Sans is identified by a small x-height, clear strokes and generous space. All of the variations were not based on a single design, each letter was created individually. Eric Gill was thought to be identical with Roman fonts and design Gill Sans is said to have warmth and humanity found in all of the end personalities of the variations such as different sizes, letters, upper case, lower case, and even "Gill Washminster". Its popularity grew very quickly especially for the 1920s railway system. Gill Sans is considered as being a clear modern face, used in railway signs, airport signs, and elsewhere. In 1998, the British Railways also adopted Gill Sans for all their printed material. It is also the default typeface for the British Broadcasting Corporation (BBC) since 1997. In 2000, the Church of England started using Gill Sans in a variety of books as well. Next-Accessible also used Gill Sans in all of their marketing and advertising campaigns.



Heavy
Roman
Condensed
Bold
Italic
Book
Light

Sans

“ Letters are things, not pictures of things