

*F*rederic *G*oudy



Frederic Goudy

BRENNA MILLER  FALL 2011 UMBC

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dedicated to graduation and the future



Frederic Goudy

(Opposite right)
ink drawing of Deepdene
Charles E. Pont
August 16, 1939

(Opposite left)
Deepdene picture

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iography

Goudy • Biography

Goudy was born Frederic William Gowdy in Bloomington, Illinois on March 8, 1865. Frederic grew up with a brother and sister and his father, John Gowdy, was a superintendent of the schools in Bloomington. The family moved many times before ending up in Dakota in 1884 where John left school administration to start a real estate business. Around the same time the spelling of the family's last name changed from Gowdy to Goudy (Bruckner, 41)

Goudy reportedly didn't do much in regards to design or even art in general as a child. Though, when he was sixteen he took on a project where he cut three thousand characters for Biblical verses

of the Ten Commandments to paste to the walls of a Sunday School room. It was later destroyed in the 1930's by a coat of paint and cannot be recovered. Just before he moved from Dakota Goudy did a favor for his local baker and painted the baker's name on each side of a new delivery wagon in block letters (Bruckner, 42).

Goudy went to work for his father's real estate office as a bookkeeper but occasionally did layouts for the business forms. He said afterwards that: "Unconsciously, I was developing a flair for typographic arrangement" (Bruckner, 42). He still didn't change careers and become a typographer though. He

*Portrait of Frederic Goudy
no date available*



attempted to for a loan and mortgage company in 1888 but it failed. He then moved to Minneapolis and returned to his previous profession as a bookkeeping for a department store. He didn't stay there long and moved to Springfield, Illinois to work in a real estate office there where he stayed even less time, moving to Chicago in only a few months.

In Chicago, Goudy became a personal secretary for Richard Coe Alden who he'd met years ago when Alden was involved in some sales of Dakota farm mortgages that Goudy and his father negotiated. Alden had Goudy act as a go between for himself and the local printers. There Goudy met his future wife Bertha Matilda Sprinks who was also working as a secretary in the office. Goudy spent less than a year with Alden

and returned to real estate though his personal interest had become concentrated on advertising.

He started a magazine in 1892 called Modern Advertising though it was short lived and discontinued after only a few issues. The brief stint into magazine publishing did however bring him into contact with the advertising managers of the city's largest companies. He also met Will Bradley who was the first to come up with the notion of designing an entirely new cover for each issue of a magazine, which he then put into action with the magazine The Inland Printer (Bruckner, 44).

At this time Goudy was also becoming interested more and more in books. He worked temporarily worked in a



(Opposite Page)
Frederic Goudy's hands working
on letter forms at his drawing table
no date available

Cyril Lowe
goudy cartoon



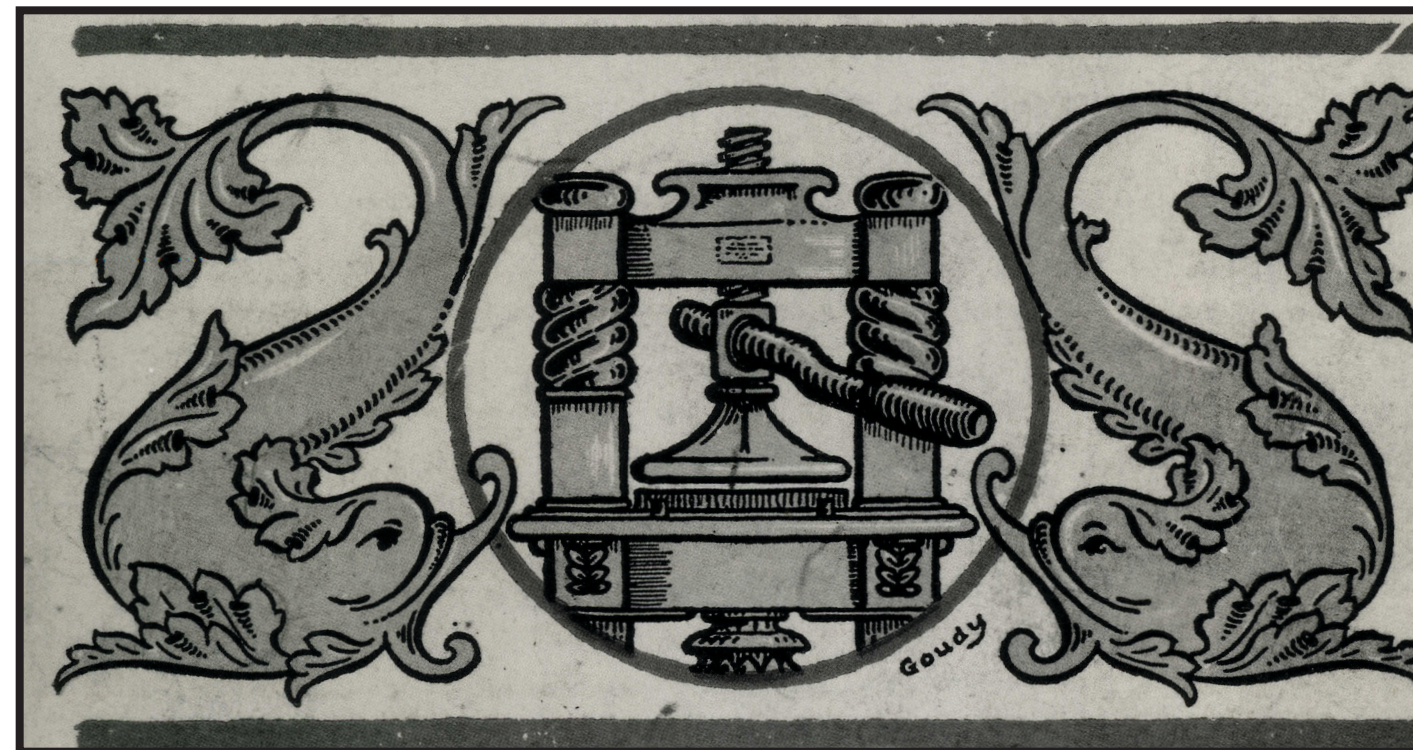
bookstore with George Millard who introduced him to William Morris and Renaissance books where Goudy would later claim to have found a particular influence from.

Goudy finally left the financial and real estate careers and started the Booklet Press in late 1894 when he was 30 years old with financial backing from a friend C. Lauron Hooper. That same year the literary magazine The Chap Book was started. Goudy won the bid for the magazine despite the fact he didn't have the proper equipment to produce it (Bruckner, 44). He managed to produce the magazine for a year before it moved on but it proved to be a cornerstone in Goudy's learning and

experience in typography and design.

Goudy started Village press with Will Ransom and began a steady stream of producing typefaces and printed material even through subsequent moves. By the 1920's Goudy had been awarded many different medals and honors (Bruckner, 60). This wave of honors sparked quite a bit of controversy mostly between other designers and scholars. Goudy continued despite the controversy however to add to his collection of designed fonts and written work. He even began lecturing at colleges. By the time of his death from a heart attack on May 11, 1947 Goudy had designed 122 typefaces and written 59 literary works (Wikipedia).

March 8, 1865	1896	1897	1898	1902	1903	1904
born in Bloomington Illinois	Camelot and Unnamed Type Face	Display Roman	De Vinne Roman	Pabst Roman	Pabst Roman Italic and Village	Cushing Italic, Engravers' Roman, and Barron's Boston Newsletter



Frederic Goudy
design on the Inland Printer June edition
1900

1905	1907	1908
Copperplate Gothic, Caslon Revised, Caxton Initials, Globe Gothic Bold	Powell	Monotype 38E Roman and Monotype 38E Italic





nfluences

Arts and Crafts

Goudy was heavily influenced by the Arts and Crafts movement of William Morris. The Arts and Crafts movement was a return to handcraft production rather than industrialization that was coming into popularity. The Arts and Crafts movement advocated simply designed objects without unnecessary decoration and emphasis on the materials used to make the object (Wikipedia).

The many patterns that were popular in the Arts and Craft's movements were inspired by British flora and fauna and were created using old techniques. The designs were based off of medieval designs that used bold colors and forms (Todd). Instead of creating designs that

Goudy • Influences

were highly realistic as those that would have been in the Great Exhibition of 1851, the Arts and Crafts designs were simplified. Some products were even deliberately left unfinished to add a rustic effect to the craft.

Goudy was so influenced by the Arts and Crafts movement he made sure to draw all of his letter forms by hand and even took up several different crafts as hobbies including rug making (Bruckner, 51). He also made many borders and ornaments in very similar styles to William Morris though Goudy were most often contained within the front matter of his books.

Goudy designed several typefaces based on Morris's including one that was a cross between Morris's Golden and

William Morris
Trellis Wallpaper
1862



Nicolas Jenson's fifteenth century Venetian type among others (Bruckner, 50). The first book that the Village Press published was *Printing by William Morris and Emery Walker*. So much of Goudy's work has major influences of Morris and his art movement Paul Johnston, a typographic critic, said that Goudy's role was to "be the intermediary between Morris and the average printer" (Bruckner, 51).

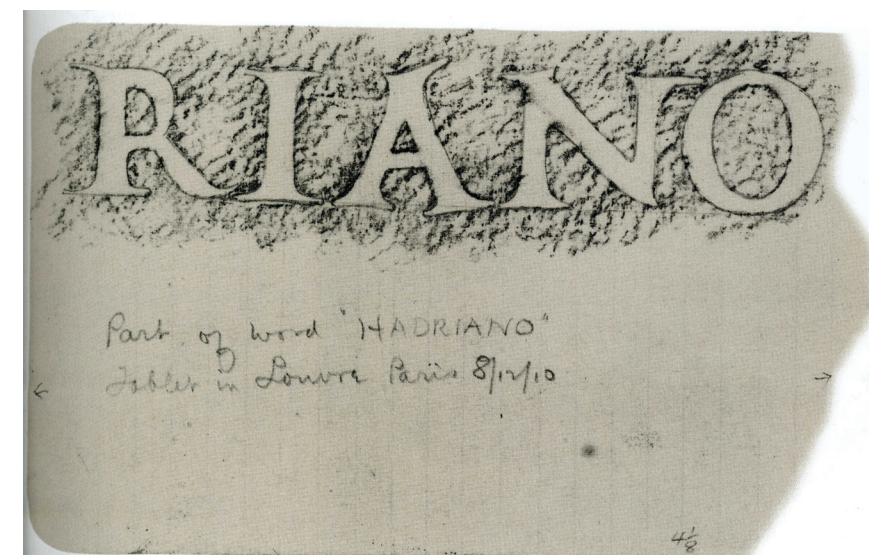
Other Influences

One of Goudy's friends Kennerley brought and gave him a limited edition book from England on the Oxford University Press types. The book had examples of type from Bishop John Fell from the late seventeenth century and those of

French origin. Goudy used these images as a model for a new typeface, which he named Kennerley for the man who gave him the book.

Goudy also used many historical forms as inspiration for his many type families. Goudy took many samples of type during a trip to Europe even going so far as to ask his wife to stand guard in the Louvre to make rubbings from a block with roman inscriptions on it that later formed Hadriano (Bruckner, 55). He also took many rubbings from monuments in Rome itself where lookouts weren't required. He also drew the letters found in Renaissance paintings from the different museums (Bruckner, 55).

1910	1911	1912	1914	1915	1916	1917
Norman Capitals	Kennerley Open Capitals, Kennerley Old Style, and Forum Title	Sherman and Lanston	Klaxon and Goudy Roman	Goudy Old Style	Booklet Old Style, Goudy Old Style Italic, Goudy Type, Goudy Curvsive, and National Old Style	Advertisers' Roman and Unnamed



✦ HADRIANO
TYPES ARE ALL

Frederic Goudy
part of rubbing from HADRIANO tablet
1910

Frederic Goudy
part of HADRIANO font based
on above rubbing

1918	1919
Kennerly Italic, Goudy Open, Cloister Initials, Hadriano Title, and Goudy Modern	Collier Old Style, Goudy Antique, Goudy Modern Italic, and Goudy Open Italic





Frederic Goudy
Camelot Press advertisement



Frederic Goudy
Village Press signature
1903

resses

There are two major presses that Goudy was associated with during his career in print and type design. The first was the short-lived Camelot Press and the second was the much more prolific Village Press. Goudy founded both of them and both existed only during his own lifespan, making it impossible to associate either press with someone other than Goudy.

Camelot

The Booklet Press, later to be known as The Camelot Press, was Goudy's first true foray into type design. He started the press with his friend C. Lauron Hooper in 1894. The name change came about when the two of them moved

the press into a building named for the fifteenth-century printer William Caxton. The name of the press became attached to the first typeface produced. Goudy sent a set of capitals that he made in a couple of hours to Dickinson Foundry in Boston asking if they were worth five dollars. He received back ten dollars and the capitals appeared in the American Type Founders specimen book as Camelot. Camelot was rather short lived however and failed in 1897 after only three years of work (Bruckner, 44).

Village

The Village Press was far longer lasting than The Camelot Press was. Goudy

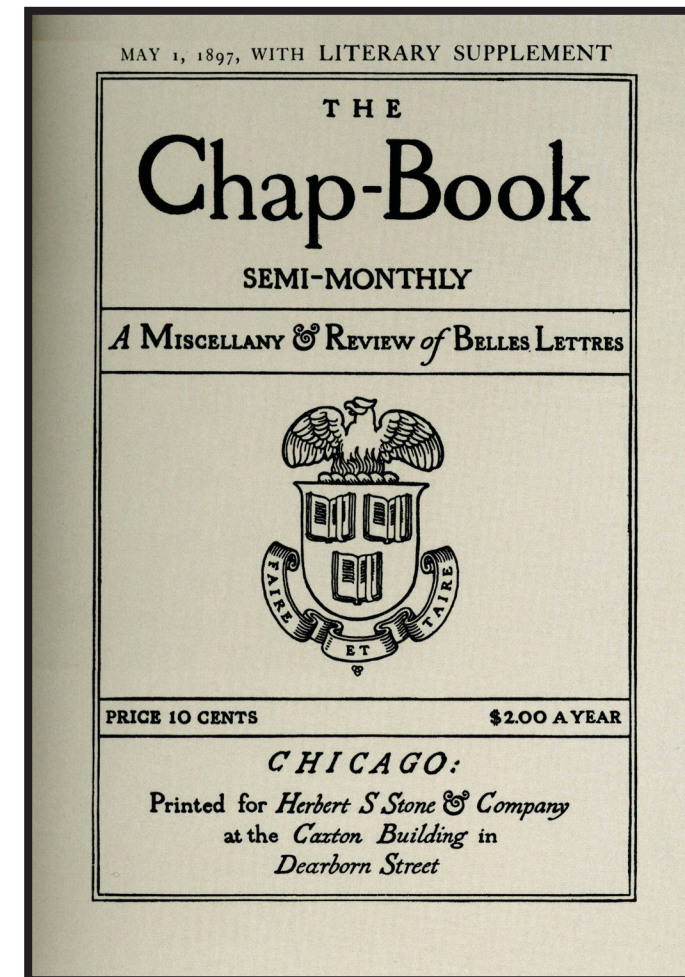


first set about starting Village Press in 1902 in a studio he shared with Lewis Hogarth Lozier. The two of them had a falling out rather quickly however and Goudy changed locations. Will Ransom then became a brief partner of Goudy's in 1903 when Village Press was truly established and developed the first of many fonts, called The Village type. Goudy soon bought Ransom out of the Press and became the sole owner. Goudy's wife Bertha learned how to set type and hand bind books to help her husband and did so for the next thirty-two years.

Bertha was the one that indirectly caused the first of the Press' moves from Chicago to Hingham, Massachusetts in 1904. She had discovered that an arts and crafts colony had formed there.

Both Frederic and Bertha were largely a part of the arts and crafts movements and this became a large feature in many of Village Press' types (Bruckner 51). The Village Press produced nine books while in Hingham before the lack of work in the remote town forced them to again move the Press. In 1906, Goudy moved to New York City and set up the Press in a Manhattan office building.

In New York, Goudy met Kennerley who became a good friend of the Goudy's and sent them many clients as well as introducing Frederic to publishers. Goudy finally started to prosper off his type work. Then on January 10, 1908 there was a fire that destroyed the Village Press. Only the matrices for the Village type survived (Bruckner, 54).



Frederic Goudy
Chap-Book cover
1897

Goudy • Presses

Shortly after the fire, Goudy was approached by the Lanston Monotype Machine Company to develop a new type for Life magazine. Goudy came up with Monotype 38-E and its italic. It later became known as Goudy Old Style or Goudy Light despite the fact that Goudy reportedly never even liked the font (Bruckner, 54). Two books bare the Village Press imprint in 1911 but the Press didn't have there own office until 1912, the location of the Press until then is not certain.

The Press continued to make a steady stream of publications until Bertha's death in 1935. Goudy spent most of his time developing new type designs and left more and more of the running of the Press to Bertha as the years progressed. In 1914, the Goudys moved to Deepdene

Road in Forest Hills Gardens, Queens but the move didn't break the stream of work that was coming from the Village Press in the slightest.

In 1923, Goudy moved the Press for the final time to a mill at Marlboro-on-Hudson. He wanted to be able to do all of his work, including type cutting, there in one place since the long time friend, Robert Wiebking, was dying and Goudy didn't want to work with anyone else. The work that the Press produced after Bertha's death in 1935 slowed considerably but did not stop. In the years after Bertha's death Goudy designed a font

in her honor called Bertham and the far more successful University of California Old Style (Bruckner, 68).

Then in 1939, a second fire hit the Village Press, which again devastated the Press and Goudy. All of the types, most matrices and almost all the records of the Village Press and type foundry were lost (Bruckner, 68). After the fire, Goudy eventually sold his personal collection of work and books to the Library of Congress. He then went to the University of California Press and worked there until the early 1940's and was the last press he worked at until his death in 1947.

1921

Garamont, Garamont Italic, Goudy Italic, Goudy Newstyle, Lining Gothic, and Nabisco

1924

Italian Old Style, Italian Old Style Italic, Kennerly Bold, and Kennerly Bold Italic

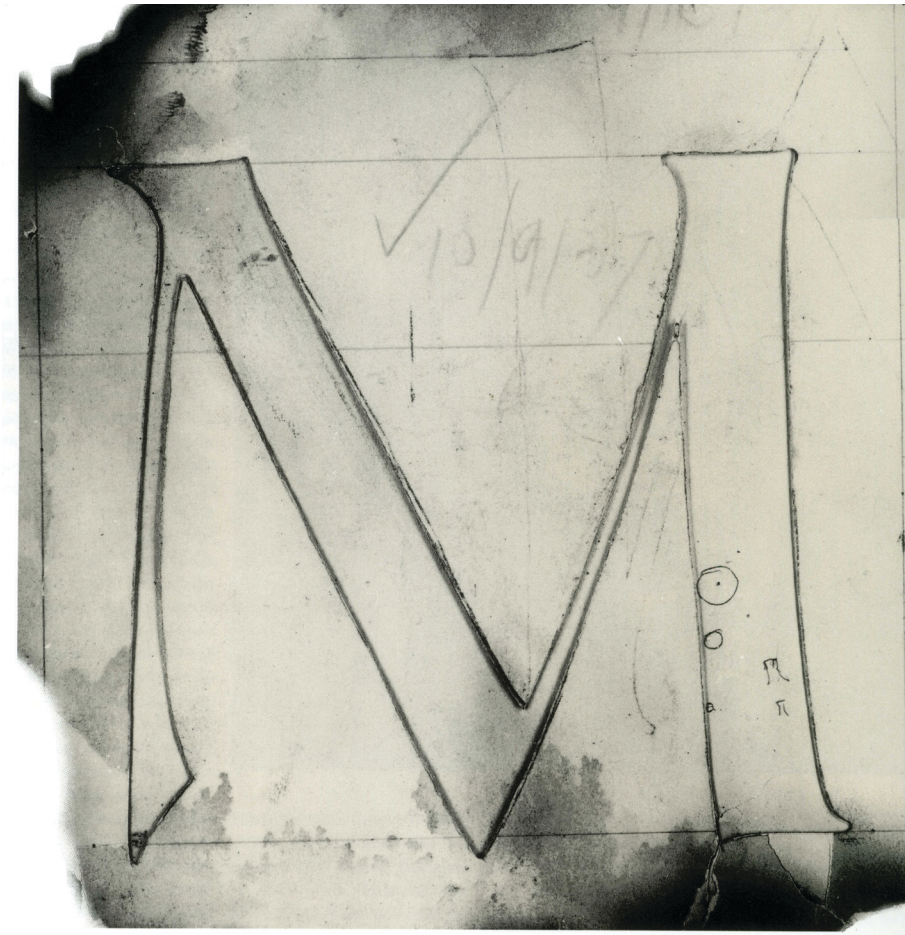
1925

Goudy Heavy Face, Goudy Heavy Face Italic, Marlborough, and Venezia Italic

1926

Aries

Goudy • Presses



Letter M by Goudy
burned in second Village Press fire
1939

1927

Companion Old Style Italic, Deepdene, Goudy Dutch, Goudy Unicals, Record Title, and Remington Typewriter

1928

Deepdene Italic, Goudy Text, and Inscription Greek

1929

Knatskill, Lombardic Capitals, Sans Serif Heavy, and Strathmore Title





ethod

Goudy • Method

F. W. Goudy had very unusual method of working. He would be given a deadline and would then procrastinate until the last possible moment to start the design. He would finish the entire project in a very compressed amount of time in one large burst. This is particularly well known in the design of the font Camelot, which he reportedly designed at the kitchen table in an hour (Bruckner, 45).

Goudy was not considered a particularly innovative designer however did provide a large number of fonts some of which are still widely used. Many of his fonts were redesigns of existing fonts or crosses between

two existing fonts or inspirations, something his contemporaries greatly criticized him for.

This habit of redesigning faces and his method of working very quickly lent to creating far more type faces than other designers. Many of these designs were not as successful as they could have been. Despite working too quickly to produce a large number he did still create a dozen of very good type faces so his reputation as a leading type maker is still very much deserved.

Goudy's methods led to a large amount of backlash from his contemporaries most notably Henry Lewis Bullen,

*(Opposite page)
goudy working with
matrix cutting machine*

Stanley Morison, and Daniel Berkeley Updike (Bruckner, 60). There are scores of letters between Morison and Updike that heavily criticize Goudy and his work. Morison in particular had a rather large dislike of some of Goudy's signature features that he called 'ugly swash characters' (Bruckner, 61). Another major point of contention that Morison and Updike had with Goudy was the fact that many of his faces that he designed or redesigned had Goudy's name on

them despite the fact that most often than not the faces were named by the foundries and not Goudy himself. The critics were often correct in their major points of contention, however, which tended to focus on the quality that sometimes lacked in Goudy's work and the tendency to redesign what already existed sometimes with very minimal change to the original font that he was redesigning (Bruckner, 61).

1930

Advertisers' Modern, Hadriano Lower Case, Mediaeval, Sans Serif Light, Trajan Title, Truesdell, Truesdell Italic, 2 Unnamed

1931

Deepdene Medium, Deepdene Open Text, Deepdene Text, Ornate Title, and Sans Serif Light Italic

1932

Deepdene Bold, Franciscan, Goethe, Goudy Boldface, Mostart, Quinan Old Style, and Village Number 2

1933

Deepdene Italic, Goethe Italic, Goudy Book, and Mercury

Goudy • Method



Frederic Goudy
at work in his composing room

ABCDEFGHIJKLM-
 NOPQRSTUVWXYZ
 abcdefghijklmnopqrstu-
 vwxyz
 0123456789

Goudy Old Style 72/68

Goudy • Goudy Old Style

Goudy Old Style

Goudy Old Style was designed in 1915 for American Type Founder. It is actually the second type to bear this name. The previous Goudy Old Style was eventually renamed to Goudy Lanston. The capitals were based on a Renaissance painting that Goudy had once seen though could not find again (Bruckner, 99).

The capitals of Goudy Old Style have small serifs and straight stems. The lowercase of Goudy Old Style are very round, especially compared to the very strong straight lines found in the capitals. The font have relatively short descenders and a fairly large X height. In the capitals, the crossbars are all at about the same height.

1934

Hadriano Stone Cut, Hasbrouck, Saks Goudy, Saks Goudy Bold, Saks Goudy Italic, Textbook Old Style, and Village Italic

1935

Atlantis, Tory Text, and Millvale

1936

Bertham and Pax

1937

Friar

B B B B B B

T Y

O O Q D O

S B

Goudy • Goudy Old Style

Most of the stems of Goudy Old Style are more or less the same width and have the same serifs though some are shaved slightly depending on the letter such as the capital T and Y.

The crossbars are in nearly the same spot for each letter but none are quite as high nor as thin as the crossbar of the B.

The curves found in the O are fairly uniform to the curves found in the rest of the capital alphabet. But the stroke of the O is slightly wider than any of the other circular forms leaving a slight difference even between the O and the Q.

The capital S and capital B sit almost entirely within the capital O, only the serifs extend beyond the boundaries and even then mostly in the case of the B.

h h h h h

e p q a s

r k

a b

Goudy • Goudy Old Style

In the lower case the hump of the h is nearly identical to the form of the n and the two sides of the m, however the counter of the m is narrower than the counter of the h.

The r contains the same curve found in the hump of the h and n despite the fact that the stroke of the r is much shorter.

The lowercase o is slightly less uniform with the rest of the letters than its capital counterpart. Many of the forms that have the curve of the o in common are altered either significantly or in several small ways. The p and q have areas in the curved stroke that is much heavier than the matching area of the o. The b is thinner in some areas and wider in others as well as it has a sharper curve at the top of the bowl.

W V Z X W

w v Y y w

X

Goudy • Goudy Old Style

The capital W is an almost perfect match to the V on both sides. However the diagonals of the V is not a match at all to the diagonals used in the X or the Z.

The diagonals of the X and Z are a closer match to each other but are still not the same.

The lower case w and v are not like their capital counterparts. The w has slightly different angles to the diagonals than the v and the weight of the w's strokes are overall thicker than those in the v.

The lower case v is close to the lower case y with the exception of the counter area and for the upper case Y the angle of the diagonals is much narrower on the lowercase v.

ABCDEFGHIJKLMNOP-
 NOPQRSTUVWXYZ
 0123456789

Copperplate 80/55

Copperplate

Created in 1905, Goudy originally made for Marder, Luse and Company and then it was taken on by the American Type Founders and can still be found in old A.T.F. specimen books (Bruckner, 121).

Copperplate was meant to look, as its name suggests, like engraved letterforms found on copperplates. Engravers rarely use lowercase and as such Copperplate does not contain any lowercase forms.

The serifs of Copperplate are thin and short, echoing the serifs caused by engraver's tools. Copperplate is a very angular font, containing curves only where it was necessary and even then the curves seem squarish. Though the font doesn't have any lowercase it does contain a set of numbers. The numbers are where the majority of the curves are contained and as such they look slightly out of place with the rest of the font.

1938

Murchison, New Village
Text, University California
Old, University California
Italic

1939

Bulmar, Goudy
Stout

1941

Scripps College
Old Style

B B B B

D G Q O

B B

U S

Goudy • Copperplate

Much of Copperplate is very carefully uniform with the rest of the font. The stems are virtually identical to each other. The serifs are the same size and the crossbars are located at almost the exact same height on all the letters.

The upper story of the P, R, and B are almost exactly the same with only slight differences in size to account for optics.

The curves found in the O are nearly the same throughout the font. The biggest adjustments made are for the curve of the D to account for the straight sections of that stroke.

The curves of the S fit almost perfectly within the O with only the serifs extruding from the boundaries of the O.

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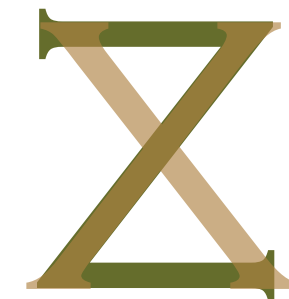
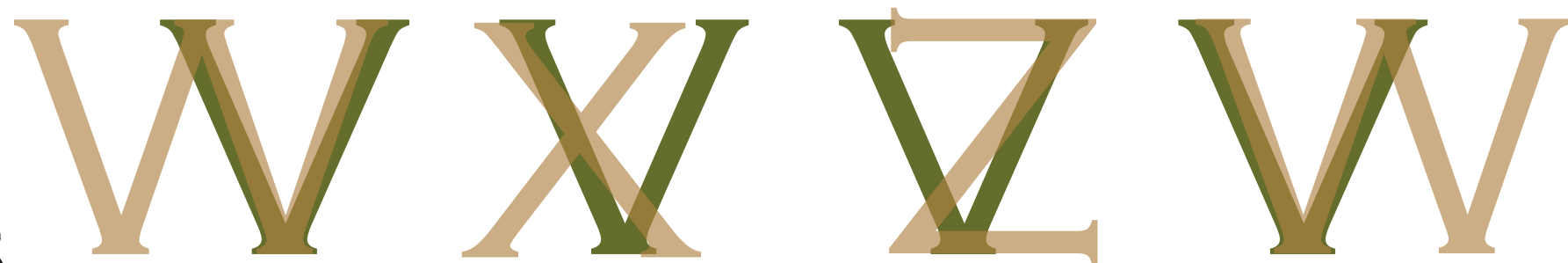
Goudy • Copperplate

Because there are no lowercase for this font I decided to evaluate the numbers.

The width of all the horizontal and vertical strokes are equal and in the case of the 4 and 1 are equal in length as well.

The serifs also match between the letters and numbers.

The curves of the 6 and 9 are slightly taller than those in the O but curve at nearly the same places. The 3 and the 8 both fit within the O neatly with only the serifs of the 3 extruding.



Goudy • Copperplate

The diagonals of Copperplate are where the font is less uniform between letters. Though the two sides of the W are the same they do not match the V except for at the bottom serif.

The X and Z do not match the diagonals of the V but they do match each other.

ABCDEFGHIJKLM,
 NOPQRSTUVWXYZ
 abcdefghijklm,
 nopqrstuvwxyz
 0123456789

Friar 75/68

Goudy • Friar

Friar

Created in 1937, Goudy said that he designed Friar for his own amusement. He said it was based on the “square capitals” of the fourth century done by the medieval scribes (Bruckner, 123). There are quite a few letters that have variations displayed; over a dozen in all which is more than any of his other fonts. This may be because of the inspiration for the font. Medieval scribes would occasionally add personal flourishes to their work.

Friar is designed to look as if drawn with a quill and has the angled strokes that are indicative of this. The stems of the letterforms are not entirely straight and the baseline of the stems are slightly curved. The lowercase commonly have finishes to add to the scripted appearance. The font has a short descender and ascender heights.

1942	1943	1944	1945	1947
Goudy Thirty	Spencer Old Style and Spencer Old Style Italic	Marlborough Text, Scripps College Old Style Italic	Hebrew University	Goudy's death



Goudy • Friar

The stems of the letters are very similar but none of them seem quite the same as the others. There is often a slight difference to the top or bottom of the stems but the width tends to be the same.

The cross bars are generally in the same area but none seem to be in the exact same spot as any of the others.

The curves of the letter forms all seem to be very similar though none are quite the same thick in thin in all of the spots as the O except for the Q, which is an identical stroke.

This font is different because the E is a circular form. It follows very closely to the O but curves sooner and stays thicker longer to give the form more weight.

The S fits into the O nearly perfectly.



K k h h f

O O p q e

h h

o o

Goudy • Friar

Again, the stems are slightly different in each letter form, especially in the lower case where there seem to be more curves in the forms.

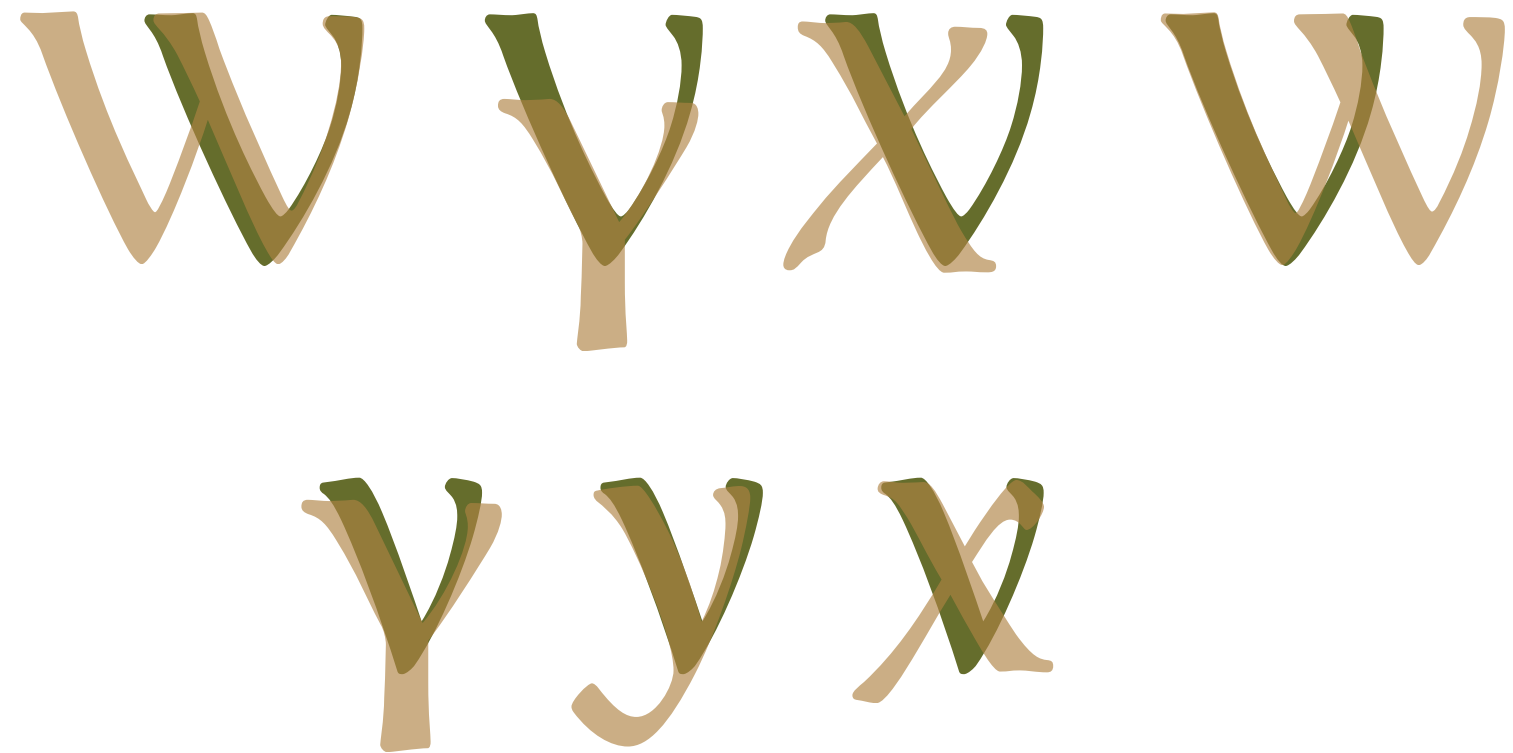
The curved stroke of the h is identical to the n, the curve of the u (displayed here upside down), the r, and the m.

The stroke of the n and u are nearly identical to the h but the m has a thinner counter due to the nature of the letter being wider already.

The thin of the capital O is identical to the thin in the numbers 5 and 3.

The lowercase o is different from several of the other letters. The p is very different as it has a different bowl shape and stroke. The q is the closest.

The e and c are also very close to the stroke of the o but the a only partially follows the stroke.



Goudy • Friar

The diagonals of this face are inherently curved which makes them difficult to be exact matches. Though the first stroke of the W is nearly perfect the next is too straight compared to the V.

The next stroke of the W is at a slightly different angle than the V but the W ends nearly the same as the V does.

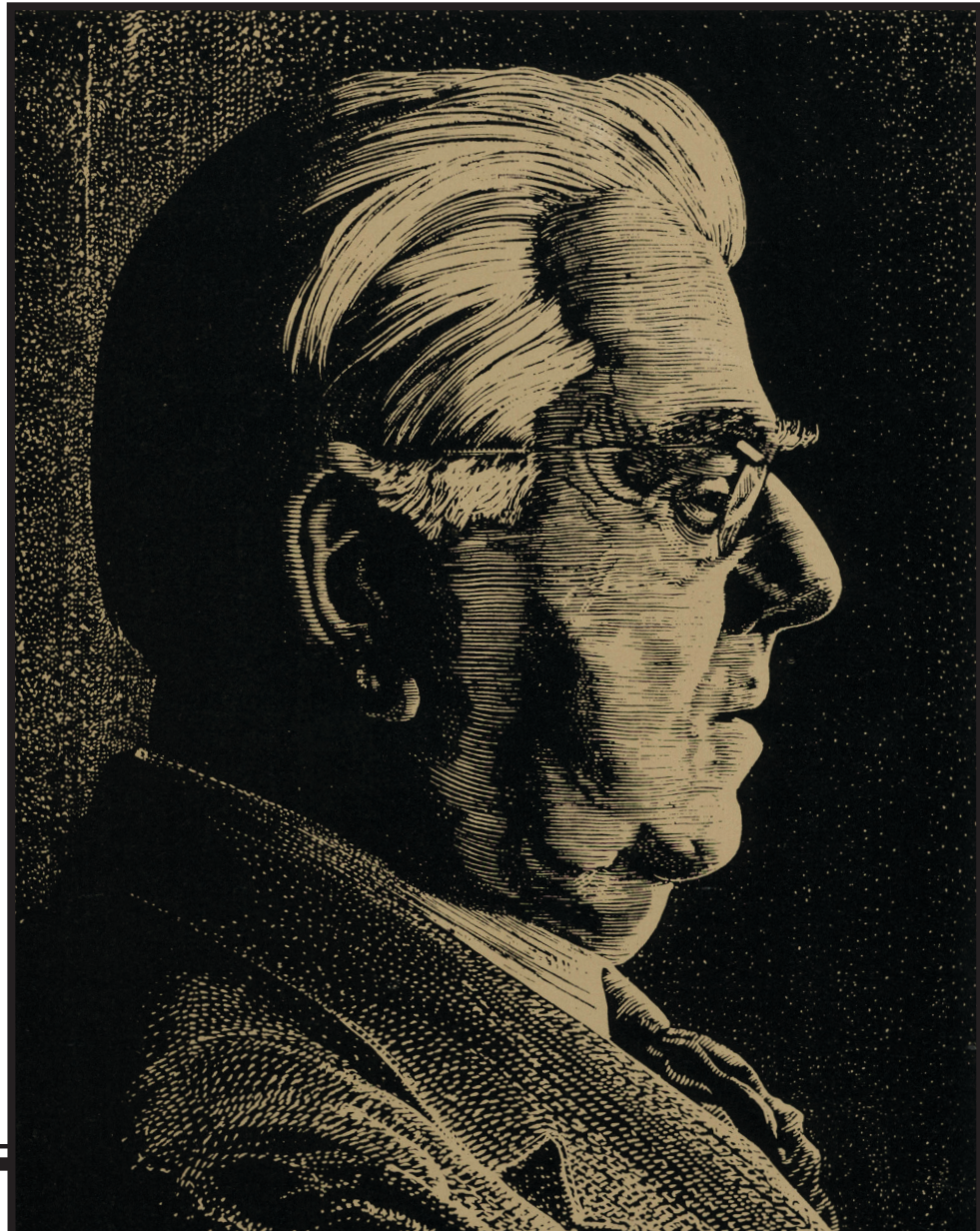
The stroke of the V is the same thickness as the thicker stroke of the X and Y.

The angle in the V and Y is the same.

The V is nearly the same as the middle of the M but nothing like the middle of the N.

The lower case v is nearly identical to the lower case y but the angle is wrong for both the lower case x and the capital Y.





Goudy Scratch Board Portrait
by Charles E. Pont
date not available

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