Howdy Goudy:
Frederic W. Goudy
and the
Private Press in the Midwest

an Honors Thesis by
Amy Duncan
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Thesis Advisor
Dr. Frank Felsenstein

Ball State University
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Abstract

The Private Press Movement sought to revitalize printing as an art form, focusing on typography, design, and print quality rather than profits. William Morris, who was inspired by the illuminated manuscripts of the Middle Ages, was the father of the movement in England. The beautiful works of his Kelmscott Press influenced those in the United States as well. Midwest-born printers and typographers Frederic Goudy, Bruce Rogers, Edwin Grabhorn, and Robert Grabhorn made the private press their life's work. They followed the lead of Morris to become four of the most influential figures in the Private Press Movement in the United States. Although all four moved out of the Midwest to pursue printing and typography, they learned a great deal of their skill in Illinois and Indiana, showing the value of the Midwest in the Private Press Movement.

Using the Frederic W. Goudy Collection and other materials available in Archives and Special Collections at Bracken Library, I curated an exhibit of 41 items called “Howdy Goudy: Frederic W. Goudy and the Private Press in the Midwest.” The exhibit is on display in two portions from April 15 to July 16, 2008. I also wrote an introduction and detailed catalog for the exhibit and created a Web site. The Web site can be viewed at aeduncan2.iweb.bsu.edu/exhibit/goudy.html. It will soon be hosted on the Archives and Special Collections Web site. The introduction and catalog that I designed and had bound for the exhibit are printed on the following pages.

The name of this exhibit comes from a lighthearted poem titled “A Howdy to Goudy,” which was written by a friend in honor of Goudy’s 80th birthday. This poem will be displayed during the second portion of this exhibit, June 2 to July 16.

Acknowledgements

I would like to thank Dr. Frank Felsenstein for advising me on this thesis. He helped me define and narrow my goals for the project and understand how an exhibit catalog should be written. If it were not for his History of the Book colloquium, I would not have been introduced to Frederic W. Goudy.

I would also like to thank Phil Deloria and John Straw from Archives and Special Collections. They helped me understand the details and technicalities that come with researching, selecting, mounting, and displaying items for an exhibit.
Howdy Goudy: Frederic W. Goudy and the Private Press in the Midwest

April 15 to July 16, 2008
Archives and Special Collections, Bracken Library Room 210
Introduction

All else flexible, but one promise we have made to ourselves that shall remain constant with the years: We print solely for the pleasure derived from printing, caused him to admire the illuminated manuscripts of the European Middle Ages. "I remember as a boy going to Canterbury cathedral and thinking that the gates of heaven had been opened to me, also when I first saw an illuminated manuscript. These first pleasures which I discovered for myself were stronger than anything else I have had in life," Morris said (Needham 48). The press' most famous and impressive book was an edition of The Works of Geoffrey Chaucer, which was published in 1896 and some consider it the most beautiful book ever printed. Morris also designed three typefaces for the press: Golden, Chaucer, and Troy. Morris died at his home on October 3, 1896, but his legacy continued on (Burdick 111-117).

Frederic Goudy

FREDERIC GOUDY

While some type designers have a few typefaces to their name, Goudy designed more than 120 typefaces, many of which are still used today (Beilenson 4). His life is beautifully summarized in this quote from an editorial that was printed two days after his death: "He was a designer and a philosopher, a writer and a craftsman, a printer who preached of beauty and utility. In his time he won vast acclaim and once it was said that half of the display lines in a national magazine were set in Goudy type" (Beilenson 3). Goudy is considered one of the most prolific type designers of the 20th century, and his work was greatly influenced by Morris and the Kelmscott Press.

Goudy first learned about Morris and book design when he worked as a bookkeeper at a secondhand bookstore in Chicago. Type design and printing were at a low point in America, but in England, Morris and others were working to bring back the art of good type and good printing. Goudy wanted to do the same in America. At the time, Chicago was the place to be when it came to do with design. Morris' ideas and the Arts and Crafts Movement first took hold in this city. Throughout his career, Goudy continued to look at the work of Morris and his Kelmscott Press for inspiration in the tradition of making printing an art (Bruckner 44).

Although Goudy is known to be a disciple of Morris, he did not start his printing and typographical career until later in his life. Goudy was born on March 8, 1865 in Bloomington, Illinois to a schoolteacher father, John, who was also the superintendent of city schools and mother, Amanda (Keith 44). Goudy dedicated one of his books, Typologia, to the memory of his father. He credited his father's library for typography as well as the quality of the print, often done with a hand press. Private press books were often printed in a single edition in limited numbers ("Arts and Crafts Movement").

The beginning of the Private Press Movement is often linked to Morris' opening of his Kelmscott Press in 1891. It operated until 1898, producing 53 volumes. Morris' love of good design and calligraphy was said a Stone Table Press book printed in 1931 (Barnes 3). This sentence captures the philosophy and spirit of the Private Press Movement that influenced Frederic Goudy and fellow Midwest-born printers and typographers Bruce Rogers, Edwin Grabhorn, and Robert Grabhorn to make the private press their life's work.

The Private Press Movement started as an offshoot of the Arts and Crafts Movement, which began in England during the last years of the 19th century. The Arts and Crafts Movement started as a reaction to the Industrial Revolution, which caused machines to separate people from their work. The movement sought for people to take pride in their crafts-architecture, decorative arts, cabinet making, and others—as artwork instead of seeing their work as the result of a machine ("Arts and Crafts Movement").

William Morris was a poet, artist, manufacturer, socialist, printer, and typographer who is viewed as the father of the Arts and Crafts Movement. "He was born in a rural community outside of London on March 24, 1834 (Burdick). As mentioned in the opening quote, the philosophy of the movement was that printing, especially books, should be viewed as a skilled art form rather than a commercially based enterprise. Those following the movement used high-quality, often expensive paper, and gave great consideration to design and typography as well as the quality of the print, often done with a hand press. Private press books were often printed in a single edition in limited numbers ("Arts and Crafts Movement").

The opening of the Private Press Movement is often linked to Morris' opening of his Kelmscott Press in 1891. It operated until 1898, producing 53 volumes. Morris' love of good design and calligraphy was said that half of the display lines..."
It was not until 1894, after years working as a bookkeeper and ad designer, that Goudy decided to make printing his work and convinced a school teacher who he met years before, C. Lauron Hooper, to back him financially. They originally named their press the Booklet Press, which was later changed to the Camelot Press. In 1896, at the age of 31, he sold a set of capital letters for $10 to the Dickinson Type Foundry in Boston, who named the typeface Camelot. Goudy only asked the foundry for $5, so he was pleased with the result of his first experience in professional type design. However, the press failed in late 1896 and Goudy went back to bookkeeping and some free lance design work in typography and book covers (Boone 115).

Goudy's life changed forever when he married Bertha Sprinks in 1897. The two had been a couple for several years and were called best friends by many who knew them. Bertha became Goudy's typesetter for the press and after several years of working at it, she became quite skilled with the job. In 1898, she gave birth to the couple's son, Frederic T. (Bruckner 45, 48).

In 1903, Goudy and a young associate, Will Ransom, founded the Village Press in Goudy's barn in Park Ridge, Illinois. All they had at the time was one hand press and some type. Their goal was to design books that were beautiful as a whole, and, not surprisingly, the first book they printed was an essay by William Morris called Printing. Goudy also designed the Village Press typeface as the official typeface of the press. Over the next 35 years, the Village Press went on to produce more than 160 books of various sizes and more than 75 other pieces (Bruckner 66). Ransom withdrew from the business when the Goudys moved to Hingham, Massachusetts in 1904. The press was moved again to New York in 1908 (Cave 130).

Goudy's first trip to Europe in 1909 is one that he credited with making him fall in love with type lettering (Beilenson 33). In England, he met Morris' associate, Emery Walker, who introduced him to many printers in London. Goudy also visited the Louvre in Paris the following year, where he made a rubbing of a stone tablet with a Roman inscription on it. Bertha was his lookout to make sure the guards did not catch him. After returning to the United States, he designed a typeface called Hadriano, which was almost a replication of the type from the rubbing (Bruckner 54-55).

In 1911, he was receiving attention from commercial publishers and was commissioned to design a type for an H.G. Wells book. He named the type Kennerley, which became the first type to be sold overseas and earned $25,000 in sales and royalties (Boone 116). That year, at the age of 46, is when Goudy said "he stopped being an amateur and took up type designing as a profession," which he credited greatly to his visits to Europe (Bruckner 55).

After several more visits abroad, Goudy and Bertha founded their estate, Deepdene, on the Hudson River in Marlboro, New York around 1923. Here they set up the Village Press and Village Letter Foundry in an old mill (Cave 130).

In 1920, Goudy became the art director for the Lanston Monotype Machine Company, which kept him busy sketching many different types. However, his friend, Robert Weibking, cut the matrices that would later be used to cast his type. Even so, Goudy had always thought that when his type was cut it did not have the same qualities and feeling with which he had originally drawn it. In 1925, he was commissioned by the Woman's Home Companion to design a new typeface. However, his matrix cutter, Robert Weibking, died. Goudy decided to do it all himself and started a true foundry at the Village Press, teaching himself how to make patterns, grind cutting tools, and cast type. He did all of this, which is very precise work, without the use of his right eye, which had been blinded some years earlier. Goudy served as the art director for Lanston Monotype Machine Company until 1939 (Boone 118).

Although Goudy was gaining fame and producing new typefaces on a regular basis, the next few years were filled with tragedy. His wife and work partner, Bertha, died in 1935. A year later he designed the typeface Bertham in her honor (Bruckner 68).

Tragedy struck again on January 26, 1939, when the foundry and print shop were destroyed in a fire along with more than 75 original type designs and 107 typeface matrices. Soon Goudy converted his library into his new workspace and began casting matrices for the University of California Old Style, which he made exclusively for the University of California Press. Goudy also kept busy during the final years of his life with speaking engagements, dinners with friends, and serving as typographic counsel for the Lanston Monotype Machine Company from 1939 until his death (Boone 118).

After living a full life, Goudy died of a heart attack at Deepdene on May 11, 1947 at age 82. Tributes to his life and work soon followed (Bruckner 72).
by looking at what you have done," Beatrice Warde wrote to Bruce Rogers in a letter on why a bibliography of his work should be completed (Haas 6-7).

Rogers attended Purdue University where he drew initial and drawings for the student newspaper, The Exponent, and the yearbook, Debris. In 1890 he received his bachelor’s degree and moved to Indianapolis to work as an illustrator, in the time before photographs were used, for the Indianapolis News. However, Rogers did not stay long at the newspaper and took jobs as a landscape painter, as a press worker for a railroad office, and as a draftsman (Bennett 15-19).

In 1893, Rogers began working for his friend J.M. Bowles’ quarterly Modern Art, and Rogers moved to Boston in 1895 to join Bowles designing pages, decorations, and initials. Bowles was the first person to introduce Rogers to Morris’ work, and Bowles bought Kelmscott volumes directly from Morris and sent copies of his work to Morris for critique. While still working for Modern Art until 1897, Rogers took a job with Houghton Mifflin designing books from 1896 to 1912. Rogers married Anna E. Baker in 1900, and also worked at the Riverside Press from 1900 to 1912. For the next four years he worked as a free-lance book designer associated with Montague Press and the Metropolitan Museum of Art Press, for which he created the Centaur typeface (Bennett 21-30).

The exact date that Goudy and Rogers first met is unclear, but in a 1938 letter from Rogers to Goudy, Rogers described their first meeting and said they first became acquaintances about 30 years earlier. Around that time Goudy was living in Hingham, Massachusetts operating the Village Press, and Rogers was working in Boston at the Riverside Press. In the letter Rogers said, “Neither of us had a motorcar at that date and it was something of a journey to go from East Lexington across Boston to Hingham, or vice versa; but the trips to the Hingham that we made to visit you and Bertha always stood out in my life at that time, as a welcome relief from the monotonous routine I had got myself into at the Riverside Press.”

He also commented on their Midwestern upbringings, saying, “Though the setting of your life and labors at that period was very New Engishand you brought with you from the West something of the energy and of the spaciousness of the Midwestern towns and prairies that we both had known.”

In the same letter Rogers also made references to the influence of Morris on both Rogers and Goudy, although he noted Goudy was a much more devout follower. “You have kept closer to the spirit of his example than most of us have done; yet so far as I can recall, without having copied anything that Morris did.”

Goudy and Rogers remained close friends, writing letters when they could not visit each other all the way until Goudy’s death. Numerous books, tributes, and letters exist in which they share their admiration for one another’s work and friendship. As another example of their friendship, Rogers signed the 1938 letter “your everlasting friend and admirer” (Pi, 94-97).

In 1916, Rogers and his wife moved to London where he worked for the Mall Press and later worked as a printing advisor to the Cambridge University Press, the Harvard University Press, and the Oxford University Press, for which he designed the Oxford Lectern Bible in 1935.

When designing the Bible he tried Goudy’s Newstyle, which Goudy had given to him with the approval to make whatever changes he felt necessary. However, after making some modifications, Rogers decided Newstyle was “too striking in effect” for his purpose of creating a Bible. Goudy also engraved the letters H, O, L, Y, B, I, and E from Rogers’ drawings in German silver and stamped the title of the leather-bound copies of Rogers’ Oxford Lectern Bible (An Account of the Making of the Oxford Lectern Bible).

In 1939, the American Institute of Graphic Arts put on a major exhibition of Rogers’ work. In 1943, Rogers wrote his first book, Paragraphs on Printing, and 10 years later he published his second book, Pi.

Rogers died in 1957 in New Fairfield, Connecticut.

EDWIN AND ROBERT GRABHORN

Two brothers, Edwin and Robert Grabhorn, just a generation younger than Goudy and Rogers, saw these men as two of their greatest mentors. Edwin was born on October 30, 1889 in Cincinnati, Ohio, and in 1900 Robert was born. The brothers grew up in Indianapolis (Magee).

Edwin was the first to learn printing, working in his uncle’s music printing shop starting at age 14. He moved to Seattle in 1909 to pursue this career but instead fell in love with letterpress printing after meeting Henry A. Anger, the local art printer. Anger introduced Edwin to two fonts designed by Goudy, Forum and Kennerly. Edwin noted the moment he saw these fonts: “They were not for the hands of a novice, I was told; and it was then that I felt the urge to become a good enough craftsman to be able to use them.”
Four years later, Edwin moved back to Indianapolis to improve his skills as a printer, and in 1915, he opened his own press shop, The Studio Press, with his brother Robert. The Grabhorns became the art printers of Indianapolis. After gaining enough confidence in his printing skills, Edwin began sending print samples to Goudy and Rogers in 1918. A year later as a printer, and in 1915, he opened only marred by inadequate execution.” Over the years Goudy became a friend and advisor to Edwin.

In 1919, Edwin sold the Studio Press to his best client and with Robert and a limited amount of type, moved to San Francisco (Wentz).

In 1920, the brothers printed their first “book,” Digenes in London by Robert Louis Stevenson, which was only 14 pages long although it was hard cover. Over the next years the brothers continued printing books in limited editions and other publications such as travel journals.

Edwin and Robert were original members of the Roxburghe Club of San Francisco, which was a “happy band of book lovers” that began in 1928. The Grabhorn Press printed Walt Whitman’s Leaves of Grass in 1930 using Goudy’s Newstyle type, and this work is considered their masterpiece. Goudy’s typefaces were some of their favorites to work with (Arion Press).

The Grabhorn Press became one of the most well-known and highly praised presses in California, some saying it helped make San Francisco a center for fine printing. Besides admiring Goudy’s work, they also claimed to be “the best students of Bruce Rogers.” The Grabhorns themselves had a great sense of design but said they were greatly influenced by Rogers’ work (Arion Press). Morris also influenced the brothers, but Edwin did not want to own the Kelmscott Chaucer because he did not want to copy anything or be influenced too much by one type of work (Hart 21).

Edwin was especially known to be very shy and humble, and he discouraged people from collecting his work because he claimed there was nothing special about it. A tribute after his death said this about him: “Indeed, no matter how long he lived here nor how much he gave to the City, Ed always kept something of the Midwesterner about him, that Midwest which represents the heartland of America. There was something of the Hoosier way of speech in his voice and there was something too of the simple Midwest in his style” (Hart 2).

The atmosphere of the Grabhorn Press was said to be very laid back, visitors were always welcomed, and Edwin disliked firing people. He would tell someone who he was firing that the press was closing and only that person would not return to work the next Monday. A good friend said of the brothers, “When Ed was away, the shop went to pieces. When Bob was away, Ed went to pieces. They made a good team.” Ed was a master pressman and Robert was a good compositor (Hart 20).

Edwin retired from printing in 1966 to concentrate on finishing a collection of Japanese prints, his other love. Edwin died in December 1968 (Magee). This was the end of the original Grabhorn Press and that year Robert joined with a younger man, Andrew Hoyem, who had worked at the Grabhorn Press to form the Press of Grabhorn Hoyem. Robert Grabhorn and Hoyem used Grabhorn Press printing equipment and type in their venture. Robert died in June 1973, and Hoyem bought the rest of the Grabhorn equipment continuing on under the name Arion Press, which still exists today (Arion Press).

Although Goudy, Rogers, and the Grabhorns all moved out of the Midwest to pursue printing and typography, they learned a great deal of their skill in Illinois and Indiana. These four men, some of the most influential people in art printing and typography in the 20th century, show how valuable the Midwest was in the Private Press Movement. Their legacy continues on today with private presses that follow the philosophy outlined earlier: “We print solely for the pleasure derived from printing” (Barnes 3).

OTHER COLLECTIONS

The libraries at the University of Delaware, Columbia University, and the Claremont Colleges are a few places that have extensive Goudy collections. The Library of Congress Rare Book and Special Collections Division includes both Goudy and Rogers materials. Vassar College has the third largest Village Press collection and also includes books designed by Rogers. Rogers and his wife donated a large collection of his books and manuscripts to Purdue University, and the Beinecke Rare Book and Manuscript Library at Yale University has a collection of many of Rogers’ papers. The University of Maryland’s Private Press Collection includes Grabhorn Press and Village Press materials, including the Village Press’ 1903 printing of Morris’ essay Printing. The University of Rochester and the University of Missouri also have private press collections featuring the Grabhorn and Village presses.

A great deal of press equipment and type from the Grabhorn Press is still located in San Francisco at the Arion Press and Grabhorn Institute.

Most items in the Frederic W. Goudy Collection in Archives and Special Collections at Ball State’s Bracken Library come from the personal collection of Bently Raak, a friend of Goudy.

BIBLIOGRAPHY


1946.


Catalog
April 15 to June 1

CASE #1
FREDERIC W. GOUDY PHOTOS AND MEMORABILIA

   This sheet was printed for an exhibition at the Museum of Science and Industry that honored the Village Press, and the American Institute of Graphic Arts sponsored it. The keepsake was set in Deepdene Italics and Goudy designed and composed it. It was printed by hand on Arnold unbleached paper from the Japan Paper Company.

2. Photo of Goudy sitting next to working pattern

3. 500 years of printing, 1440-1940: a watermark portrait of Frederic W. Goudy, 1940.
   This watermark portrait of Goudy was printed on handmade paper from the Worthy Paper Company of West Springfield, Massachusetts to celebrate 500 years of printing. It was printed in Goudy Light Italic for the 1940 Northampton Book Festival and presented by the Hampshire Bookshop and the Worthy Paper Company.

   In this book, Goudy tells the story of designing the Village type and lists all his type, what year they were designed and for what they were designed. The book was printed in Goudy's Village, Village No. 2, and Goudy Antique typefaces. Also, 450 copies of this book were printed for members of the American Institute of Graphic Arts, and Melbert B. Cary printed 200 more copies privately for his friends. This copy is 97 of the 200 printed privately.

5. Village Press Printer's Mark
   Goudy drew this original drawing as the printer’s mark for the Village Press in 1903.

   When Goudy's wife, Bertha, died in 1935 it was difficult for Goudy to continue with his work. A year later he designed the typeface Bertham in her honor, in which this book was set. The border around Bertha’s portrait and the border on the title page were drawn by Bertha in 1898. Howard Coggeshall reprinted the book at his press in Utica, N.Y., and 300 copies were made for friends with none for sale. This copy was autographed by Goudy for Bently Raak.

   In this essay, Goudy writes about his love of his home at Deepdene and the nature surrounding it. This essay was set in Goudy's Californian type.

8. Photo of Deepdene in 1927

9. Photo of rubble after the 1939 fire at Deepdene that destroyed Goudy's Village Press workshop and foundry along with more than 75 original type designs

10. Photo of Goudy receiving Printing Industry of America Certificate of Honor
    Goudy received a certificate of honorary life membership in the Printing Industry of America from the association's president, James Newcomb. It was presented to Goudy on December 18, 1946.

    Goudy received countless awards for his work in the fields of printing and type design, including the gold medal of the American Institute of Graphic Arts, the medal of honor of the Ulster-Irish Society of New York, and this one given by the Printing Industry of America.

CASE #2
DESIGNING A TYPEFACE

1. Proofs of Goudy's typefaces Newstyle and Lining Gothic
   Goudy's philosophy was that a typeface would be good not because individual letters were perfect, but because there was harmony
throughout the whole design. Goudy's overall goal was to move away from the grotesque type of the time and return to simplicity and beauty in type that was also readable. He concentrated on improving upon classic typefaces like Garamond, Bodoni, Didot, and Caslon to create a modern Roman typeface. Goudy designed only a handful of gothic and sans serif typefaces. This proof of Goudy Newstyle is labeled No. 44, and the proof of Goudy's Lining Gothic, one of his few sans serif typefaces, is labeled No. 41 from 1924.

2. "5 typefaces drawn to the same scale"
This proof of Goudy's typefaces Deepdene Italic, Mediaeval, Village #2, Text, and Goethe shows how types drawn to the same scale have differences in "letter body" height but the same "type body height."

3. Goudy's original 7 1/2 inch drawings
Goudy drew his typefaces freehand, which caused irregularities. However, Goudy did not see these as imperfections, but planned additions to the character of the typeface. Before sketching, Goudy laid out five lines of boundaries for the letters, which determined their height, thickness, and variation. All of his original drawings were seven and a half inches tall. Type that Goudy sketched never ended up exactly like the final product, and Goudy would get rid of typefaces if he did not like the preliminary proofs. Goudy would also label these sketches with dates and check off letters after he was satisfied with their appearances. This sketch is labeled No. 91. The dates indicate that he finished working on these at the beginning of August 1939.

4. Photo of Goudy drawing a typeface

5. No. 110 cut out pattern
The completed design was traced onto cardboard, and any irregularities were smoothed out at this point. Goudy used a magnifying lens to make his cuts precise. Each letter was cut out of the cardboard with a sharp, thin knife that was held perpendicular to the cardboard to produce a clean cut. This cut out "E" would be ready to be glued to another piece of cardboard.

6. No. 106, No. 111 master patterns
Once the letters were removed, he glued the cut out cardboard to a heavier piece of cardboard. This sunken pattern of letters became the master pattern for creating matrices. Goudy finished the pattern for the University of California accents at the end of August 1941 and the No. 111 patterns in early May 1944.

7. Photo of Goudy in his workshop using a magnifying glass to cut out patterns

8. Photo of Goudy engraving the working pattern from the master pattern
A machine called a pantograph reproduced and reduced the size of the letters to two and a half inches. As Goudy carefully followed the recessed pattern of the letters with a thin tracing point with steady pressure, a revolving cutter cut the letters into metal. This metal block of type is known as the "working pattern."

9. Photo of Goudy in front of vertical pantograph machine
Goudy would then trace this metal block in the vertical pantograph as he first did with the cardboard. The pantograph was adjusted so that the brass matrix that was cut would be the point size of the type that was desired. The matrix is the mold from which the final type is cast.

10. "Riano"
Goudy visited the Louvre in Paris in 1910, where he made a rubbing of a stone tablet with a Roman inscription on it. After returning to the United States, he designed a typeface called Hadriano, which was almost a replication of the type from the rubbing. This paper shows an inked drawing of the typeface.

11. "Aqua Vitae"
Goudy also proclaimed the idea that a new typeface should not be readily noticeable to readers. If it is a good typeface, readers will enjoy the beauty of the book, but not be drawn to the novelty of a new typeface. He said that original designs were never actual original. They had to have been taken from somewhere. However, typefaces should have a "quality of distinction." He was sometimes criticized for this belief, as some said all of his designs were too similar or stole the designs of other people's works. This printing was set by Bertha Goudy in Village Text and Franciscan.

12. "Deepdene Italic: A new type drawn and cut by the designer February 21, 1929"
Goudy began numbering his typefaces in 1926 when he started cutting and casting his own type. He cut his own letters because he was sometimes displeased with the way the foundry men cut them. Although most designers of the time did not cut their own matrices because of the precision it took, Goudy believed that people with design training should use machines as well. This proof is a trial of Deepdene Italic. In September 1927, Deepdene became the first type that Goudy himself cut in a variety of sizes.
June 2 to July 16

CASE #1
THE GOUDY LEGACY


   Once he reached a certain age, Goudy's friends threw parties every year in honor of his birthday. However, these events were often called anniversary celebrations instead of birthday celebrations. For Goudy's 74th birthday the Distaff Side, a group of women printers, put together a book of tributes to him. Contributions include an excerpt from an editorial from the New York Herald Tribune praising Goudy, a list of the monotype faces Goudy designed for Lanston, and a closing tribute written by close friend Bruce Rogers. Rogers, who also designed the tribute, said this about Goudy: "He worked to the last, and he died at the zenith of his powers. No man can meet a happier fate."

   After Goudy's death in 1947, friends, former employers, and admirers wrote tributes to his life. In this tribute to Goudy's life, Will Ransom, Goudy's former partner at the Village Press, describes the way Goudy taught him and the respect and admiration he had for the great mentor. This tribute was printed a year after Goudy died for private distribution on Hamilton Andora paper.


   The Lanston Monotype Machine Company, for which Goudy worked for 27 years, put together this tribute. It includes an excerpt from an editorial from the New York Herald Tribune praising Goudy, a list of the monotype faces Goudy designed for Lanston, and a closing tribute written by close friend Bruce Rogers. Rogers, who also designed the tribute, said this about Goudy: "He worked to the last, and he died at the zenith of his powers. No man can meet a happier fate."


   Good friends Edna and Peter Beilenson put together this collection of poems for Goudy's 80th birthday, which includes "A Howdy to Goudy" by George Jester. The name of this exhibit is derived from this comical poem. Bruce Rogers contributed "A Typologic Tootle" to the collection. Friends and followers called Goudy the "master" and these privately printed books show how much they appreciated him. The program included with this book is from the celebration dinner for Goudy's 80th birthday. Goudy's friend Bently Raak signed it and the "80" on the cover is constructed out of Goudy ornaments.


   Goudy was praised for his humility and sense of humor, which his friends shared. Earl Emmons wrote a comical mock form that he said Goudy could have used for refusing orders. He said that "no tangible proof of any such form has been found," but he imagined Goudy would use comparable wording. On this form, reasons for refusing orders include: "You wouldn't know what the hell to do with type if you had it. You are a lousy printer. The type you specify is too good for you." Emmons put together this form for the 35th Anniversary of the Village Press. It was composed in Goudy Kennerley and Forum, and it was designed by Lewis White and printed on paper from Quincy Emery.


   After Goudy's death in 1947, friends, former employers, and admirers wrote tributes to his life. In this tribute to Goudy's life, Will Ransom, Goudy's former partner at the Village Press, describes the way Goudy taught him and the respect and admiration he had for the great master. This tribute was printed a year after Goudy died for private distribution on Hamilton Andora paper.


   This story detailing the life of Frederic Goudy was written for Graphic Arts Monthly in November 1965 to commemorate the 100th anniversary of Goudy's birth. This piece shows how influential Goudy still was nearly 20 years after his death.

   7. Hart, Horace. "The Goudy Society." Horace Hart, who was the president of the Lanston Monotype Machine Company at one time, formed the Goudy Society. He welcomed printers, typographers, artists, and anyone interested in the graphics arts industry to join. The purpose of the society was to support the significance of the printed word. Hart said he named the society after Goudy because he had an "intimate relationship with the printed word."


   Over the years, friends took trips to Deepdene to celebrate special
cases with Goudy. The Goudy Society took a "pilgrimage" to Deepdene in 1972. This keepsake for the Goudy Society includes photos of the Goudy home in 1947, the old mill at Deepdene, Goudy's workshop, and the Village Letter Foundry.


The Rochester Institute of Technology began giving the Frederic W. Goudy Award to deserving members in the graphic arts community in 1969. This book was put together to celebrate the 20th anniversary of the first award and includes biographies of all of the winners. Herman Zapf, creator of the typefaces Palatino and Optima, won the first award, and Goudy's friend Edna Bellenson won in 1980. This book was printed in a edition of 5,000 copies.

CASE #2

BRUCE ROGERS, EDWIN GRABHORN, AND ROBERT GRABHORN


Rogers wrote this letter to Goudy on January 19, 1919 when Rogers was an advisor to the Cambridge University Press in England upon the receipt of Goudy's recently published book, The Alphabet. In the letter, which was written during the end of WWI, Rogers thanked Goudy for sending him his new book and said he thought of Goudy and Bertha's meals as the rations went down.

He went on to complain about his work, saying he was doing work that any good composing room foreman could do, and the quality of the presswork was not as high as it should have been. The banter is what you would expect of old friends, and Goudy said in 1940 that he and Rogers had been friend for more than 36 years.

Goudy's friend found this 12-page letter in a pile of debris almost unscathed a few weeks after a fire destroyed his Village Press. Goudy gave the original letter to the manager of the University of California Press, Sam Farquhar. Farquhar wrote to Rogers asking his permission to reproduce the letter and publish it for organizations to which both Goudy and Rogers belonged: The Typophiles, N.Y.; The Folio Club of the University; The Roxburgh Club of San Francisco, and others.

Rogers gave permission but thought no one would be interested in the letter. However, Goudy disagreed. He said, "What craftsman wouldn't be interested when the opportunity for such an intimate association with the world's greatest living typographer was presented?"


Besides being a talented book designer, Bruce Rogers was known for his drawings and use of ornamentation. The printing office at Yale University Library received a large collection of original type ornaments that Bruce Rogers owned and used in his design before his death in 1957. The collection includes a group of traditional printer's flowers, which have been used in design since the 16th century. Leonard Baskin arranged these flowers to his own style, creating mottos printed in various languages. The decorations, initial caps and lettering were printed with beautiful color, including red, yellow, and green. The typeface used for the lettering is Rogers' Centaur.

Dale R. Roylance, who was the curator of graphic arts at Yale University Library at the time wrote a description of why the book was made: "The graphic arts are fortunate that alongside this modern Colossus of artistically indifferent publishing and printing there has been a small but enduring tradition of artist printers, from William Morris to Leonard Baskin, who have persisted with little encouragement from the market-place, who have created books that incorporate with textual message a strong feeling for appropriate style and tasteful embellishment. The most obvious of book embellishments, printer's ornament, also seems to have provoked a personal nostalgia in the work of several of these creative designers of books. For Morris the need for ornament was obsessive, for Francis Meynell characteristic, and for Bruce Rogers one of the most recognizable aspects of his typographic style." This book is copy 193 of 250 copies printed.

3. Photo of Bruce Rogers


The Lanston Monotype Machine Company asked Bruce Rogers to write a first-person account of the making of the Oxford Lectern Bible, which he designed and did the typographical work for, because the company thought it was historically significant.

A few years earlier, the librarian at Windsor Castle was looking for a Bible that would make a good gift from King George to the Memorial Church at Ypres. However, he found no folio Bible "handsome enough for that purpose." The Oxford University Press decided it should create such a Bible that could be used as a pulpit book and was also work of art. At this time, Rogers was living in England and the press consulted him about type and design of the pages.

Rogers first began work on the Bible six years before it was published and started experimenting with type in January 1929. Rogers first experimented with his own typeface, Centaur, which he had created in 1915. However, he thought the pages were too airy with Centaur and stopped experimenting with it.
Next he tried Goudy's Newstyle, which Goudy had given to him with the approval to make whatever changes he felt necessary. After making some modifications, Rogers decided Newstyle was "too striking in effect" for his purpose of creating a Bible. Rogers soon returned to Centaur at the pushing of those at Oxford University Press. Rogers shortened stems and compressed rounded loops, resulting in the new typeface, Bible Centaur.

Completed material was sent to Oxford in November 1929, and the first proofs of Genesis came out in December. It took nearly four years to complete the work. Rogers said, "So I venture to say that I believe this Bible, from beginning to end, to be the finest and most consistent example of composition and makeup that has been produced in our day."

The Oxford Lectern Bible is 1,238 pages with a type page that is 9 by 13 inches, printed on a leaf 13 by 18 3/4 inches. Each copy was made up of two volumes weighing 16 pounds each. Rogers took 40 copies to distribute in America, and 180 copies were sold for $265. One Bible was printed on special handmade fiber paper and leather bound for the Library of Congress, which cost $1,200, and was paid for by voluntary contributions. Goudy engraved the letters H, O, L, Y, B, I, and E from Rogers' drawings in German silver and stamped the title of the leather bound copies.

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Upon Edwin's death in December 1968, the Roxburghe Club put together this tribute to his life with an introduction by fellow member David Magee. Magee wrote, "And now that Edwin has gone, the world will mourn the loss of a master-craftsman, but the Roxburghe Club will mourn, as well, the loss of a friend indeed." This tribute includes pictures of Edwin at work and his daughter Mary and at work on his press. Marjorie Farquhar, wife of Sam Farquhar, took these photos. It also includes eight leaves from various books printed at the Grabhorn Press. These include:

- The Red Badge of Courage by Stephen Crane/Rand McNally House/1913
- Carrie Van Wie/Book Club of California/1963 (painting of Alcatraz)
- Grabhorn Press Bibliography/ David Magee/1956
- The Hundredth Book by David Magee/The Book Club of California/1958
- Phaedra translated by Agnes Tobin/John Howell/1958
- Anthony and Cleopatra/ Illustrated by Mary Grabhorn/1960
- The Tragedie of King Lear/ Illustrated by Mary Grabhorn/1959
- Oedipus/Illustrated by Mary Grabhorn/ 1962 (includes illustration on leaf)

6. Photo of Edwin Grabhorn

7. Grabhorn, Edwin. Fug. An Excerpt concerning Frederick W. Goudy from an address by Edwin Grabhorn before the Roxburghe Club of San Francisco, May 15, 1933. The Weather Bird Press, 1972. This excerpt is from a speech Edwin Grabhorn gave to the Roxburghe Club of San Francisco about printing his most famous book, Leaves of Grass by Walt Whitman. He said he could not figure out what type to use, but then he saw an old case of Goudy type. When he used it "He saw strong, vigorous, simple printing—printing like mountains, rocks and trees, but not like pansies, lilacs and valentines; printing that came from the soil and was not refined in the classroom."

This excerpt was printed for Goudy Day June 17, 1972.


With the retirement of Edwin Grabhorn in 1966 and later his death in 1968, the era of the Grabhorn Press ended. Robert Grabhorn then joined with Andrew Hoyem to create the Press of Grabhorn Hoyem. This book of poems was Robert's final project to be typographically involved with. He died on June 14, 1973, and the book was to come out in September. A printed notice of Robert's death was included with this book. Hoyem had this to say of his partner:

"His presence these past 7 years as teacher, colleague, and friend, inspired and enabled a second generation to continue the tradition of fine printing in San Francisco."

The 21 poems in this book were written between 1933 and 1939 and were addressed to a woman who fled Italy to escape political and religious persecution. The book was printed and bound in Oriental fashion with 300 copies printed, selling for $25 each. It was also signed by the author and translator.

9. Photo of Robert Grabhorn

Amy Duncan researched and wrote the introduction and catalog for this exhibit for her spring 2008 undergraduate honors thesis. She also designed these pages using the Goudy Old Style typeface. She was advised by Dr. Frank Felsenstein and assisted by Phil Deloria and John Straw. All items listed in this catalog are from Archives and Special Collections, Ball State University Libraries, located in Bracken Library Room 210.