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Goudy @ Syracuse: A Legacy by Design



INTRODUCTION

In 1935, Goudy visited Syracuse University to address the New York Press Association at the fledgling School of Journalism (now the S.I. Newhouse School of Public Communication), laying the foundation for his personal connection to the University. The school's dean, M. Lyle Spencer, fostered the bridge between America's foremost type designer and the program that became one of the premier institutions of communication in the country.

The connection continues today through Syracuse University's own graphic identity. The Special Collections Research Center recently uncovered the typeface, titled *Sherman*, whose original matrices Goudy himself once considered lost, at Syracuse University Libraries. Visit the Goudy Exhibit at

<https://library.syr.edu/scrc/programs/exhibitions/exhibit/2017-Goudy.php>

Chester Jenkins of Village Type Foundry and Michael Beirut of Pentagram, the world's largest independent design consultancy, have reinterpreted the new digital font for the 21st century. The font, based on Goudy's original design, is the keystone for Syracuse University's new branding. Visit the [SU Brand Guidelines page](#) for more information about the Syracuse University visual identity.

GOUDY AND DESIGN

Goudy is regarded as one of the preeminent forces in American design, completing a staggering 122 original typefaces during his career. And, even though he developed his first unique alphabet at the age of 30, Goudy refused to acknowledge himself as a professional typographer until he was 46. His approach to design grew from the influence of the Arts and Crafts movement—a marriage of form and function—where legibility and unique but careful design work went hand-in-hand. Goudy lectured on the importance of legibility above all, while at the same time insisting on an original creative presence. Goudy also opined against the nascent style of modern design, reasoning that over-polished or streamlined techniques lacked the character and idiosyncrasies of the hand of the artist. This predilection is evident in his work, as Goudy developed almost no sans serif types (typefaces that do not include small tails, lines, and flourishes, such as Arial or Helvetica). Three governing principles guided his treatise on what made good design:

- Simplicity, that is, a form having no unnecessary parts;
- Contrast, as shown by marked differences in the weight of the lines composing the individual letters, and also as shown in the varying width of different letters; and
- Proportion, each part of a letter having its proper value and relation to other letters—these three things in connection with the aspects of purpose and use.

GOUDY AT SYRACUSE UNIVERSITY

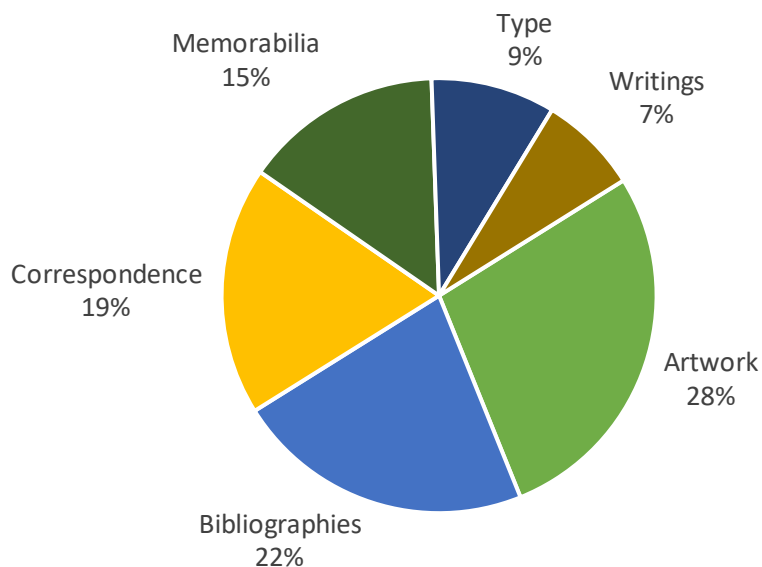
Goudy first visited the city of Syracuse to address the New York Press Association during their fall 1935 annual meeting. Also in attendance was M. Lyle Spencer then Dean of the School of Journalism at Syracuse University. This meeting was the seed that would germinate into the lasting connection between Goudy and Syracuse University.



The following year, Spencer and other members of the faculty were invited to Goudy's workshop in Marlborough, New York, where Goudy had recently completed his 98th typeface. Spencer began to equip a typography laboratory in Yates Castle, the first home of the journalism school, anointing it the Frederic W. Goudy Typography Laboratory. Eager to bolster the relationship of his newly founded program to Goudy, in 1936 Spencer established the medal of distinguished service, and awarded the inaugural honor to Goudy. In 1939, Syracuse University was also the first institution to bestow Goudy with an honorary degree, and appointed him an official lecturer for the school in 1940.

Goudy Collection at Syracuse University

Types of items in the Collection



Other Goudy Typefaces

TYPEFACE	DATE CREATED	FOUNDRY
Goudy Bookletter	1911	Village Letter Foundry
Goudy Lanston	1912	Village Letter Foundry
Goudy Roman	1912	Barnhart Brothers
Goudy Heavy Face	1925	Lanston Monotype
Goudy Heavy Face Open	1926	Lanston Monotype