

### Description of Christ

... of the face of Christ ...  
... of the eyes of Christ ...  
... of the nose of Christ ...  
... of the mouth of Christ ...  
... of the hair of Christ ...  
... of the beard of Christ ...  
... of the feet of Christ ...  
... of the hands of Christ ...  
... of the body of Christ ...  
... of the soul of Christ ...

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# The Goudy Method

by Frederic W. Goudy

from a letter written to Sol Hess

Art Director of the Lanston Monotype Company, on August 8, 1944

 First, my originals (drawings) are 7.5" high, from which I cut by hand the master pattern in the same size. From these I engrave sunken patterns one-third that size, which means that everything on the original drawing is on the metal but reduced to one-third. Everything I do is a matter of proportion. When I am ready to engrave the matrix, say in 16-point, I lock up on the bed of the engraving machine a brass rule, with two punch pricks exactly 2.5" apart. I put the tracer—a sharp point—in the upper one and on a matrix blank locked on the table under the engraving head I make a light dot, or mark, on the blank with a sharp point (taking the place of the cutter), then moving the tracer point down to the other pricked dot, 2.5" from the first one. I then make a light dot, or mark, on the matrix blank. Then I measure the distance between these dots or marks which should, of course, for 16-pt., be exactly .2214" apart if the machine is set correctly.

Before the fire I had a fine machinist's microscope which would measure to a 10,000th, but now I have to do it with a hundredth scale under a microscope not so exact; then I could measure between the dots easily and quickly. If the marks are more or less than .2214" I have to slide a ring up or down the tracer shaft slightly until the 2.5" comes out .2214".

After finding the exact position on the shaft and in order not to have to go through this procedure every time I change the machine setting, I make a strip of brass rule the exact length to fit between two flanges on the shaft, so for a new setting I simply have to insert the strip and bring down the upper flange on it for the type size desired. I haven't done enough to have more than two or three of these strips on hand.

Now, just as with the work pattern and the master, so will the matrix be to the work pattern. In case of 18-pt. type every dimension would be one-tenth of the original drawing.

The fitting lines I make as I think they should be on the drawing and they in turn appear on the work pattern. When the matrices are ready for casting I measure accurately these fitting lines and get the set on the slide rule: X : pattern width : : type : 2.5".

The only thing I bother about then is to see that width of stem in the matrix is in same proportion to width of stem in work pattern, as every other dimension should be the same proportion if that one is correct. Of course, if the H and m proof shows that fitting is too wide or too narrow, caster can change set as that wouldn't affect the character itself; but it gives a good starting point.

If the cast type shows the line to be an odd part of a point up or down, I would make it an even number of points, not say, five and three-quarters or four and seven-eighths, but I do not even think of the line as fixed, except as to its relation to the descender and the character itself. This for a new design.

I neglected to say in referring to the patterns and matrix engraving that for the work patterns I grind a cutter which will cut a line exactly three times the tracer point, and for the matrix I make a ball-shaped tracer which is in exact ratio to the cutter. I usually find a tracer .030" will get into corners, and this calls for a cutter which will cut a line in 12-point .022" wide. These, of course, I measure carefully under a micrometer eyepiece in a Spencer microscope. The trouble with the micrometer eyepiece is that it won't measure over .060". I often use the same size cutter if it is cutting well, and change the size of the tracer.

I find age is taking its toll. Mentally I feel fit, but I notice lots of things I used to do easily are hard now. I hope to keep on working, but—



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