

ATF Newsletter

Number Three

AMERICAN TYPECASTING FELLOWSHIP

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Rare Thompson Specimen Studied

My request in the last *Newsletter* for information about the inventor of the Thompson typecaster has brought promises of information but so far, the most significant item to come to light is a copy of a specimen book owned by Andy Dunker of Jackson, Mich.

John S. Thompson was inventor of the Thompson typecaster, in addition to being inventor of several other things and author of many articles in the *Inland Printer*. Thompson authored two significant volumes soon to be republished by Garland Publishing, Inc., of New York. The books are: *The Mechanism of the Linotype*, and a *History of Composing Machines*. The two will be combined into one volume with a brief biography of Thompson by Bruce Johnson, curator of the Kemble Collections at the California Historical Society in San Francisco.

Richard Huss' *The Development of Printers' Mechanical Typesetting Methods, 1822-1925*, provides the following details.

Thompson introduced the machine in 1908. Lanston Monotype took over production of the machine in 1929, and continued to make it until the early 1960's. The Thompson was made in England until February, 1967.

First announcement of the Thompson typecaster appeared in the May, 1907, issue of the *Inland Printer*, under the title "Printers to Make Their Own Type." The Thompson was described as a "model of compactness and simplicity, and its mechanism can be readily mastered by any printer."

Making the printer his own typefounder, the article suggested, would enable him to eliminate the electrotyping of forms, for he could print direct from type and then dump the form after printing. Use of new type always would ease press makeready too.

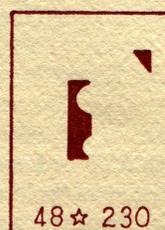
The article did not mention Thompson matrices, but it did indicate *Monotype* and *Composi*type mats could be used, as well as

Linotype mats which cost but three cents each at the time.

The firm strongly suggested Mergenthaler mats as an inexpensive source of nearly 300 faces. Also, the suggestion was made of casting assembled words to create logotypes for easier hand composition. Probably this is how, in later years, Empire and other founders were able to offer any requested combination of letters on one body with no "set-up" cost.

An article in the December, 1909, *Inland Printer* indicates the Compositype, made in Baltimore, had flaws which thwarted its success. "One great benefit done by this company was the making and stocking of thousands of fonts of electrotyped matrices. . . . It demonstrated to the satisfaction of printers of the country that the matrix, at least, no longer was an obstacle to their becoming their own typefounders."

The same article discusses the *recent* innovation of casting larger sizes of types on the Monotype—up to 36 point—from electrotyped matrices made by Lanston. (A sheet in a Lan-



Front and back of the Thompson matrix. The front carries the electrodeposited letter image. That character is identified at the lower left (important for such items as sans serif l, l, I, etc.). Set width in points is indicated at the lower right. The reverse side carries the size and face number separated by an open star. This matrix reveals incomplete electrodeposit on the rear of the matrix, leaving holes when the matrix was milled. Drawing actual size.

ston specimen book owned by Mac McGrew indicates this innovation may have come as early as 1903.)

An article in the July, 1909, *Inland Printer* reports the Thompson was introduced via 10 test machines, all of which had been retained by their users and "not a one but has made money for its user."

Assembly-line production of the Thompson was reported in that article as "begun early in this year." Twenty machines were nearing completion when the article was written. At the same time, "a matrix department was being organized and deliveries of a superior matrix have already begun."

Cost, completely equipped: \$1,500.

This all gives evidence to the fact that both Lanston and Thompson were making electrotyped matrices by 1909. It also puts us on the lookout for Compositype matrices. Anyone know of a specimen from this firm? Mac McGrew's research indicates Compositype's mat inventory was bought out either by Thompson or by the maker of the Universal typesetter.

Back to the Thompson specimen book:

Andy's copy of the specimen book reveals 144 different series of matrices, with many ranging from 6 to 48 point. The Thompson Type Machine Company of Chicago listed its faces by numbers, followed by "similar to Caslon 471" or whatever the face. This suggests that matrices were made entirely via the electrotyping process. The specimen book reveals no faces which are readily identified as original designs with Thompson.

Goudy Oldstyle, Garamond, Cloister Oldstyle, Kennerly (*sic.*), Artcraft, Cooper, and a few other faces were listed at a premium price, possibly indicating a sweetheart deal existed with ATF or Lanston. One face, Cooper Black, is listed as "sold under license from Barnhardt (*sic.*) Brothers and Spindler."

A matter of curiosity is the fact that the Thompson specimen book repeatedly refers to the machine as a type *and* rule maker. No accessories are implied, but I wonder if anyone knows how rules were made and whether anyone has ever seen the molds and accessories necessary to do this.

Unfortunately, the specimen book carries no date. It is unknown whether other faces

were made into mats later. A quick check of the faces shown, according to Mac McGrew shows the latest design being Goudy Handtooled, cut in 1923. And, of course, Thompson sold out to Lanston in 1929.

Thanks to Paul Duensing and Mac McGrew for the photocopied resources alluded to in this piece. The matrix drawing was made from a matrix in my collection.

My own quest for information was to positively identify the few Thompson fonts in my collection, which differ from Lanston display matrices as the drawings here indicate. Since the faces are all familiar ones, the numbers are most important. Therefore, my report is organized in that fashion.

Thompson Fonts by Number

1 Caslon Oldstyle (BB&S).....	6-48
2 Caslon Oldstyle Italic (BB&S).....	6-42
3 New Caslon.....	6-48
4 New Caslon Italic.....	6-48
5 Caslon Heavy.....	6-48
6 Cheltenham Wide.....	6-48
7 Caslon Condensed.....	6-48
8 Caslon Text.....	8-36
9 Cheltenham Oldstyle.....	6-48
10 Cheltenham Oldstyle Italic.....	6-48
11 Cheltenham Bold.....	6-48
12 Cheltenham Bold Italic.....	6-48
13 Century Expanded.....	6-48
14 John Hancock.....	6-48
15 Inland Gothic No. 8.....	6-48
16 Heavy Gothic Condensed No. 37..	10-60
17 Foster.....	6-48
18 Cheltenham Bold Condensed.....	6-48
19 Cheltenham Bold Extended.....	6-48
20 Century Bold.....	18-48
21 Century Bold Italic.....	18-48
22 John Hancock Condensed.....	6-48
23 Cheltenham Bold Outline.....	12-36
25 Cheltenham Bold Extra Condensed.	6-48
27 DeVinne Italic Outline.....	12-36
28 Howland Open.....	10-48
32 Clearface Heavy.....	18-48
33 Clearface Heavy Italic.....	12-48
34 Lining Latin Antique No. 520.....	6-30
40 Post Oldstyle Roman No. 2.....	6-48
44 Blanchard.....	8-36
45 Hearst Bold.....	6-36
46 Artcraft.....	18-48
48 Blair Series.....	6 (4), 12 (4)
57 Inland Gothic No. 1.....	6-36
60 MacFarland.....	8-36
61 MacFarland Italic.....	8-36

Complete Listing of Thompson Fonts by Number (Concluded)

62 Inland Condensed Gothic No. 10	8-36	1029 Century Expanded Italic	6-36
80 Corbitt	6-36	1030 Lining Jenson Oldstyle No. 2	6-48
100 Remington Typewriter Elite	10	1031 Jenson Condensed	8-36
102 Roman No. 596	6-10	1032 Jenson Bold	12-36
103 Roman Italic No. 596	6-10	1033 Lining Jenson Oldstyle Italic No. 2	6-48
105 Remington Typewriter	12	1036 French Oldstyle	8-36
108 Oldstyle No. 581	6-10	1037 Lining French Oldstyle No. 552	6-36
109 Oldstyle Italic No. 581	6-10	1038 Oldstyle Latin Antique Condensed	10-36
111 Law Italic No. 2	8-14	1041 Post Oldstyle Condensed	6-36
144 Studley	6-36	1049 Lightface Gothic Condensed	9-18
200 Cloister Oldstyle	18-48	1051 Gothic Condensed No. 122	10-36
202 Cloister Bold	6-48	1053 Lightface Gothic	6-36
203 Cloister Bold Italic	18-48	1055 Gothic Condensed	12
204 Bodoni	6-48	1058 Heavy Gothic	8-30
205 Bodoni Italic	6-48	1063 Gothic No. 544	6-36
206 Bodoni Bold	6-48	1064 Pabst Oldstyle	6-48
207 Bodoni Bold Italic	6-48	1065 Iroquois	8-36
208 Scotch Roman	6-48	1068 (Like Ronaldson Bold Italic)	8-10
209 Scotch Roman Italic	6-48	1070 Howland	8-36
210 Caslon Oldstyle No. 471	6-48	1072 Engravers Bold	6-12 (4), 18 (2), 24 (1)
211 Caslon Oldstyle Italic No. 471	6-48	1076 Unique Celtic Condensed	8-12
212 Cooper Black	6-48	1083 Lining Cushing No. 2	8-18
214 Cooper	6-48	1085 Lining Cushing Oldstyle No. 2	6-36
216 Goudy Bold	6-48	1090 Chamfer Gothic Condensed	12-36
217 Goudy Bold Italic	6-48	1091 Series 1091 (Modern Roman Title)	10
218 Goudy Oldstyle	6-48	1092 Lining Schoeffer Oldstyle No. 2	8-36
221 Cop'plate Gothic Lt.	6-12 (4), 18-24 (2)	1093 Antique Condensed	12-24
222 Cop'plate Gothic Hvy.	6-12 (4), 18-24 (2)	1095 Lining Boldface No. 520	6-12
225 Cop'plate Lt. Ext.	6-12 (4), 18-24 (2)	1097 Ivanhoe	12-18
226 Cop'plate Hvy. Ext.	6-12 (4), 18-24 (2)	1099 Florentine	18-36
227 Goudy Handtooled	18-48	1106 Bookman Old Style	6-48
230 Kennerley	18-36	1115 Contour No. 6 Open	12-36
236 Garamond	18-48	1121 Wayside Roman	6-12
240 Caslon Openface	18-48	1122 Wayside Roman Italic	6-12
514 Caslon Bold	6-48	1126 Della Robbia	6-48
519 Caslon Bold Italic	18-48	1133 Lining Doric No. 520	6-36
526 DeVinne Outline	12-36	1134 Stenograph Typewriter	10-12
546 John Hancock Extended	6-24	1142 German Fullface	12
554 Medium Gothic Extended	6-30	1151 Lining Gothic Condensed No. 529	6-48
600 Ben Franklin	8-36	1152 Lining Gothic Condensed No. 523	6-36
638 Standard Remington Typewriter	12	1153 Lining Mid-Gothic No. 2	6-36
641 Schwabacher	8-10	1512 Degree Gothic No. 1	8-24
1001 Series 1001 (Modern Roman)	8	1520 Lining Gothic No. 520-526	6 (4), 8 (2), 10-36
1006 Series 1006 (Modern Roman Cond.)	11	1522 Oldstyle Condensed No. 522	8-36
1007 Series 1007	11	2056 Lining Gothic No. 111	10-18
1010 Roman No. 63	8-12	2078 Engravers Title	8
1015 Franklin Oldstyle No. 79	6-24	2108 Caledonian	6-18
1016 Franklin Oldstyle Italic No. 79	8-18	2135 Typewriter (Unnamed face)	12
1018 Lining Condensed Title No. 525	10-20	2139 Elite Typewriter	10-12
1020 DeVinne	6-36	3000 Arthur Allen	8-36
1021 DeVinne Condensed	6-36	3001 Lining Ronaldson No. 551	12
1022 DeVinne Extra Condensed	12-36	3002 John Hancock Outline	12-36
1023 DeVinne Extended No. 2	6-24	3003 Caslon Bold Outline	12-36
1024 DeVinne Italic	6-36		

Useful Information on the Thompson Caster

On the following two pages are separate references type casters may need. The first is supplied by Hartzell Machine Works. It correlates Thompson Machine Co. part numbers with those used by Lanston. If you have an old Thompson book, this list will help you, for some of the parts still are available through Hartzell. Thanks, Jim Fitzgerald, for the list.

Next is a list of "standard screw threads" used on the Monotype. It is supplied by Hyden Sizemore of South Bend, Ind., now retired, but a Monotyper for many, many years. I have had need of such a list on a couple of occasions.

Who Was John Thompson?

"What a question. John S. Thompson was born June 22, 1872, became expert in many phases of the printing machinery industry, invented the Thompson Type Caster, among many other inventions, became particularly proficient at the mechanism and teaching of the mechanism of the Linotype machine, and was editor of the *Inland Printer* for many years.

"He died June 10, 1955, after writing an incredibly interesting book on *What Gutenberg Invented*, which was not single types but rather something far more similar to linotype slugs by which he stated a 42-line Bible was printed.

"I will be publishing this book soon. In answer to the original question: he may have been the man who knew most about the mechanics of every branch of letterpress printing."

—Harold Berliner, 224 Main Street
Nevada City, Calif. 96969

About the Thompson Gas Pot

"The gas burner for the Thompson was designed for manufactured gas long before the days of pipeline natural gas. Manufactured gas had a higher BTU content for the same volume than natural gas, so the jets and pipes were smaller.

"I had trouble heating the metal in my machine with a gas pot as it seemed to take forever to get up to temperature. I cured it by doing two things. I opened up the main jet to .110" (No. 35 drill), cleaned out all the burner openings with a No. 32 drill and left off the air adjustment valve on the burner so it could get the

maximum amount of air. Then I cleaned out all the insulation and accumulated dross between the pot and the outer sheet metal shell and now it heats up fast and maintains temperature."

—Phil Cade, 24 Ginn Road
Winchester, Mass. 01890

Still Committed to Hot Metal

"I am in charge of selling hot metal casters and keyboards for the Monotype Corporation worldwide, so I am pleased to inform you that my Company is still extremely active in this very important division of our business. I would be pleased to receive information of your activities and to give you any assistance that I can from the only company in the world that seriously produces and promotes hot-metal type casting. . . .

"It was most interesting to read in your *Newsletter* that you operate a Thompson Type Caster. It does not seem too many years ago that I helped to assemble the last Thompson Type Casters built by the Monotype for supply to India. I only hope you get less splashes than I did. . . ."

D. E. Belfort, Group Commercial Manager
The Monotype Corporation Ltd.
Salfords, Redhill RH1 5JP, England

Let's Share Thompson Molds

A quick study of the 1941 *Parts Price List* from which the next page was photocopied, indicates that at one time, matrix holders were made for the Thompson for the following mats:

- (1) Linotype and Intertype mats
- (2) Monotype and Thompson display mats
- (3) Foundry matrices
- (4) American cellular Monotype matrices
- (5) English cellular Monotype matrices
- (6) Ludlow matrices
- (7) English display matrices
- (8) Giant Caster matrices

It is noted that every variation in depth of matrix drive requires a mold to correspond, because the depth of matrix drive governs the height of mold.

I am equipped with item 2 above. I would like to have item 8 with the appropriate mold. What do you have and would you be willing to lend it to another Thompson owner?

Symbol Translations

Old Thompson Type-Caster Numbers Translated to Monotype-Thompson Symbols

A4 B....42TC77	266....84TC32	B571....a37TC1	666....{26TC5	776....42TC27
A5 B....42TC78	267....84TC21	C571....a37TC12	667....{27TC5	777....42TC44
A8	268....84TC20	A572....a68TC1	667....30TC6	778....{42TC15
A9	269....84TC23	573....37TC3	668....30TC5	778....{42TC45
A10 B	270....84TC42	574....37TC4	669....54TC47	778....{42TC58
A11	271....84TC41	575....62TC1	670....54TC44	779....42TC29
A11 B	272....84TC27	C576	671....54TC40	780....76TC6
A12	273....84TC8	577....6TC9	A673....a46TC4	781....2TC13
A12 B	274....10TC17	579....2TC1	A674....a46TC1	782....8TC4
A13	275....84TC28	580....37TC2	678....80TC1	784....77TC2
A13 B	276....84TC12	581....7TC2	679....80TC6	785....77TC4
A14	277....84TC13	585....5TC1	680....80TC3	786....77TC3
A15....21TC1T	A301....a42TC61	590....12TC1	682....77TC1	G788
A16....Xa23L	A302....a42TC62	592....14TC1	683....54TC12	791....72TC1
A32 B	A303....a42TC63	593....39TC4	684....53TC2	792....8TC10
A201....a41TC1	A304....a42TC64	594....61TC1	685....53TC4	798....83TC5
A202....41TC8	305....37TC13	594½....61TC3	686....76TC8	799....83TC4
B202....a41TC8	306....16TC9	595....{12TC4	687....85TC1	800....1TC1
A203....a41TC2	307....16TC7	595....{13TC6	688....16TC5	801....23TC1
A204....a41TC4	308....37TC14	596....{12TC2	689....13TC5	802....17TC1
205....41TC3	309....37TC15	596....{13TC4	690....2TC4	803....10TC24
A206....41TC6	413....2TC2	597....22TC1	691....54TC16	804....10TC22
207....41TC9	415....38TC4	598....82TC1	692....39TC1	805....18TC1
208....41TC10	416....37TC6	599....20TC1	693....54TC13	806....18TC3
B211....27TC8	417....37TC7	600....20TC14	694....54TC42	807....10TC7
212....27TC10	502....54TC1	B601....a42TC1	695....54TC41	807½....10TC8
212½....27TC12	503....54TC2	C601....a42TC59	696....80TC2	808....18TC5
213....27TC11	504....3TC1	601½....{10TC19	698....81TC1	809....10TC10
217....33TC14	505....4TC1	601½....{42TC10	702....{24TC1	810....10TC21
218....33TC7	506....38TC1	601½....{42TC22	702....{57TC1	811....18TC14
A219....32TC7	507....60TC1	601½....{42TC42	705....68TC2	812....10TC11
219¼....32TC12	509....2TC11	601½....{42TC53	706....68TC3	813....18TC15
219½....32TC11	510....2TC12	B602....42TC30	A707....a46TC3	814....10TC3
220....32TC8	A511....76TC10	603....42TC2	A708....a46TC2	814½....10TC4
B221....32TC1	512....52TC1	M608	709....2TC6	817....18TC6
B222....32TC13	513....2TC7	609....42TC4	710....71TC2	818....{31TC5
222½....32TC10	514....20TC13	611....42TC8	712....20TC9	818....{32TC2
B223....32TC5	515....2TC9	V612	713....20TC5	819....17TC11
224....32TC6	516....2TC10	B613....47TC1	714....20TC10	820....18TC12
235....31TC13	517....20TC3	B613½....47TC2	715....20TC8	821....10TC1
236....31TC14	518....20TC4	615....52TC2	716....20TC7	822....17TC4
237....31TC12	518½....20TC2	617....42TC6	717....80TC5	823....17TC2
238....31TC9	520....48TC1	618....{42TC7	718....80TC4	824....17TC8
239....31TC11	521....49TC1	618....{42TC31	G721	A825....81TC2
241	523....6TC1	628....49TC2	G723	826....17TC12
242....42TC78	A524....a76TC1	629....45TC3	726....79TC2	827....17TC10
243	525....53TC1	630....79TC1	727....80TC8	832....58TC1
244....42TC77	526....71TC1	631....{30TC8	736....42TC19	833....17TC3
251....84TC1	527....8TC6	631....{49TC3	736½....42TC18	834....40TC1
252....84TC10	529....38TC6	631....{53TC6	742....21TC2	836....20TC6
253....84TC34	530....9TC6	631....{76TC5	749....38TC10	837....46L1
254....84TC40	531....7TC1	639....63TC1	750....15TC1	842D....21TC1
255....84TC25	C532	640....42TC17	754....8TC5	843....6TC11
256....84TC26	533....8TC2	646....54TC23	755....{8TC9	H844
257....84TC6	534....8TC1	646½....54TC24	755....{71TC4	845....8TC7
258....84TC35	535....49TC4	649....50TC1	757....69TC2	846....9TC1
259....84TC37	536....{30TC9	650....54TC15	758....70TC1	847....9TC3
260....84TC2	537....53TC7	655....18TC2	760....30TC7	848....9TC2
260½....84TC4	537....69TC1	656....59TC1	763....39TC2	849....9TC9
261....84TC3	541....10TC13	657....59TC2	764....10TC14	850....9TC4
261½....84TC5	544....71TC5	661....{26TC1	766....38TC11	851....38TC5
262....84TC18	545....83TC1	661....{27TC1	768....63TC2	852....8TC11
263....84TC19	546....52TC3	662....{26TC2	C771	854....8TC5
264....84TC16	548....38TC12	662....{27TC2	C772	856....9TC8
264½....84TC17	549....69TC3	664....{26TC3	774....{42TC14	H858
265....84TC29	E550....X8L	665....{27TC3	774....{42TC43	861....18TC8
265½....84TC30	E551	665....30TC3	775....42TC57	862....18TC16

Symbol Translations

865.....2TC5	M935
866.....11TC1	936.....58TC2
867.....73TC1	A937...{a42TC40
868.....73TC2	{a42TC51
869.....17TC9	N938
872.....54TC20	939...{42TC39
882.....10TC15	{42TC50
883.....10TC12	B940...b42TC49
F885	B940½..b42TC38
886.....64TC1	941...{54TC6
887.....65TC1	{54TC10
888.....66TC3	942.....45TC1
889.....66TC2	943.....54TC25
890.....66TC1	944.....42TC47
891.....42TC16	945.....37TC9
C891.....42TC60	946.....18TC18
891½..{42TC9	947½..30TC13
{42TC21	948.....42TC23
892.....42TC24	949.....13TC1
893.....43TC1	949½..13TC2
894.....44TC1	950.....18TC10
895.....51TC1	951...{12TC5
897.....54TC8	{14TC2
898.....54TC4	952.....18TC23
899.....74TC1	954.....54TC31
900.....74TC6	{10TC18
901.....75TC1	{19TC1
902.....75TC2	955...{54TC37
903.....37TC10	955½..54TC38
904.....42TC36	956.....54TC30
A905....42TC33	957.....67TC1
M906	958.....73TC3
908.....83TC3	960.....54TC27
909.....83TC2	961.....74TC5
A910....a54TC3	962.....74TC2
A911....a42TC35	963.....18TC22
911½..42TC41	964.....6TC3
912.....76TC2	965.....6TC5
A913....a42TC46	966.....6TC2
913½..42TC52	967.....18TC20
914.....54TC21	969.....10TC20
915.....42TC54	971.....6TC8
915½..a26TC8	972.....17TC7
B916....26TC9	973.....78TC1
B916½..26TC10	974.....16TC1
B917...{26TC13	A975....a16TC2
{27TC13	B976....a16TC3
{26TC12	C976....a16TC8
{26TC14	977.....18TC25
B917½..{27TC9	978.....54TC26
{27TC14	K979....45L1
B918....31TC1	E981....49L1
B918½..31TC8	982.....48L1
B919....31TC10	983.....54TC34
920.....31TC2	984.....54TC28
921...{26TC15	985....Mfg #314
{27TC15	987.....30TC14
922...{26TC7	988....Mfg #27
{27TC7	L989....21L1
923.....30TC12	990.....47L1
B924....30TC2	H991....41HH
924½..30TC16	E993...No. 8238
B925....30TC1	994...{26TC6
925½..30TC15	{27TC6
926....30TC11	996.....54TC36
G928	997.....17TC6
G929	998.....18TC19
933.....45TC2	B999
M934	1097....42TC28

MONOTYPE STANDARD SCREW THREADS

Diameter of Bolt	Number of Threads	Style of Thread	Number of Body Drill	Size of Tap Drill	No.-Dia. of Tap Drill
1/16	64	U. S. S.	52	.0468	3/64
3/32	50	U. S. S.	41	.076	48
5 (.125)	40	†	1/8	.1015	38
1/8	40	U. S. S.	30	.1015	38
1/8	27	GAS PIPE		.339	R
5/32	36	U. S. S.	20	.136	29
5/32	40	U. S. F. Taper*	20	.128	30
8 (.166)	40	†	19	.136	29
3/16	32 R. L.	U. S. S.	10	.159	21
3/16	40	U. S. F.	10	.166	19
1/2	40 R. L.	U. S. F. Taper*	9	.166	19
7/16	28	U. S. S.	1	.185	13
14 (.246)	24	†	E (.250)	.2031	1 3/64
1/4	24 R. L.	U. S. S.	F (.257)	.213	3
1/4	32	U. S. F.	F (.257)	.221	2
1/4	40	U. S. F.	F (.257)	.228	1
1/4	18	GAS PIPE		.4375	1 1/16
3/16	18	U. S. S.	P (.323)	.261	6
5/16	24 R. L.	U. S. F.	P (.323)	.277	J
5/16	32	U. S. F.	P (.323)	.290	L
5/16	40 R. L.	U. S. F. Taper*		.28125	9/32
3/8	16	U. S. S.	W (.386)	.316	O
3/8	24 R. L.	U. S. F.	W (.386)	.339	R
3/8	18	GAS PIPE		.578125	37/64
7/16	14	U. S. S.		.368	U
7/16	24 R. L.	U. S. F.		.397	X
1/2	6 1/2	ACME		.3906	28/64
1/2	13	U. S. S.		.4219	27/64
1/2	20	U. S. F.		.4531	29/64
1/2	24	U. S. F.		.46875	15/32
9/16	24	U. S. F.		.5312	17/32
5/8	11	U. S. S.		.5312	17/32
5/8	13	U. S. F.		.5625	9/16
5/8	20	U. S. F.		.5781	37/64
3/4	10	U. S. S.		.6562	21/32
3/4	24	U. S. F.		.7187	23/32
13/16	16	U. S. F.		.750	3/4
7/8	9	U. S. S.		.7656	49/64
7/8	20	U. S. F.		.8281	53/64
1	20	U. S. F.		.9531	61/64
1 1/16	24	U. S. F.	1 1/64	1.03125	11/32
1 1/8	24	U. S. F.	1 9/64	1.09375	1 3/32
1 3/16	24	U. S. F.	1 11/64	1.15625	1 5/32
1 1/4	2	ACME	1 11/64	1.0468	1 3/64
1 1/4	24	U. S. F.	1 11/64	1.21875	1 7/32
1 5/8	14	U. S. F.	1 11/64	1.5625	1 9/16
2	4 1/2	U. S. S.	2 1/64	1.78125	1 25/32

NOTE:—Tap Drill Size based on 75% of Full Thread Using next largest Standard Drill.

*Taper Threads are 1/4" per foot diameter.

†Pratt & Whitney Standard.

R = Right.

L = Left.

Correspondence

Correspondence continues to come in from throughout the U. S. and other countries too. Varied interests in type casting are shown by excerpts of letters as follows:

Two Pivotal Casters on Hand

"Although I have not yet started casting as a hobby, it is my long-term aim to do this and I have already acquired two typecasting machines together with moulds, matrices, etc. At the moment I am engaged in rebuilding the machines but as my free time is somewhat limited, I suspect this will take a considerable time.

"My two machines are both pivotal casters. The first one was built for use in a proper typefoundry and the pot was originally heated by an anthracite furnace but was converted to gas firing about 1900. I estimate that the machine was made in about 1870 and was used for many years in the foundry of Stephenson Blake, the UK typesetters. The second machine is a 'Nodis' and I enclose some photocopy details of this which may be of interest. . . ."

Nodis literature indicates the machine was made by the Williams Engineering Co., Ltd., in London. It claims a "simplified mechanism, easily understood, 'fool proof' in a real and sober sense . . . will cast type from 6 to 72 point, rules, borders and quotations ready for instant use."

—Chris Rule, Hitchin, Hertfordshire, UK

A Comp from Australia

From "down under," Charles Fitzharding-Bailey reports from Bankstown, Australia: "I am a hand compositor by training, of some 25 years experience, but of course, in common with the printing industry everywhere, I am now mainly concerned with photo-composition. I have a private press at home, consisting of a large Arab platen, and for types, I use British types, together with Spanish and Dutch faces, all of which I import myself. Hot metal equipment is still available in this country, a Monotype machine costing about \$5,000 (U. S.) Linotypes and Intertypes range from \$500 to \$2,000, depending on condition. Hot metal is still available commercially, but it is only a matter of time before it is phased out. . . ."

He's Electrodepositing Matrices?

Roy Rice of Atlanta, Ga., reports progress in learning the process of electrodepositing matrices. "It seems that every time I turn around another mat has deposited and is ready to be taken off. Now that might not seem a problem, unless you consider the fact that I have yet to devise a fool-proof method of milling to exact depth. So spare moments are consumed with devising jigs and holders for the dial indicator, measurements and trial cuts on the lathe, and lots of head scratching between."

Museum Idea Gets Support

Bob Richter writes "I'm up to my elbows in alligators," alluding to the fact that he's making progress in his bid to establish a newspaper printing museum in Lowell, Mass. He has forwarded a newspaper clipping indicating the Lieutenant Governor of Massachusetts has pledged support of the state for the museum.

He Wants a Hand Mold

Ken Leenhouts, Waukesha, Wis. (an M.D. who has handwriting which can be very easily read), writes indicating great interest in obtaining and learning how to use the hand mold. At the Conference, Stan Nelson talked with Richard Hartzell about the possibility of making a working replica of the device. Perhaps if enough interest is expressed to Stan regarding the project, we can get something started. Do not fool yourself, though. There definitely *will* be some cost involved. Contact Stan at 10 Sugarloaf Court, Baltimore, Md. 21209.

Another Acquires 15x15 Caster

Lee Bullen of McFarland, Wis., writes "I have bought a 15x15 Mono with 12 pt. mold and 12 pt. Caslon plus keyboard. I don't care to tear it down to put it in the basement, so I guess I'll have to use it in the garage in mild weather, if there ever is any. . . ."

An Address on Herb Czarnowsky

Someday we'll get it right, Herb:

Yes, Herb Czarnowsky is involved in an effort to put to work some of the equipment from his Baltotype firm. The new outfit is called Volker Brothers. Address care of Herb Czarnowsky, 9025 Stile Post Lane, Baltimore, Md. 21234. Phone (301) 668-7420.

On the Matter of Three-Phase

Harry Wiedemann of Nyssa, Oregon, who has been in the maintenance and design and installation of drive systems for many years, reports the phase converter mentioned in the last *Newsletter* actually converts the motor to single phase and therefore, has limitations.

"The very best genuine phase converter," Harry writes, "is an old three-phase motor. In case you are not thoroughly familiar with the circuits, do this: connect the three wires of the motor on your equipment to the three wires of the junk motor, both motors connected for the same voltage. Have the machine switch between the two motors to start and stop the machine. Connect the single-phase line to any two terminals through a switch control to the junk motor. To start the junker, give it a spin with a belt or rope wound around the shaft, then turn on its switch. Some motors will start by connecting a starting capacitor from a small single-phase motor from one line wire to the third wire of the motor. Another way is to connect a small single-phase motor to the three-phase motor shaft with a belt or flyball clutch and start it with the single-phase motor and then dis-connect the single. . . ."

"The above three-phase drive is a genuine induction generator and produces true three-phase current. These were used in the 200-horse size to drive streetcars in the early days. The converter motor need be the same horsepower of your machine motor or it can be larger. In fact, you can use one big one and drive several small ones from it. . . ."

Can't Cast Type Under Water

Jonathan Greene of Fankfort, Ky., writes: "We had a flood last December causing a great deal of havoc. Both Monotype equipment plus presses, plus mats, etc., were under water. Plus stock of close to 7,000 books, most of which had to be thrown away. We went right to work cleaning motors of presses, getting rust off of mats with kerosene, etc., but I'm not sure of the future of the Larkspur-Gnomon Printing Works. We have been encouraged to apply to the National Endowment for the Arts for an emergency grant to get things going again. . . ."

When You're Through Casting

Hyden Sizemore of South Bend, Ind., has forwarded a pamphlet about better casting procedures on the Monotype. The section about shutdown is an eye opener:

"When job is finished, make sure that the line hook, mat and pin jaws and spring box are all back in their normal, neutral, at-ease position. This will prevent stress, strain and wear on the springs and parts. Take matrix case out, clean it and top of mold with a rag and take the metal off the mats with a piece of 6 pt. slug.

"Leave mat case on sort tray as this allows mat case to cool off and dirty oil cannot drop into the back of the mat case from the bridge. This also prevents the air blast from blackening the mats. All this prolongs the life of the mats and helps in the production of cleaner and sharper type."

History of Los Angeles Foundry

Nancy Sue Skipper of Santa Monica, Calif., writes: "Working for the oral history program at the University of California, Los Angeles, I have completed a series of taped interviews with Don Winter, the long-standing employee and current manager of the Los Angeles Type Founders, Inc., which are being transcribed into bound volumes. If these activities would be of interest to the Fellowship's constituency, I would be glad to contribute a brief article about the foundry."

(Needless to say, she has been encouraged to do the article for a future issue.)

Poor Little Mice Evicted

"Vance Gerry's (of Fallbrook, Calif.) 'most neglected private typesetting machine in the U. S.' has been made to work. Paul Duensing himself has viewed the porous-bodied, hairy-footed type which was cast from Linotype mats on above said machine. The mouse that had made her home in the pot has been evicted as well as those who had made an apartment house in the gears." (From Vance himself.)

Let's have your report of typesetting and related activity for the next issue of this *ATF Newsletter*. Everyone wants to hear from you.

On Making Matrices, Etc.

On the matter of matrix making, Harry Wiedeman of Nyssa, Oregon, writes, "If you want to run a typefoundry, first buy a planer and a lathe. This is all you need. You can build a surface grinder and all the other tools and machines. . . ." In a later *Newsletter*, we hope to print photos of the grinder and planer he has built himself.

Duensing Visits Hill & Dale Shop

The Hill & Dale foundry was honored with a visit from Paul Duensing May 13. It was all too brief, but topped off with a couple of hours of casting on the Thompson of newly cut mats by PHD. Reproduced here are a couple of the mats—part of a series PHD intends to complete *someday*, representing all the various tools found in the old letterpress shop. He's already done a composing stick, which he has decided to re-design.



Casting was accented by my trying to cast with the *nozzle plate* not in place (nice squirt, boy!) and by another squirt caused by Paul's matrix being too wide and hitting an abutment on the way to lockup. An afternoon's work: six different characters cast!

Flea Market Pattern Letter

Steve Saxe, of New York City, reports having found a 4-inch pattern letter for matrix engraving at a flea market sale recently. It's remarkable how things get out of their proper environment, isn't it?

Visiting the Matrix Collection

From a letter of May 20: "I met with Stan (Nelson) and Elizabeth (Harris) in Washington and we had a nice lunch, punctuated by much type talk. Stan and I went to Suitland (this is where the Smithsonian has the ATF mat collection stored) and visited the mat collection.

"I would love to take about two weeks off and spend them working with those mats, cataloging, making trial casts, etc. We also looked through the drawings, which are now nicely contained in four cabinets, sealed away from dust and moisture.

"There are some fascinating stories to be learned about how they changed descenders for small sizes, and how the names went through several modifications, and how even ATF designed some characters which—upon more sober thought—they decided not to produce. (If I were sober more often, I probably would not have produced several of the gaucheries for which I have been responsible.)

"There are just a zillion nifty mats crying to be cast. I even found a font of 10 point Burmese and there are doubtless other esoteric goodies lurking in the dark depths."

—Paul Hayden Duensing, Vicksburg, Mich.

A Few Classified Advertisements

PRINTERS TROUBLE SHOOTER, published by I. H. Alderman, P. O. Box 1737, New Haven, Conn. 06507 lists a Monotype strip caster at \$250, several fonts of Ludlow mats and casters.

GIANT FONTS—A. J. Horowitz, who has been a Monotyper for over 50 years, has a few remaining Giant Caster fonts and miscellaneous items for sale. Contact him at 2850 Ocean Ave., Brooklyn, N. Y. 11235.

HAND MOLD SOUGHT—Benton Marder, Jr., 696 Congress St., Portland, Maine 04102, seeks to buy an 18-point hand mold. He also seeks a large (40-piece) set of composers rules. For trade or sale he has a Linotype matrix reshaper, patented June 1, 1909.

MATRIX HOLDER—Herb Harnish, 4716 Ottawa Drive, Ft. Wayne, Ind. 46815, seeks a Linotype matrix holder for use with the Thompson type caster. "I might even try swapping a font or two of Thompson (Mono) mats for some Ludlow mats since at present I can cast only Ludlow mats and have none." He also has some partial fonts of mats which he would be interested in trading with someone who could use them to fill out his own fonts.

LINOTYPE MATS are sought for use on a Lino by Bert F. Williams, 24667 Heather Courte, Hayward, Calif. 94545.

LONG S SORTS. Help me pay for my matrices. Am willing to cast sorts fonts of special long s characters for either 8 or 11 pt. Caslon 337. Just bought all the italics and now have them all. Contact Rich Hopkins, Box 263, Terra Alta, W. Va. 26764.

Barney Rabin Cuts His Own Linotype Mats

Barney Rabin (reported in the last *Newsletter* as making his own Linotype matrices) paid a visit to the Hill & Dale in early April. Introductions out of the way, we quickly got down to discussing type-making and matrix engraving, losing track of time and the world around us.

Barney is among those who have a very real need to maintain matrices—his firm still runs five Intertypes continuously and because of the nature of his business (imprinting diplomas), he must stick with letterpress.

"They say they still make and sell matrices, but just try to get delivery from Mergenthaler or Intertype on an order," Barney complains.

"I just resolved that, when I retired, I would take a crack at making my own mats." And that is what he has done. He works with a pantographic engraver at his winter home in Florida.

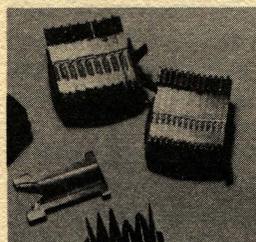
He has a unique way of obtaining patterns for use with the pantograph. He has a 400% enlargement made of a repro proof of a font or a specimen sheet from the Mergenthaler book. He has a zinc line engraving made from the enlargement and the zinc plate then is pressed into Bakelite by his photoengraver. Bakelite is the material used to make plastic letterpress printing plates.

With that intaglio image, he is able to recreate the design onto blank matrices bought from Intertype or Linotype.

Obtaining blanks of the proper set width—or at all!—is becoming increasingly difficult. He hopes to find a source for such blanks in the United States, since both firms now have the work done in British factories only, and orders are exceedingly slow in being filled.

Barney admits he hasn't been able to stick with original designs on some characters. Making his own mats has provided him the opportunity to "correct" what he considers flaws in original designs.

He began business in 1933, hand lettering diplomas. With some letterpress background, he wondered how the process could be hurried. First he went to hand type and then bought a used Intertype. Now he has five tape-driven machines in use two shifts daily, casting only



The original proof, a 400 per cent zinc engraving and Bakelite imprint used as a pattern to cut individual Lino matrices (inset) by Barney Rabin (at right).

names for diplomas. "I use the quadders—we don't have a spaceband in the shop," he notes.

He has devised a process of automatically changing the slug in a modified platen press to expedite printing the diplomas. But he's not free with details fearing someone will pirate the process.

As far as matrix engraving is concerned, he indicates his greatest problem is that of side-walls breaking down. If anyone else has done similar work, he'd like to hear from him.

Address: Barney Rabin, 12 Pequot Road, Marblehead, Mass. 01945.

American Typesetting Fellowship **NEWSLETTER**

Monotype composed in 9-point Century Old-style No. 157 and printed two pages up on 70 pound Ivory Weycroft Text using a 10x15 Heidelberg platen by Richard L. Hopkins, Post Office Box 263, Terra Alta, West Virginia 26764. A voluntary subscription of \$5.00 for five issues is solicited. Published "occasionally."
