

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		