

No. 3
*
April, 1988



ETCetera

Newsletter of the Early
Typewriter Collectors Association

CONTENTS:

Fanny Kemble.....	1
Editor's Notes.....	2
How to Get the Most from Your Hammond 1.....	4
Typewriter Mystery.....	6
Back to Basics.....	7
Blick vs. Selectric.....	8
Int'l. News.....	9
Another Typewriter Gone Wrong.....	9
Peters' Page.....	10
Rating Condition II.....	11
News, Letters.....	12
Ads.....	13
Condition Questionaire...	14

ETC OFFICERS

JACK LACY, President
1316 S. Montezuma Way
West Covina, CA 91791
Mail: P.O. Box 790
West Covina, CA 91790
(818)919-0511 hm
(818)969-5971 bus

DAN POST, VP/Membership
Box 150
Arcadia, CA 91006
(818)446-5050 hm
(818)446-5000 bus

DARRYL REHR, VP/Publicity
ETCetera editor
3615 Watska Ave. #101
Los Angeles, CA 90034
(213)559-2368

JAMES KAVANAGH,
Treas./Sec'y.
19820 Collins Road
Canyon Country, CA 91351
(805)251-3240 hm
(213)553-2800 bus



FANNY KEMBLE:

WAS SHE THE FIRST AUTHOR TO USE THE SHOLES & GLIDDEN?

by Paul Lippman
Hoboken, N.J.

Typewriter history scholars know that Christopher L. Sholes' daughter was probably the first woman to use his writing machine (back when it was a little more than a patent model), but who was the first woman outside of the family to use the Type Writer?

Some research has turned up the fact that she may have been a famous actress of the Victorian era, Frances Anne Kemble, better known as Fanny Kemble (1809-1893). She was a granddaughter of Roger Kemble (1721-1802) an English actor and theater manager who had 12 children and thus, with the aid of his wife, founded a distinguished English dynasty of actors and actresses.

(continued on page 3)

ETCetera

Newsletter of the Early
Typewriter Collectors
Association

April, 1988
No. 3

Editor
Darryl Rehr

©1988 by The Early Typewriter
Collectors Association

EDITOR'S NOTES

How to Enjoy Your Collection More Without Buying More Machines: I have made a practice of keeping a fairly complete photo album of the machines in my collection, as well as those which *used* to be in my collection. When a new arrival is placed on the shelf, I take a good, close-up photo with a 35 mm camera, and paste it on a page along with a card recording the make, serial number, date of manufacture, where acquired, from whom, at what price, condition, and any other interesting facts. The pages are 3-hole-punched to fit in a looseleaf, so that when/if I trade the machine, it then is transferred to the "come and gone" section of my album, along with a notation of its next destination. Leafing through this book is always lots of fun. It also includes a section of old advertisements clipped from old magazines, another good substitute for buying typewriters when the flea markets have none. As for the photos themselves, I use 400 ASA film, to permit a small lens opening and, thus, the greatest depth of field. I've discovered that natural light is prettier than flash in most cases, and set my machines on my frosted glass dining table, next to a large window. This provides a strong side light, and is very dramatic. I use Dick Dickerson's trick of opening the lens one stop more than the meter indicates (to compensate for the black so prevalent on most machines), although I usually take more than one shot, and bracket the exposure. This provides extra photos for future trades. In taking photos you should

carefully eyeball the reflections on the paint, and move the machine around so the reflections don't sit over any important decals. Reflections show up as hot spots, and obscure detail. When you look at them, your mind ignores hot spots, but the camera won't.

†††

Restoration Tip:...and you'll kick yourself like I did for not thinking of it sooner. Have you ever tried to shine up a forest of key shafts to make a Yost, Smith Premier or other such machine look nicer? Assuming you can remove the shafts from the linkage, mount each one in the shaft of your rotary tool, and simply let 'er spin while wrapping the shaft with a soft abrasive pad like that green nylon sponge 3M makes. It takes seconds! I'm red-faced at having spent all that time whizzing the dirt off the little things with a little wire wheel.

†††

TYPEWRITERS IN THE MEDIA: Looking at a tape of *The Man Who Would Be King* recently, I noticed Christopher Plummer as Rudyard Kipling typing on what appeared to be an Oliver 2. I don't know what precise date in which John Huston intended to set his film, but I suspect early 1890's at the latest, which would have made the Oliver one of the very first to reach as far away as India. The earliest date I have ever seen for this machine is late 1894, and another source dates it at 1896. A while back I saw an Oliver in the window of a Vallejo, CA typewriter shop with a sign declaring it to be the machine used by Burt Lancaster in *Bird Man of Alcatraz*. Haven't rented the movie to check it out, though. And at the end of January, I saw Jack Lemmon typing on an Oliver 3 in *The Murder of Mary Phagan*, a miniseries on NBC, set in 1911. OK, that's what I have seen. How about everybody else?

†††

Reading over the proofs of ETCetera No. 2, I came across the inevitable typos, most of which have to do with last-minute changes and my still imperfect mastery of the computer process. Every publisher needs a good excuse for such goofs. Mine is simple. We don't pay the proofreader enough.

I've noticed that a number of contributors to ETCetera have used Richard Dickerson's name as a means of making a point. For those who don't know him, Dick lives in Pasadena, CA, is a professor of microbiology at UCLA, and has a breathtakingly beautiful collection, which is certainly the pride of the L.A. area, if not the Western U.S. I met Dick early on in my collecting days, and have never ceased to be impressed with his attention to detail. You will notice his skills in the article on the Hammond No. 1 which appears in this issue. Whenever a writer refers to an obscure variation that "only Dick Dickerson would appreciate," consider it a light-hearted tribute to a real expert. When I first met him, I expressed my astonishment with the number of machines and amount of information he had gathered. Dick's reply was simple: "Anything that's worth doing is worth *overdoing*."

†††

For those that don't know, I make my living (or rather *try* to make my living) as a writer/director for television. With that in mind, Ed Peters recently wrote the following to me:

"Knowing you're associated with show biz, it occurred to me that you could put your *Burns* beside your *Allen* (if you have one). They could be playing at the *Bijou* in *Oliver*; and star in the movie version made by your 20th Century Fox. All you need to do is hire a *Hall* in *Manhattan*, and as the first act, you dig up *Bing*...

"Etc. etc...that line of thought could go on and on to total boredom, all over the *Globe* or the *World*."

Thanks, Ed. That was fun.

†††

I got a good chuckle recently when somebody called be about "old typewriters" and was forced, in layman's terms, to describe some. "Well," he said "they all have those pluckers that come up, you know..." Pluckers? That was one I'd not heard. After a brief interrogation, I determined "Pluckers" equals "Typebars." Maybe they should call them Pluckwriters.

†††

Fanny evidently was a prolific writer of letters, and several appearing in a printed collection of them refer to her "printing machine" as early as 1876. Also evidencing her use of a Sholes & Glidden is an original letter in 1876 to her grandson Owen Wister (1860-1938), later author of *The Virginian*.

A biography by Dorothy Marshall says the typewriter was given to Fanny in October, 1875 by her son-in-law, probably the father of Owen Wister. Fanny lived in the United States at this time, having come to this country in the early 1830's as a British import to become a star on the New York stage. She later had a tempestuous marriage to a Georgia slave-holder, but her fervent abolitionist views drove her away from her husband, resulting in a later divorce. In her later years, she had money troubles, so, when *Atlantic Monthly* offered her a contract to write about her rich experiences, she was relieved. She delighted in producing her articles, which appeared under the colorful title *Old Woman's Gossip*. However, she did have a problem with the drudgery of copying the material by hand. At first, she employed a bankrupt grocer to help with the work, but then came the gift of the typewriter.

In a letter dated March 8, 1876, she writes:

"My printing machine is a most delightful creature, and I use it now entirely for copying the matter that I send to the Atlantic Monthly; it saves me the wearisome writing over again of all my manuscripts. I sit upright to it, as I should to my piano, and it tires neither my eyes nor back, as writing does, and I think must be an unspeakable comfort to my poor printers. They are now very generally used in lawyers' offices and places of business where much copying is done, and with persons expert in their use are quite as rapid in writing as the pen."

The last sentence sounds suspiciously like Remington sales propaganda, and one must wonder whether Fanny was copying from her machine's instruction manual as she wrote. Most evidence we have tells us that in 1876, the Type Writer was struggling for survival, and hardly "very generally used" anywhere.

The letter to her grandson Owen is typed in the standard sans-serif capital letters of the early Sholes & Glidden machines, and in it Fanny laments her awkwardness with the thing. The key for typing the comma must have been out of order, for all the commas in the letter are struck by hand.

The letter reads in part:

MY DEAR OWEN:

YOUR FATHER TELLS ME, THAT YOU WISH ME TO PRINT YOU A LETTER, BUT MY POOR MACHINE HAS BEEN SO LONG OUT OF ORDER, & OUT OF USE THAT I HAVE ALMOST FORGOTTEN HOW TO WRITE WITH IT. LAST NIGHT, HOWEVER, WITHINFINITE DIFFICULTY, WECONTRIVEDTOPUTITTO RIGHTS FOR ME, SO IHASTEN TO TRY MY HAND AT IT ONCE MORE IN YOUR BEHALF...YOU SEE, MY DEAR BOY, I HAVE FORGOTTEN HOW TO REGULATE THE SPACES BETWEEN MY LINES, & MY INK HAS FITS, LIKE THE SUDDEN PIANOS & FORTES OF A BAD MUSICIAN, I THINK THE MACHINE A VERY USEFUL THING FOR BUSINESS PURPOSES, COPYING & SO FORTH, BUT CANNOT IMAGINE IT'S EVER BEING A PLEASANT MEANS OF INTERCOURSE WITH ONES FRIENDS.

I AM GOING TO TRY NOW IT WILL PRINT ON MY USUAL NOTE PAPER--PRETTY WELL APPARENTLY...AND NOW, GOOD BYE MY DEAR SIR, I HOPE IF I PRINT YOU ANOTHER SPECIMEN OF THE POWERS OF MY MACHINE, IT WILL BE A MORE CREDITABLE ONE.

YOUR AFFECTIONATE GRANDMOTHER,
F A KEMBLE
THURSDAY FEBRUARY 17TH



Fanny reading Shakespeare on the English stage in 1850

No year is given in the closing, which creates a quandry in dating this letter. Calendar research shows that the only year of the era in which February 17th fell on Thursday was 1876. However, if that year were correct for this letter, it would mean that Fanny was complaining about the machine being so long out of order a month before she wrote so glowingly of it in the letter quoted earlier.

In any case, it seems well established that Fanny was using her S & G to submit work to *Atlantic Monthly* as early as 1875. Mark Twain is usually credited with being the first author to submit his manuscript in typewritten form to a publisher in 1876 with his *Tom Sawyer*. However, this is challenged in that it may have been *Life on the Mississippi* in 1883. It seems now that Fanny Kemble, writer of many magazine articles, a book about her tempestuous life on her husband's Georgia plantation and a later autobiography, qualifies as the first author to use a typewriter, pre-dating even Twain.

HOW TO GET THE MOST FROM YOUR HAMMOND NO. 1

by Richard E. Dickerson,
Pasadena, CA

A Hammond No. 1 typewriter in prime condition is a piece of history and a beautiful showpiece, and it might be considered too much to demand that it also be an efficiently functioning typewriter. Yet if it is not corroded, broken or missing parts, a little work will have a good chance of making a working machine out of it once more. The key steps are:

1. Clean, adjust and lubricate the mechanism thoroughly, preferably by removing the mechanism entirely from its wooden base.
2. Find or make a ribbon shield, to keep the ribbon from smudging the paper. Most Hammonds have lost their ribbon shields over the years.
3. Make a ribbon impression strip to stretch across the carriage just behind the paper, to smooth out the hammer blow and improve the quality of the impression.
4. Find a fine-weave ribbon of sufficient inking to leave a dark impression on the page.

More about each of these in turn.

1. CLEANING AND LUBRICATION

It is easiest to inspect and service the Hammond No. 1 if the mechanism is entirely removed from its wooden case. Remove the top deck in front of the turret by removing the three large screws that hold it down. Then take out the three screws that hold down the black semicircular strip that supports the deck, and lift it away. The works now will be completely exposed on the front of the machine.

You now can pull all of the key levers out, clean and polish their ebony keys, and put them back by hooking each far end under its spring-loaded vertical shaft and dropping the lever into its guide slots.

The hammer escapement mechanism at the rear has a cover shield held down by a screw at each side. These screws also fasten the carriage-holding clamps when the machine is locked down for traveling. Remove these screws, unscrew and remove the knurled knob at the center of the cover, and remove the cover. Note: the left mounting post for the cover as you look at the back of the typewriter will have a washer atop it after you remove the cover, and the right mounting post will have a washer and also a tongued washer that holds down the carriage by its back rail. Save these. The threaded shaft that the knurled knob had held, has a hole through its lower end that slips over the end of a stiff wire with which the hammer tension is adjusted. Remove this threaded shaft.

If you now take out the two large bolts running up through the bottom of the wooden case into the metal frame, the entire mechanism can be gently lifted out of its wooden housing. If the rubber feet stick and impede removal, lift one corner of the mechanism at a time to free it.

Set the mechanism on your work table and look it over closely. It will run as well out of its wooden case as in it. The wooden housing looks substantial at first glance, but is only cosmetic. Lubricate the works with a good spray lubricant, and gently move every moving part that is accessible, to verify that it is free, and not frozen by grime or dried oil. You then can put the works back in its wooden case at once, or perhaps better, get the typewriter running well first, and put it back at the very end.

When replacing the rear cover, put the three washers atop their mounting posts (they won't get knocked off if they are held down with a touch of glue), slip the hole of the threaded shaft over the hammer tension wire and run the threaded end up through its hole in the cover, securing it on top via the knurled knob. Then set the cover down on its mounting posts and fasten down with the screws that have the carriage locking clamps. Now everything should be in running order again.

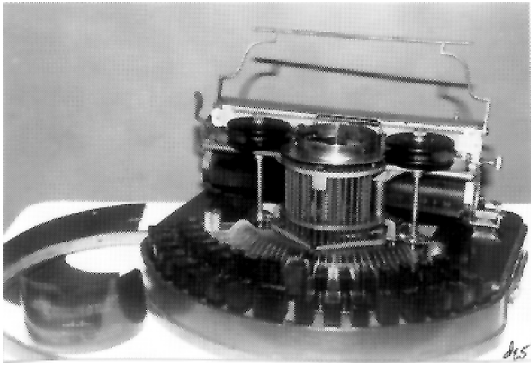
You can increase the hammer striking force by tightening up on the knurled knob in the center of the rear cover, which lifts the end of the stiff wire beneath the cover. I recommend keeping the hammer pressure light to protect the type sectors, and attaining a darker impression by using a more heavily inked ribbon, about which more later.

While the mechanism is still out of its case, the wooden components can be cleaned and polished. Treat them as you would treat fine furniture. Also take the opportunity to inspect the interior of the wooden housing for serial numbers or date stamps. My mahogany No. 9081 has an inspection stamp dated Sept. 29, 1888, but my oak No. 9713 has no markings of any kind.

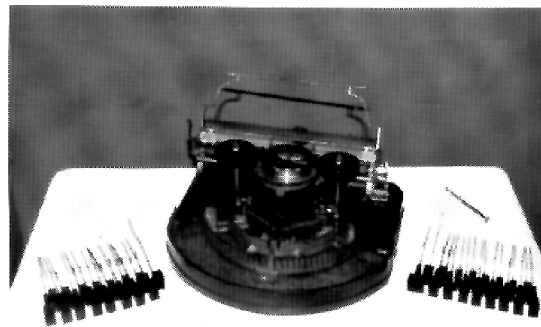
2. THE RIBBON SHIELD

A ribbon shield is essential to keep the ribbon from smudging the paper. It is a thin strip of metal, mounted atop the turret between the ribbon and the paper, with a rectangular hole in it just large enough to pass any of the letters. The original ribbon shield occasionally remains, but more often has been lost. To replace it, find some steel rod about 3-32" in diameter, or to fit into the two half-open brackets mounted left and right on the back side of the top of the turret. Bend an inverted "U" in the wire, 2 3/4" wide by 7/8" high, so that the legs fit into the two brackets. Stretch aluminized mylar tape between the legs of the "U," put the homemade type shield on the Hammond with a ribbon in place, and type all of the letters, symbols, and caps. Remove your new shield and use a

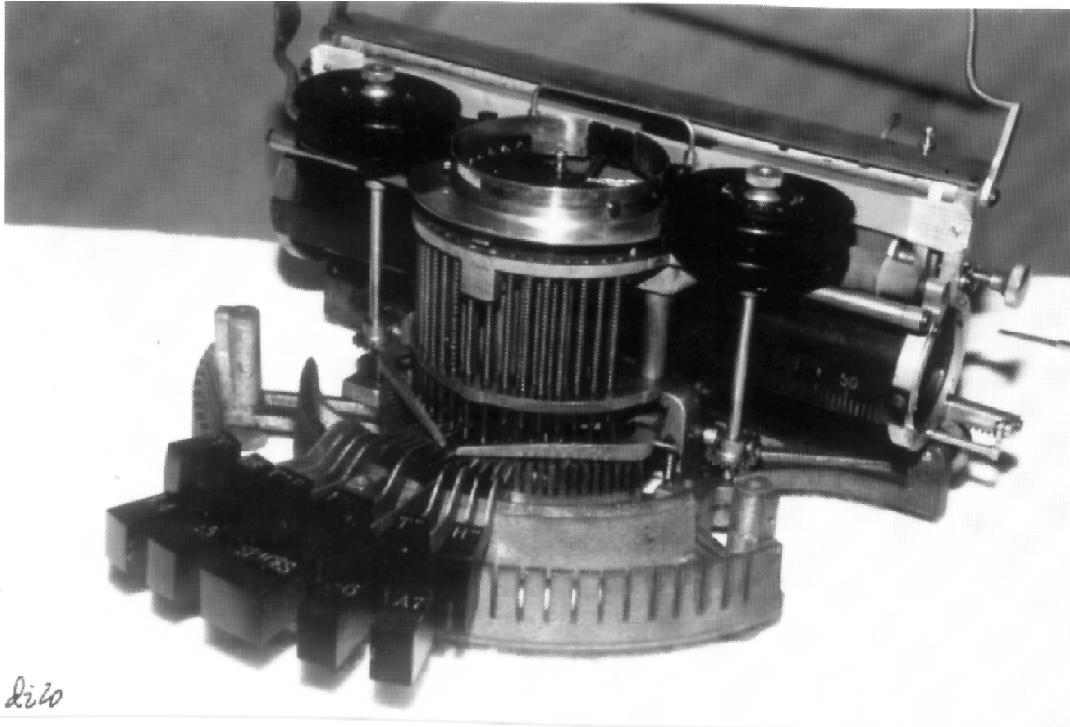
(text continues on page 6)



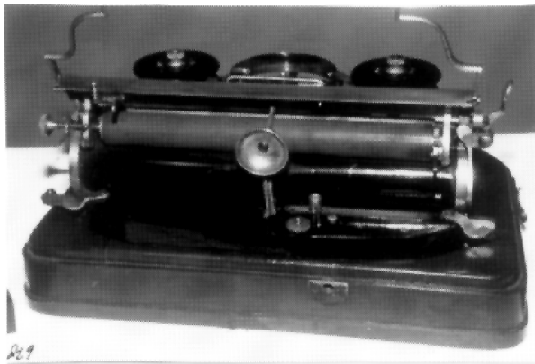
First parts of case removed.



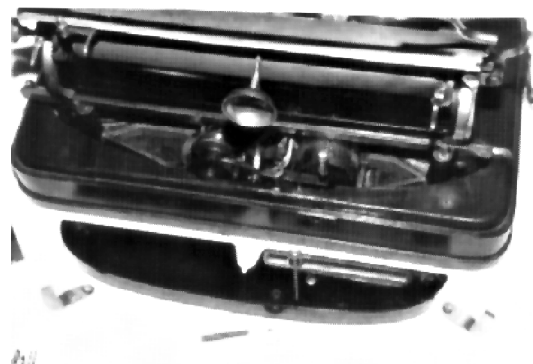
Keys completely removed from their slots.



Hammond 1 removed from case, keys partially replaced in slots.



Rear view before any disassembly.



Rear cover plate removed.

sharp scalpel to cut out a rectangle a little larger than the area that has just been blackened during the trial typing. Your ribbon shield now is ready to reinsert and use.

3. THE IMPRESSION STRIP

The rubber impression strip on a Hammond took the place of the platen roll, cushioning the hammer blow and facilitating a smooth and even impression. It stretched from one side of the carriage to the other just behind the paper, and moved with the carriage. The rotting rubber survived even less well than the type shields, but the box of accessories that came with one of my Hammonds included a few impression strips in good enough condition to see how to make modern replicas. Cut a strip of thin rubber sheet (dental dam is perfect) 3/4" wide by 7 1/2" long. (Remember 0.75" x 7.5") Wrap the outer 3/4" of each end in glass-fiber tape or other strong adhesive tape and cut or punch a small hole at either end to slip over the two pins to either side of the carriage. Stretch the rubber strip between the pins. When inserting the paper, make sure it goes in front of the impression strip. From front to back, the order of layers at the typing point should be: Type element--Ribbon--

Type shield -- Paper -- Impression strip -- Hammer. All are necessary for a clean, sharp impression.

4. THE PROPER RIBBON

All of the foregoing will be in vain if you do not use the proper ribbon. The width must be 7/16". Half-inch ribbon will not work. Office supply stores often stock 7/16" ribbons with coarse cotton weave and heavy inking, made for certain adding machines. This will yield a dark but ugly impression showing the individual threads. They have the industry standard number A72, A74 and A76, and should be avoided.

An A141 ribbon exists in silk rather than cotton, with "maximum heavy inking," for the Commodore 200 Series and 400, but I have not been able to find it in Los Angeles.

Ribbons E267 and E231 give sharp, clear impressions without thread traces, but the image is light. By far the best ribbon I have found is the E275 Nytronic Black Max. Intense, made for the Burroughs, Hermes and Monroe calculators. It comes in an endless cassette, but cut the loop and wind the ribbon onto the Hammond spools. One cartridge holds six yards of 7-16" ribbon and should cost less than \$4.

If you are prepared to put in the extra care outlined in this article, you can wind up with a useful writing instrument, as well as a attractive antique. As a witness to this, the article that you are reading was typed on Hammond No. 1, SN 9081, through section 3, and then continued on SN 9731. THE un-ideal "Ideal" keyboard will drive you crazy at first, but the human mind is infinitely adaptable.

TYPEWRITER MYSTERY

by Mike Brown

Last issue, Mike sent us a Baseball Player. This month, his typewriter mystery is equally all-American. Use your typewriter to make this picture and see what you get (proportional spacers excluded!).

Space down 13 single spaces, set margins at 11 & 74, use shift lock for entire picture.

1. 32sp, 5X
2. 29sp, 11X
3. 26sp, 17X
4. 22sp, 3X, 1sp, 8X, 3sp, 9X
5. 18sp, 4X, 3sp, 9X, 12sp, 1X
6. 15sp, 3X, 6sp, 10X, 13sp, 1X
7. 13sp, 2X, 7sp, 12X, 14sp, 1X
8. 12sp, 2X, 7sp, 15X, 13sp, 1X
9. 11sp, 2X, 7sp, 16X, 14sp, 1X
10. 10sp, 2X, 6sp, 19X, 14sp, 1X

11. 9sp, 1X, 6sp, 19X, 9sp, 6X, 1sp, 1X
12. 8sp, 1X, 6sp, 19X, 9sp, 7X, 1sp, 1X
13. 8sp, 1X, 8sp, 17X, 8sp, 1X, 1sp, 4X, 1sp, 1X, 2sp, 1X
14. 8sp, 1X, 6sp, 19X, 11sp, 2X, 3sp, 2X, 1sp, 1X
15. 9sp, 2X, 4sp, 19X, 17sp, 1X, 2sp, 1X
16. 10sp, 2X, 4sp, 4X, 1sp, 4X, 1sp, 9X, 15sp, 2X, 3sp, 1X
17. 12sp, 2X, 14sp, 2X, 1sp, 6X, 11sp, 2X, 1sp, 2X, 3sp, 1X
18. 8sp, 3X, 2sp, 2X, 9sp, 4X, 4sp, 6X, 8sp, 1X, 1sp, 8X
19. 7sp, 5X, 1sp, 2X, 3sp, 10X, 4sp, 7X, 7sp, 1X, 5sp, 1X
20. 4sp, 4X, 3sp, 8X, 1sp, 1X, 1sp, 17X, 8sp, 6X
21. 3sp, 7X, 2sp, 6X, 4sp, 16X, 7sp, 2X, 4sp, 3X
22. 10sp, 7X, 7sp, 14X, 7sp, 1X, 6sp, 2X
23. 2sp, 7X, 1sp, 10X, 6sp, 15X, 2sp, 2X, 8sp, 2X

24. 2sp, 3X, 3sp, 14X, 5sp, 21X, 5sp, 2X
25. 4sp, 20X, 5sp, 24X
26. 5sp, 2X, 1sp, 18X, 5sp, 18X
27. 6sp, 21X, 6sp, 8X, 2sp, 2X
28. 3sp, 26X, 8sp, 5X, 2sp, 3X
29. 1sp, 4X, 4sp, 21X, 8sp, 2X, 1sp, 7X, 1sp, 3X
30. 2X, 5sp, 25X, 6sp, 2X, 3sp, 3X, 2sp, 9X
31. 5sp, 28X, 2sp, 3X, 7sp, 2X, 5sp, 6X
32. 4sp, 32X, 11sp, 2X, 5sp, 4X
33. 3sp, 29X, 17sp, 2X, 4sp, 5X
34. 6sp, 24X, 21sp, 2X, 1sp, 6X
35. 11sp, 17X, 25sp, 8X
36. 14sp, 12X, 29sp, 8X
37. 19sp, 6X, 30sp, 8X
38. 23sp, 6X, 26sp, 6X
39. 25sp, 8X, 23sp, 5X
40. 27sp, 9X, 22sp, 4X

BACK TO BASICS

For Beginning Collectors

by Ed Peters

Some people who are new at the game, and even others who are older at the game, wonder just how far you should go in trying to restore a nice appearance to an antique typewriter. It becomes a matter of opinion, and I can only give you mine.

Assuming we're not talking about a Brooks or a Morris or some other extreme rarity (which I would probably leave as is, except for a bit of careful dusting), I think that just about anything you can do to make an old typer prettier is alright. But you want to preserve as much of the original appearance as you can.

Rust

Nearly anything looks better than rust, so I've gone through an awful bunch of those little wire wheels on my Dremel Motor Tool. The wheels are expensive, but they do a job. (Don't forget to wear glasses)

Paint

On the matter of touching up the paint, I can only say, "why not?" Sometimes a flat black (or other color), followed by a coat of wax, is less obtrusive. Some people, who have the time and the skill, even replace striping and lettering out of those little bottles of paint especially made for hobbyists. And there's nothing wrong with that.

Cleaning

Cleanup can be a problem. I often use the reverse cycle of an old vacuum cleaner to blow out much of the dust and cobwebs after loosening the debris with a long-handled artists' brush. On the exterior surfaces, if they're caked with dirt and grease, quite a few people have found Soft-Scrub to be the answer. One time, on a machine of no great value (like most of mine), I even resorted to Dow oven cleaner, and it did a great job. But be advised that it also removes all striping and lettering, too.

I use a lot of Carbo-Chlor to clean rubber parts and type. It's similar to carbon tetrachloride, but less volatile. Even so, you don't want to sniff too much of it too often. Fedron, available



A typewriter that asks nothing of the scratcher, the eraser or the pen, is best suited to modern business needs.

The New Tri-Chrome Smith Premier Typewriter

turns out such good work that the need for correction and supervision is reduced to a minimum. Its complete keyboard, perfect alignment, natural touch and durable construction all tend to neat, errorless work. Its

Three-Color Device

by which letters may be written in ink that will copy, documents in ink that will not fade or smudge with handling, and bills or statements in either, with credits in red, increases its efficiency three-fold.

No increase in cost for this new model. Write for booklet

The Smith Premier Typewriter Co.
Syracuse, N. Y.
Branches Everywhere

from the typewriter supply houses, is very good, too, especially to clean platens and the rubber power rollers on old electrics. If you have a dealer acquaintance, he'll possibly sell you a fifth to save the hassle of ordering.

Improvising

You can burn up a lot of gas looking for parts for your old machine--most of the time, unsuccessfully. So, improvisation is essential. For example, a little spool of 70-lb. test fishing line will hold everything but the great white shark and pull the heaviest carriage when extra drawbands aren't at hand. Remember, nobody is going to peer inside your machine and say, "Aha! I see you've used a paper clip in the type bar linkage!" Believe me, the professional repair people use their share of paper clips, too. Most of them have a philosophy that's wise to accept: "Whatever works!" If you have used a clever make-do to fix a machine for sale or trade, however, make sure you're up front and let the buyer know.

Enough Already?

Striving for perfection is fine, but we aren't all Dickersons, and we can settle for something less than typing our correspondence on the latest exotic find (I settle, in fact, for a Panasonic!). Often, enough function to demonstrate a machine for friends and visitors is enough function. People are fascinated by the "grasshopper movement" of my Williams and they don't even notice that the carriage isn't moving--because I've never found the right diameter bearings. I've considered moth balls, but they might make a mess.

A final note: if you have the space, keep all the junkers, because you never know what part from a rusty Underwood might be "close enough" to help you restore your Blick Electric. However, if your spouse issues an ultimatum that either the junk goes or she (he) does, try to salvage nuts, bolts, springs, etc. Or give careful thought to the alternative.

BLICK vs. SELECTRIC

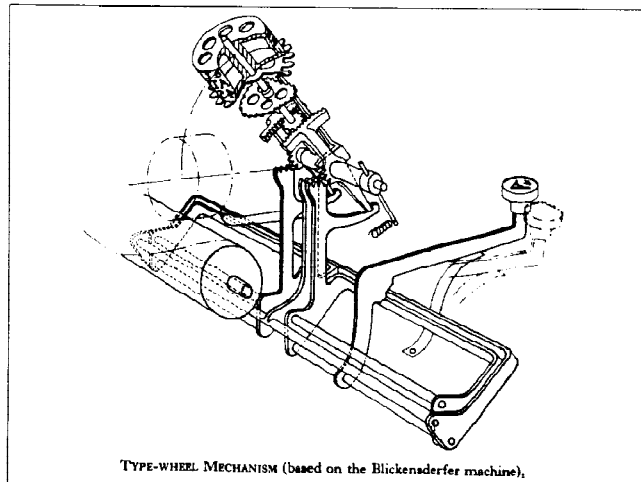
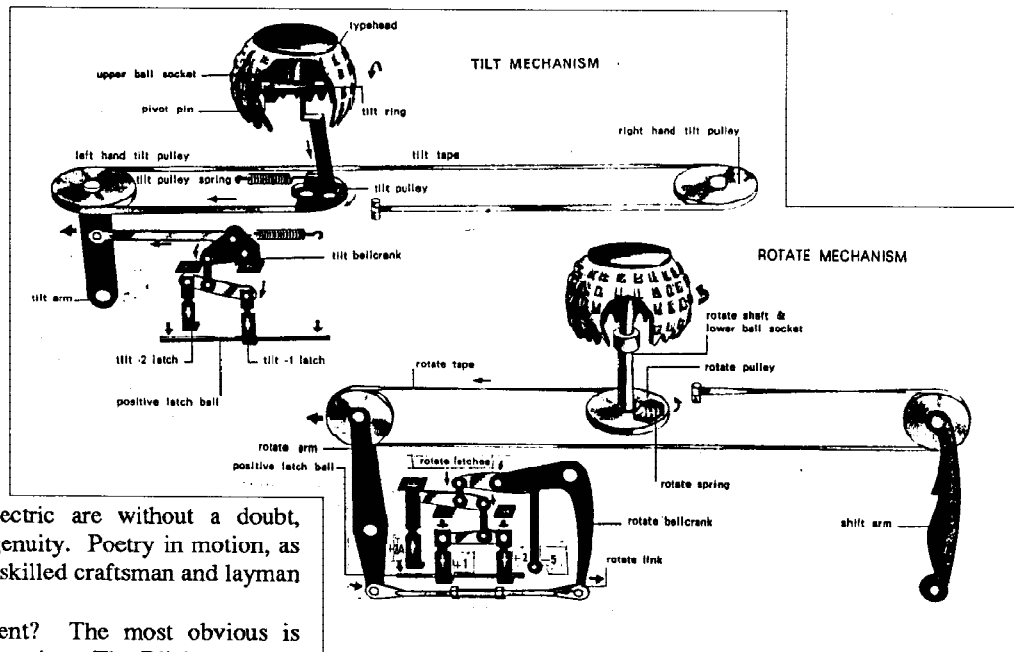
by Mike Brown
Philadelphia, PA

At one time or another, every collector has referred to the Blickensderfer as being "just like the IBM Selectric," using a type ball instead of type bars. But just how do they compare? A good question, which we will attempt to answer here.

Because few of us have ever had the good fortune of examining a Blick Electric at close range, we will concentrate our comparison on the non-electric machine.

The first observation which must be noted is that both the Blick and the Selectric are without a doubt, perfections of mechanical ingenuity. Poetry in motion, as it were, to be marvelled at by skilled craftsman and layman alike.

But how are they different? The most obvious is electricity, quickly followed by size. The Blick measures in at 8"x14"x5", while the Selectric looms larger at 22"x15"x7 1/2". But are these two really heavyweights? The Blick tips the scales at a mere 6 lbs. while the Selectric lives up to its reputation by holding down 38 lbs. Where number of parts is concerned, again, the Blick is amazing with less than 200. The Selectric is equally amazing at somewhere around 3700, but I didn't count each and every one. And just in case you're wondering about the cost, we have that, too. The Blick 7 was advertised at the bargain sum of \$50 (\$625 in modern money), where an IBM Selectric II would set you back around \$875.



Anyway, as most would already know, the printing method is different. The Blick opted for the ink roller, while the modern Selectric offers either a fabric or carbon ribbon. The Blick, of course, has a moving carriage, while the

Selectric's carriage is stationary, with a moving type element. And, last but not least, the Blick is a portable, the Selectric, an office machine.

As far as the mechanical inner workings of the two, here again, they *are* different. The Selectric is a complex arrangement of pulleys and mechanical switches, while the Blick is a simple arrangement of levers and gears.

Let's take the Selectric first--and you better scrutinize the diagram unless you're familiar with the machine. The Selectric type element is a ball with four rows of letters. To select the correct one, the ball is controlled by two wires. One *rotates* it into position, while the other *tilts* it to the correct row. For shifting, the ball is first rotated 180° before the other two operations take place. Each key actuates a different number of mechanical switches, labeled *latches* on the diagram. These latches pull the Rotate or Tilt arms different distances (depending on which latches are pulled in various combinations), moving the ball to the correct positions. Look at the diagram again. The arrangements of latches look like little "mobiles." With everything linked together like that, try to trace the mechanical linkage and see how pulling on the latches will tug on the Tilt or Rotate arms to pull on those wires. Got it? OK. Read on.

Each of the Selectric's 46 keybuttons is connected to a *keylever*. As the button and keylever are depressed, they contact an *interposer*. The interposer has various combinations of lugs which come in contact with *selector bails* when pulled forward. These bails pull with them the *latch interposers*, which control the latches described above. At precisely the same time the latches are being pulled, another bail, called the *cycle bail* (analogous to the *universal bar* on many other machines), trips the cycle clutch and, using a series of gears to turn the print shaft, a character is printed.

ANOTHER TYPEWRITER GONE WRONG

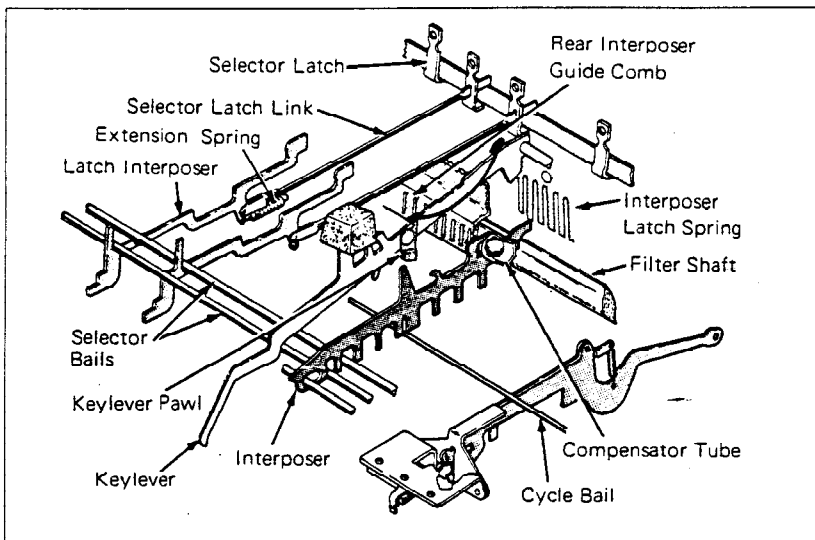
Here's an amusing item that turned up in my files while I was looking for something more serious. It is clipped from a publication dated June 17, 1913.

The old typewriter is the thing
I love to sit and thump
And write my stuff down while I think
How once I was a chump
And wrote by hand--What was that "crack"?
The D-bar gone to smash.
Well, I can write without the thing;
I'll substitute a -.

But I was telling how tonight
It fills my soul with bliss -
What's *that*? The letter S won't write!
I'll u#e a mark like thi#.
There goe# the A-bar up the flue:
I'll u#e the -ollar #ign.
The letter E i# bu#te- too;
Sn \$#t*ri#k i# fin*.

The H-b&r i# the* n*xt to go;
I'll u## t%i#, %, %oly #mok*!
Ju#t li#t*en to my t\$!* of wo*.
T%* T i# & --i&# brok*.
Of \$ll &%* cur##- &%ing# -#ign*-
&o m\$K* m\$N %\$v* \$ fi&
&%i# i# &%* b*#& &%ing you c\$N fin-
&m*n! %*r*# w%*r* I qui%.

-Paul Lippman



The Blick is ingeniously simple by comparison. Its 3-row type cylinder needs only to be rotated for positioning each letter. Each key lever has a metal tab of specific depth which presses down on a bar running across the inside of the machine. This bar is linked to gear arms which rotate the type head to the correct position. The depth of the tab on the key lever determines how far the bar moves, and, thus, how much the type head rotates. Shifting is a simple matter of raising the type head to a different row.

The differences now explored, let's consider these famous machines for their similarities. Among them are the fact that they both fall into the "single-element" class, having interchangeable type heads. One Blick catalogue boasted of having nearly 167 different varieties of type, while IBM offered somewhat fewer. As previously mentioned, both were very successful. Both were manufactured and marketed in the U.S. and abroad. Blick's wheel machine lasted 29 years (1893-1922), actually beating out the Selectric which was produced for 26 (1961-1987).

Both machines were very reliable, well-made with quality materials and proud employees. The Blick production figures, according to one prominent collector, appear to total roughly 280,000, while the Selectric runs well into the millions.

So there you have it! The story of the little Blick "that's just like the Selectric." But is it really? YOU DECIDE!!

INTERNATIONAL NEWS

Items in this column are derived from the publications of the German, British and Dutch collector societies, as well as correspondence from overseas collectors.

LEERTASTE EXTENDS REACH

Fritz Nieman, of Dissen, West Germany has switched to a new format for his typewriter collectors' magazine *Leertaste*. After having handled the production of the publication entirely himself for seven years, he has now negotiated a deal to piggyback the periodical with *Büro-Wirtschaft*. As a result, *Leertaste* will shrink to four pages per issue, but will now be published 11 times a year (within the pages of *Büro-Wirtschaft*). *Tauschtaste*, the monthly ad sheet which accompanied subscriptions to *Leertaste* will be integrated into the new effort. Perhaps the biggest impact this will have is the fact that *Büro-Wirtschaft* reaches 6500 subscribers, which will give *Leertaste* the widest distribution of any historical typewriter publication. Those interested in subscribing should write to Fritz at Wiesenstr. 11, D-4503 Dissen, West Germany.

WANTED: DESCRIPTIONS OF INTERESTING MACHINES

If you own an interesting typewriter, please consider writing an article about it for *ETCetera*. It does not have to be a supreme rarity to be of interest to the readers.

None of us have *everything* in our collections, and many of us appreciate getting a good detailed description of a machine we haven't examined up close. Case in point was Paul Lippman's article on his Edison (*ETCetera* #2). Such details are seldom available in books.

We'll look forward to any contributions.

PETER'S PAGE

by Ed Peters

We can't tell you often enough that *publicity does work* when it comes to unearthing antiques that might otherwise remain buried in basements and attics for a long, long time. And publicity is a whole lot cheaper than paid advertising. So how do you get it? Simple. As I've said, get in touch with your local newspapers and/or TV people and tell them about your collection. They're always hungry for stories about unusual things, such as strange hobbies like typewriter collecting. We know of one collector who received over 200 letters as a result of one newspaper story, and some of the inquiries led to interesting purchases. Yequ we know, in these time it's risky to promote oneself as a collector of valuable items, and if we were talking about coins or gems or stamps, it would be a different matter. But typewriters? Who'd steal them...and if they did, what would they do with them? It's your decision, obviously, but making it known that you collect old writing machines seems to us to be a safe, and possibly profitable thing to do. (By the way, in interviews, it's good to avoid talking about price as much as you can. If we tell as much as we know, other people will know as much as we do!)

†††

Our cat, Dollie, has a somewhat crippled hind leg. When we got her, it was too late to cure it. But the condition bothers her not at all, and she's no less beautiful--at least to us.

I mention this as a way of getting into the subject of perfection and imperfection. It sometimes takes a number of years to learn to accept certain things as they are. For example, I know it's unlikely that my Lambert One will ever have a case, my Williams will ever have carriage bearings, my Hammond 2 will ever have a full set of keytops, and so on down the line. But I've resolved to stop fretting about it. And I've come to understand that one should not have the expectation that parts for uncommon machines can be found. They're almost always difficult

and frequently impossible to turn up. However, we can learn to live with imperfection. Dollie, and my wife, who has lived with *me* for almost 35 years, prove that.

†††

It isn't something you'd lose sleep over, but consider the question of how "flea markets" got their name. I saw a program recently, starring those rather well-known antique experts, the Kovels, and they presented this answer. Back in earlier times, there was no organized trash collection. People just dumped unwanted stuff on the street or wherever they could. Other folks would paw through it and take whatever they thought they could sell. The clothing they collected was notoriously infested with fleas. Thus the name. Sounds reasonable.

†††

Was it Robert Benchley who wrote that his parents warned him about the pitfalls of the big city, but he went to Philadelphia on a Sunday and they were all closed? No matter. Most of the pitfalls remain open all the time. I know, because I fell into one a while back and maybe I can "put a lid on it" for you. What I did was order a machine from a non-collector, send a check, and offer to refund shipping cost, which I figured would be about ten bucks. The parcel arrived at the door with a COD charge of \$45. So I got on the phone to see if I could find out what the hack was up. I discovered that the dear folks on the other end had handed the typewriter over to a "professional" packer, who charged them a dollar a pound over and above shipping cost. Wow! I paid the tab and learned a lesson. No, I try to remember to tell people that I will pay shipping (but not packing) charges.

†††

Many who aren't acquainted with old typewriters see a Blickensderfer and swear it must have been made in Germany, with a name like that. Recently, I found one labeled "BLICK-ENS-DERFER, Groyen & Richtmamm, Kocln, 7." Made in Germany? Afraid not. G&R was Blick's "Vertreter," which is German for "representative" (at least according to *my* dictionary).

A dealer friend found out too late that zoning wouldn't let him hang a proper sign on Main St., so he put a mid-aged junker on a post. It seemed to work, except several people wanted to buy it.

†††

It's never a disadvantage to have friends, but let's face it, it can sometimes be a bit awkward. You cultivate the friendship of other collectors and perhaps do some buying, selling and trading with them. Then one day you sell or trade a goodie and the word gets around. Then you have half a dozen other people wondering, "Why didn't he offer it to *me*?" If you've solved this dilemma, please let us know the answer.

†††

A fellow collector is working on the solution to a long-standing problem--how to replace the rectangular keytops on early Hammonds. He thinks a dentist friend can make a mold and cast the little black buggers, then we can use the stick-on letters from the art supply store. Not a perfect solution, but a heck of a lot better than missing and broken tops. We'll see, in time, if his invention hits the market.

†††

Also in the how-to line: Larry Wilhelm in Texas says you can do wonders with wooden cases and parts with Howard Restor-A-Finish. If interested, write to Howard Products, Inc., 411 W. Maple Ave., Monrovia, CA 91016.

†††

Wish Brother Dickerson (of Franklin and Williams research fame) would do his next study on Hammonds. Those things are harder to classify than the 14 kinds of sparrows that eat the seeds out of my garden. I still don't know the difference, for sure, between some twos and twelves, and in fact have seen some designated as 2/12's. I have one curved keyboard machine that I call a two, but the serial number says "Remodel 8502." Remodel from what to what and why--that's what I'd like to know, among other things, about Hammonds. Maybe my ignorance is showing (again), but how can you get smart if you don't ask?

RATING TYPEWRITER CONDITION II

by Darryl Rehr

In ETCetera No. 2, we solicited a suitable set of "words" to go with the six-point condition rating scale. Everyone agrees that a numerical rating system is only a *shorthand* way of describing typewriters, and, when it comes down to trading a selling, a complete description by letter or phone is needed. Uwe Breker, who originated the six-point scale in Germany writes:

"I started it in Sept. '82 and it has never been changed, as no one has yet complained. We never use it here as a perfect system. It's just the shortest way to give somebody an idea of a machine's condition.....The 1-6 rating is popular over here, because it conforms with our school report rating: '1' is best, '6' is worst. If a machine rates a 6, it means you should pick up the phone and find out why.....I appreciate any help for better descriptions."

We note Uwe's analogy to school grades, and that gives us Americans something to latch on to. We can certainly relate to an A-B-C-D-F rating system which mirrors our old high-school grades. However, remember that we're trying to find a way to use the six-point system to conform with our overseas colleagues--so we're not all using different systems. So, since our school grades were divided into five levels, we should try to adjust for six. Nobody should have a problem with 1 being A, and 2 being B, and a 6 being F. It's when we get into the middle area that things get muddy. How about this: 1=A, 2=B, 3=C+, 4=D+, 5=D (lowest passing grade), 6=F. Are we getting close?

Anyway, some of our members have suggested words to go with the scale. Here are their opinions:

ED PETERS:

1. "Excellent"

Like new in appearance. Like new in function

2. "Very Fine"

No significant blemishes. Works very well

3. "Fine"

Nice appearance. Little if any rust. Possibly could use some cleanup. Works well.

4. "Good"

Shows evidence of normal use. Minor rusting of metal parts and/or external blemishes. Reasonably functional.

5. "Fair"

Noticeable rust and/or blemishes. Reasonably restorable. Not fully functional.

6. "Poor"

Rusted and/or blemished severely. Probably not restorable. Useful for parts only. Not functional.

LARRY WILHELM:

(# Appearance/Function)

1. Excellent/Perfect
2. Very Good/Very Good
3. Good/Slight disorders
4. about Good/Frequent disorders
5. Fair/Defective - small parts missing
6. Poor/Completely defective - major parts missing

Larry notes that the "about Good" is a grading used in coin collecting.

In my own opinion, Excellent, Very Good and Good are understandable and accurate for the 1-2-3 levels. Poor is, without question, the best word for 6. Those 4 & 5 numbers, again, are the toughies. Larry Wilhelm's "about Good" suggestion is certainly on the right track. Alternatives might be "almost Good, Adequate, Passing, Presentable," etc. Fair, to me, would then fit nicely for the 5 level of condition.

Describing function is an interesting point to consider in all this, since, when you get right down to it, trying to differentiate between "Excellent" and "Very Good" function is actually pretty tough. I think most collectors are a little more forgiving when rating machines for function. I myself try to think of it in terms of "how well can I write a letter with this typewriter?" Condition #1 would describe a machine on which I can sit down and write a letter with no trouble (other than that imposed by the design of the machine). Condition #2 would be a machine that I can type a letter on, but I might have to

nurse things along a bit, like keeping an eye out for a sluggish spacing mechanism, or adjusting the paper to compensate for a flattened feed roller. Condition #3 would be a machine that still works, but I really can only type a demonstration sentence or two--a whole letter would be impractical. Condition #4 would be the machine that is sticky, frozen up and doesn't work, but *could* work if I repaired it (any missing parts here would be minor). Condition #5 would be the machine that would require a supreme effort to get to working condition, and would have important parts missing or broken. Condition #6 is the machine that is hopeless, and useful only for parts. Exceptions to these judgements might be machines like the Hall. I had one without its rubber type plate, but in otherwise excellent mechanical condition. I described its overall rating as 2/2, because no one *expects* a Hall to have its type plate. Almost none have survived intact, and the condition of the machine would have been distorted to express it at 2/5.

As to describing condition with more than numbers, take a look at the last page of this issue. Reproduced there is a form I use to send out to non-collectors who have offered me a typewriter. This gives me a good (if not perfect) idea of what is being offered to me--especially in lieu of a photo, which many non-collectors will not send. There's no reason why this, or something like it, could not be used among collectors as well. Make copies and use it as-is, or adapt it to your own purposes. You'll note, by the way, that it is composed with a typewriter typeface so it doesn't look too slick.

We still would appreciate input from other members on the formulation of our numerical rating system. In the next issue, we'll publish further opinions, and, eventually, we hope to publish a set of recommended "standards" for our members to follow. Remember, however, that a numerical system is *only a shortcut*. Never use it as a be-all and end-all. When you buy or trade, get good descriptions of the machines involved, or else be prepared to risk an unwelcome disappointment.

NEW MEMBERS

Please join us in welcoming the following new members to ETC. Additional members this quarter bring the total membership of ETC to 88.

PAUL O'NEILL
138 Madison Avenue
Rochelle Park, NJ 07662
(201)843-8220 res
(201)935-5090 bus

GUILIO PICOLLI
112 Park Avenue
Rutherford, NJ 07070
(201)933-9637 res
(201)935-5090 bus

BERNARD WILLIAMS
80 Manor Rd.
Burton-on-Trent
Staffs., ENGLAND DC15 9SP
(0283)65858

JEROME MADSEN
4624 W. Woodland Rd.
Edina, MN 55424
(218)926-7775

PATRICK C. LANDECHE
2 Sq. Theodore Judlin
75015 Paris
FRANCE
1 47.34.92.44

CHARLES E. HUFFORD
526 W. Myrtle
PO Box 12
Visalia, CA 93279
(209)734-5204 res
(209)734-8840 bus

ALICE K. MASON
10115 W. 25th Ave. #17
Lakewood, CO 80215
(303)239-8685

LEE K. STANLEY
Casa Dorado C-17
75-707 Hwy. 111
Indian Wells, CA 92210
(619)346-2777

SO. CAL. MEETING

ETC's Southern California members met on Saturday, March 5 at Mercury Office Machines in Canoga Park, where Ed Volk played host. About a dozen

members and newcomers attended for the afternoon session.

Richard Dickerson displayed a mini-collection of linear index machines, which made quite a grouping when placed side-by-side. Included were specimens of the Sun index, Odell #4 and the New American No. 5. All were in lovely condition. In addition, Dick brought a near-mint Rem-Blick, which, he told us, dated from the late 1920's—a surprisingly late date for a design which basically died with George Blickensderfer around 1919.

Ed Volk provided a technical demonstration on silver soldering to repair broken parts. Needless to say, none of us were experts after the brief demonstration, but Ed promised to provide individual instruction to anyone who needed to repair something, and wanted some hands-on experience.

Dan Post brought along an advance copy of his republication of *The Typewriter and the Men who Made It* by Richard Current. Research for this 1954 volume was based on an assembly of documents from Priscilla Densmore, grandniece of James Densmore, who, we all know, was the original promoter of the original typewriter, the Sholes & Glidden. Long out of print, Dan has gone to considerable trouble to reprint it, and by the time you read this, he will have an ample supply in-hand. If you haven't heard about this and want to order, write to Dan at Post Era Archives, Box 150, Ardia, CA 91006. Price is \$17.95 ppd (CA residents add 6% tax). Dan says he also now has a new supply of Michael Adler's *The Writing Machine: a history of the typewriter*. Though some of its facts have been outdated by more recent research, this 1973 work remains the best book in English on the subject. Dan's price: \$60 (worth it).

LETTERS

Back many years ago when there were very few typewriter collectors, I advertised regularly in the usual collectibles publications and obtained a number of machines that way (along with endless offers of Coronas and Underwoods). However, with the arrival of a comparatively greater number of collectors, I have dropped out of such advertising. The presence of two or

more advertisers for old typewriters in the same publication creates a situation I want to avoid. Inevitably a reader is going to respond to both ads, and if the machine is desirable a bidding war would of course erupt between the two collectors. Ultimately one or the other of the collectors would get the machine, but at a price inflated not by the actual value of the machine but by the one bidding against the other. One could argue that this is in fact what determines the market value of a machine, but I hold that it is essentially inflationary and I have ceased to advertise for machines in publications in which other such ads appear. Any other opinions?

Paul Lippman
Hoboken, NJ

The editor takes a stab, Paul. It's a shame that we can't all get the machines we want for the lowest prices, but that's the result of simple supply and demand. The term "market value" is an interesting one. I think it really only applies when a large number of people execute a large number of transactions to create a consistent price pattern. In the case of typewriters, you don't get "market" values. You *do* get "true" value, however. Most free market economists tell us that the value of something is whatever a buyer is willing to pay. It's as simple as that. If Buyer A is willing to pay \$200 for Machine X, then Machine X is worth \$200. However, once that one is sold, and the seller tries to sell another Machine X to Paul Lippman, he may find that his machine is only worth \$100, because that's all you are willing to pay. By staying out of the advertising mix, however, the seller would be unaware of your existence, so he may find that his second Machine X is worth *nothing*, because he can't find a buyer at all! Then, after waiting for six months, he unloads it to a foraging interior decorator for \$25 and is glad to be rid of it. Did you ever consider that your practice might then be considered *deflationary*?

I love these kind of discussions, as they are endlessly fascinating. A collector simply has to decide how much he is willing to pay for a machine, based on how much he wants to have it. If someone else wants it more, then so be it. It always stings a little bit to see a non-collector who has

put no energy into studying the intricacies of typewriter history make a windfall profit from a machine he knows nothing about. Having a wide choice of buyers makes the seller's buck an easy one, and, so, I agree with your practice of staying out of the ads. However, it's a choice you make. The other, more aggressive collector has outlasted you, and will now increase his collection at lower cost(perhaps). It'd be nice if collectors could get together and cooperate in this area, but this might smack of "price fixing," and may be unethical, if not illegal, in our economic system. The presence of more collectors is going to drive up prices no matter how you cut it. Unless a plethora of machines is suddenly dumped on the market, it's a fact we're going to have to live with.

Darryl Rehr
Los Angeles, CA

I have a Mod. 1 Underwood ser. no 4,000 made by Wagner Co., for U.S. market as it was has # and \$ and no fractions. I also have a Model 2 Underwood ser. no 13,000/2 made for the English market with English keyboard with fractions. I have *not found the slightest difference* in these two machines except the keyboard. So, my question is: Were these two models manufactured concurrently for U.S. & European markets (as the Densmore was)? OR was Model 2 made after production of Model 1 ceased? One would expect some technical changes if this was the case.

Bernard Williams
Burton-on-Trent, England

I know what you mean about flea markets - a stall in a local one has a 1920's-vintage Underwood which the dealer solemnly informed me had been appraised at \$350!

Interesting article on the Edison-Mimeograph (*ETCetera* #2). It would be interesting to try one on a stencil! The idea that "sharp" type would be good for typing stencils is altogether wrong - the object is to push the wax out of the way so the ink can get through, not to actually 'cut' the stencil. One of the major problems of the old typewriter/mimeograph printing syst-

ems was that the typewriter would 'cut' through the stencil and the center of each 'o' would fall out. As to the width of stencils, I think it must have been standardized at 8.5" quite early, as that was a standard paper width. RexRotary makes (or did) a 9-inch stencil for one option of their popular M4 machines.

Cuyler Warnell Brooks, Jr.
Newport News, VA

Well-known dealer Graham Forsdyke, of London, shares the following tidbits with us in response to articles in *ETCetera* No. 1:

"There are at least two Franklins labelled '2' with a two-row keyboard - although I'm not sure of the number of keys. One was sold by me some six years ago and is now in Japan. The other is in France.

"Olivers are available in the UK at least in drab green, dull maroon and even black. There's a gold-plated one in Japan, but it's believed to be a presentation model.

"Best wishes for the success of *ETCetera*."

Graham Forsdyke
London, England.

ADVERTISEMENTS

Few of our members have yet taken advantage of *ETCetera* for advertising. Don't be shy -- the ads are here for everyone. We recommend, however, that you avoid blanket fantasy "wish lists." Yes, we all want S&G's, Fords, Fitches and Brooks, but aren't there others you're looking for as well?

KEY RINGS, ETC.- By the generosity of Roy Hjersman, I have acquired what is probably the largest single inventory of typewriter finger key metal rings and clear glass and plastic disks in anybody's possession. They're all for fairly recent common makes, Royal, Underwood, etc., but there are so many diameters and heights, I am sure that they will be useful to owners of even antique machines that need replacement rings

and glass. My offer is to match a collector's needs by being sent a sample. I'll charge only for postage and packing, plus a couple of dollars for the tedious task of sorting through the stuff to pick out what the collector wants. Also in the stock are a lot of paper and plastic disks with letter & numerals on them. PAUL LIPPMAN, 1216 Garden St., Hoboken, NJ 07030

WANTED: Rare typewriters, any office equipment publicity, letterheads, ribbon tins, postcards with typewriters and office scenery. Also check-writers, literature, publicity and any information about them. Offers with photos appreciated. UWE H. BREKER, Markusweg 10, D-5000 Koeln-50, W. Germany Tel: 01-49-2236-62210.

SALE/TRADE: Peerless, Bennett (Spanish keyboard), Hammond 12 Ideal, Columbia Bar-Lock #10, Densmore 5, Yost 4, Oliver 11. **WANTED:** Pittsburg Visible. **ALSO,** remember that the **TYPEWRITER TRADER** is available on an continuing basis as your bulletin-board-of-the-mail to update your fellow collectors on what you have for trade or sale. Compiled by computer, updated continuously. U.S. copies free whenever you want by sending a SASE (overseas please send \$2 cash). DARRYL REHR, 3615 Watseka Ave. #101, Los Angeles, CA 90034 (213)559-2368.

CONDITION QUESTIONNAIRE

Have you ever come across someone with a typewriter to sell, but had trouble getting either a photo or a good description of the machine? If you send a copy of the questionnaire on the next page, you'll probably end up with a pretty good idea of what you're getting, and avoid some unpleasant surprises. Something like this isn't a bad idea from collector to collector, too.

NEXT PAGE

TYPEWRITER CONDITON QUESTIONAIRE

PLEASE TAKE SOME TIME TO ANSWER THE FOLLOWING QUESTIONS ABOUT YOUR TYPEWRITER. YOU WILL FIND THE EXPERIENCE INTERESTING, AND WILL GET TO KNOW THE MACHINE BETTER SIMPLY BY CONSIDERING EACH OF THE FOLLOWING POINTS. THANK YOU.

1) Name of Machine _____

2) Model Number if shown: _____

3) Serial number: _____

- 4) General Condition:
- a) very dirty
 - b) moderately dirty
 - c) slightly dirty
 - d) clean
 - e) brilliant

- 5) If there is any rust:
- a) heavy rust
 - b) moderate rust
 - c) slight rust
 - d) no rust

6) Color of Paint: _____

- 7) Condition of Paint:
- a) very worn or chipped
 - b) moderately worn or chipped
 - c) slightly worn or chipped
 - d) no wear or chips visible
 - e) dull
 - f) somewhat glossy
 - g) brilliantly glossy

- 8) Condition of Decals/Logos:
- a) very worn
 - b) moderately worn
 - c) slightly worn
 - d) no wear

- 9) Condition of bright metal parts:
- a) mirror bright
 - b) dull bright
 - c) yellowed
 - d) slightly worn
 - e) worn
 - f) very worn
 - g) peeling
- If corroded:
- h) slight
 - i) moderate
 - j) heavy

- 10) Condition of Rubber Rollers:
- a) clean/smooth
 - b) slightly rough
 - c) rough
 - d) chipped/damaged
 - e) flat spots

- 11) Obvious missing parts:
- a) keys
 - b) type bars or element
 - c) paper table
 - d) roller knobs
 - e) ribbon spools or covers
 - f) ribbon
 - g) other _____

- 12) How well does machine work: how easily can you type a letter on it?
- a) easily
 - b) with slight difficulty
 - c) with great difficulty
 - d) not at all

- 13) If machine does not function, please try to describe what is wrong:

- 14) Type of case and/or base:
- a) wood box
 - b) leatherette covered box
 - c) leather case
 - d) base with metal cover
 - e) base with wooden cover
 - f) other _____

- 15) Condition of case and/or base:
- a) very good
 - b) worn
 - c) very worn
 - d) a mess
 - e) has base, cover missing
 - f) has cover, base missing

- 16) What do the different logos & decals say?

- 17) If there are tools, instructions and/or accessories, please describe:

- 18) If you have anything else to say about this typewriter, please use the other side.