

No. 4
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July, 1988

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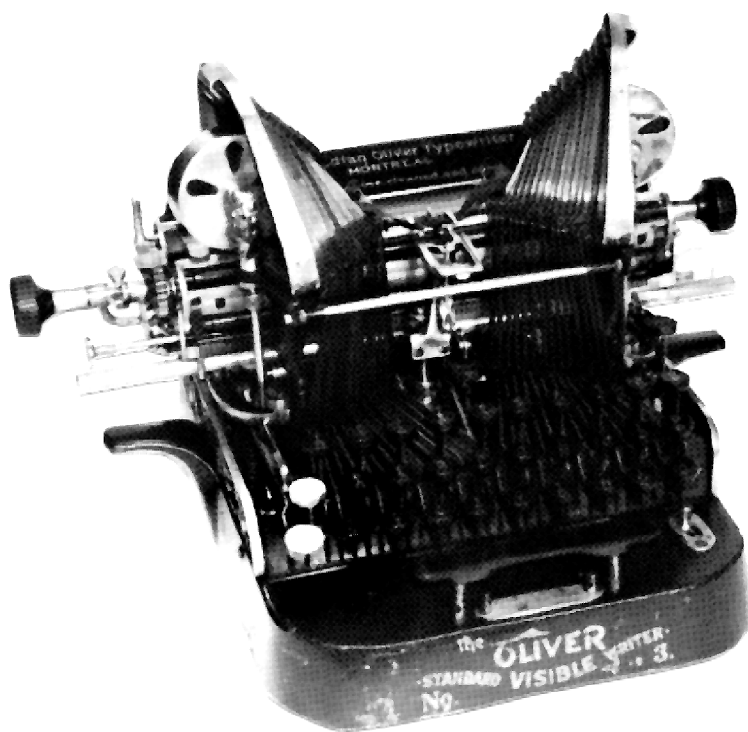
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ETCetera

Newsletter of the Early
Typewriter Collectors Association



ODDEST OF OLIVERS?

Am enclosing a picture of an Oliver No. 3 that is somewhat different than others. At first glance it has black keys & the ribbon spools are mounted in the vertical position. At second glance, we find many different things. Nothing interchanges with the American Oliver No. 3. On the paper table appears "Canadian Oliver Typewriter Montreal." Under the spacer bar, "Canadian Patent No. -- by Linotype Co's of Montreal" The serial no. 1946. Ever hear of it?

--Don Decker.

ETCetera

Newsletter of the Early
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Association

July, 1988
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Editor
Darryl Rehr

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Collectors Association

EDITOR'S NOTES

On a recent run through the antique malls of San Diego, I came across a delightful piece of typewriter ephemera. It's called a "Typatune," and, though it has the familiar QWERTY keyboard, it is not a typewriter at all. It is a musical toy, which produces a different note for every key. Considering the plethora of Marx Dials, Simplexes, Berwins and Tom Thumbs out there in the toy typewriter arena, it was nice to see something different for a change.

+++

TYPEWRITERS IN THE MEDIA: In the 1984 TV movie "Helen Keller: The Miracle Continues," Helen is seen typing on an early Oliver (probably a 3). The year was about 1903. Trouble is, the machine *looked* like it was 75 years old. As Ernest Hemingway in a recent TV miniseries, Stacey Keach typed on a venerable Folding Corona.

+++

When using styrofoam peanuts for packing a typewriter for shipping, it's standard operating procedure to wrap the machine in a plastic bag to keep the packing from invading the machine's innards. But a plastic bag is also a good idea when your packing material is newspaper. Why? Well, consider the Peerless that recently made its way to me. During shipping, some strong jolt or other caused two critical carriage bearings to fall free from the typewriter. By sheer luck, I managed to notice them

in the pile of newspaper as I unpacked. But it would have been so easy for me to have missed them and *thrown them away with the old newspaper!* Now, where would I go to replace a carriage bearing for a machine as rare as the Peerless? The lesson is learned with no harm done. Hope this saves a few wayward parts for someone in the future.

+++

Each time I restore another machine I learn more. The latest is a procedure to avoid *overrestoring*. I've been using a rubberized abrasive called Cratex to remove rust from machines using my rotary tool. However, this is really a harsh solution to be used only when no other alternative is available. I have found that it is a good idea to polish plated pieces with a felt buff and jeweler's rouge of some sort. This will give you the cleanest version of what's really there. At times, the old plating will shine up mirror bright, in which case, you need go no further. At other times, however, the rust remains, and it's time to call upon the Cratex.

+++

Another restoration tip. For cleaning those hard rubber keytops on old machines, try using a solution of automatic dishwasher detergent. If you can take the keytops off the shafts, just put them in a jar with water and the detergent, and shake them up for a minute or two. They come out squeaky clean, although they are a bit dull. To restore the gloss, use some furniture wax. If you can't get the tops off the shafts, then it's a more tedious job. You need to wrap each shaft below the keytop with a towel, and use a toothbrush with the detergent solution to clean the keytop. The towel keeps the water from getting into the machine's works.

+++

A few months ago I had a real "typewriter adventure." The young owner of an old business machine company invited me to go through his grandfather's collection which had been stored for many years in the attic of the business. When he said "attic," he *meant* it! This was the kind of attic you got to by climbing up a ladder and pushing a panel through the ceiling.

Once there, I was knee deep in fiberglass insulation. *But* amid the dust and debris were dozens of oldies. The ones I picked out were a Pullman A, Yost 4, Oliver 11, Corona 3 (with a pinky rest as described in Paul Lippman's article on page 4), and a Chicago parts machine (frame badly broken). I got very dirty, but I can't say I didn't have lots of fun.

+++

What kind of typewriter collector are you? I've found in my few years of collecting that collectors fall into two major groups (with a good measure of overlapping, of course). One is a group of "Keepers," who basically try to get at least "one of everything," and generally operate on the principle that they will trade or sell nothing unless it is a duplicate. The second group is one of "Explorers," who delight in finding new machines, but will gladly trade one that's been on the shelf for a while for something new, whether he's trading off a duplicate or not. I belong to the second group, and frequently find that members of the first don't understand me/us. "Why would you trade away such a good machine?" I am asked. I usually just say that I'm willing to trade *one* machine for another that I want *more*. Actually it's more complicated than that. Once I have owned a machine, investigated its history, typed on it, and possibly restored it, I have had about as much *experience* of that machine that someone can have. Why not trade it then, and get an opportunity to learn about something else? Conversely, I frequently offer machines for trade and hear (from a Keeper), "Boy! I'd really like to have that machine...why won't you *sell* it?" My reply is, "If you want it that much, why won't you give something *up* for it?" In typewriter collecting, the dollars are seldom important. The acquisition of a collectible machine is much more *legwork* than dollars. Selling a machine, even at a profit, seldom is adequate reward considering what you had to go through to get it...or will have to go through to replace it with something else. In any case, it takes *both* kinds of collectors to make the world go 'round, so if you are one and occasionally find yourself irritated with one of the others, count to ten first and remember (as Dan Post frequently says) people come first, typewriters second.

THE ETERNAL GULLIBLE

Stories of the Credulous Public and the Advertising Fakir

By PHILIP LORING ALLEN

(Excerpted from Leslie's Magazine - June, 1904)

The abuses of advertising are strongly set forth in this article, published with the commendation of the Postoffice Department. The writer emphasizes anew the importance of reliable advertising pages where every advertiser is sure of the company he keeps--and the public is safeguarded against fraud.--The Editors.

"PEOPLE," remarked a Federal officer with the wisdom of long experience in the prosecution of mail frauds, "differ from fish in one particular--they would rather bite at a naked hook than a baited one."

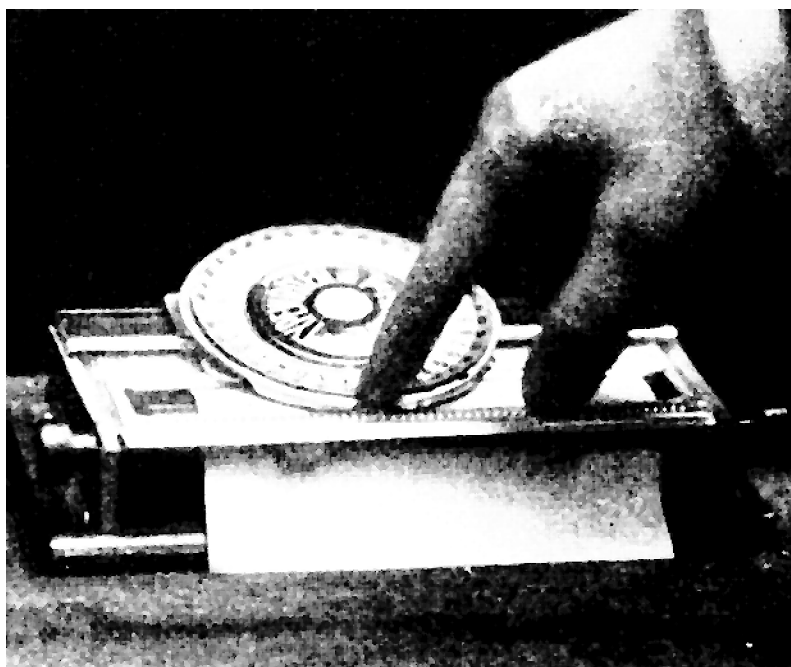
...When Uncle Sam puts his gigantic postal system at the service of every one of us who can afford a one cent stamp, he imposes just one condition--that we do not use it to swindle our fellow citizens. The men in the tall buildings are threading their way along the margin of that law, sometimes a little inside it, sometimes a little outside.

...One thing that marks a swindler is his generosity. Generosity, carried far enough, fairly disarms any suspicion. No honest business man ever made an offer which up to the final stage seemed more scrupulously fair than that made in the last year or so by three New York companies doing business on identical lines, the Veritas, Eurkeka and Imperial Typewriter Companies.

"Fifteen dollars a week earned at home. No canvassing, nothing to sell. We want intelligent persons to write letters at home at spare moments. \$15 a week easily earned. We furnish paper free and pay \$30 per thousand, cash, weekly for single page letters."

This was their offer. Those who answered the advertisement received a circular with the details of the plan. It's object, it appeared, was to advertise an improved typewriter. The Machine itself, with its "springs tempered with steel," its "polished hardwood base," and other features, was described in an annexed folder, and a copy was given of the letter which was to be copied "exactly as shown." The company's generosity was so great, in fact, that it would even pay expressage on the finished work sent back to its office.

In view of the purpose of the undertaking, it was an obvious requirement that the letter writers should use the company's own machine. "No other



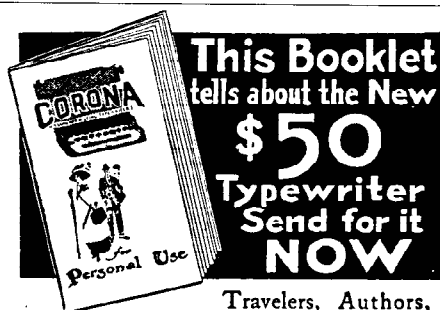
will do," said the circular, "as we desire to show by actual work the precision and alignment with which it writes." If any shade of distrust lingered in the reader's mind it was removed by the proposition which followed. The company would lend the machine, keep it in repair and agree to supply the applicant with regular work for a whole year. There was, to be sure, a small deposit required (two dollars and fifty cents), but it would be returned if the applicant wished to discontinue the arrangement after writing the first thousand letters. Even this was apologized for. But the company frankly stated that it could not place its valuable machines in unknown hands without some guarantee of good faith. "As," it said, with engaging frankness, "there are so many persons who would take advantage of our offer to secure a good typewriter and a quantity of stationery for nothing."

Now the promoters of this scheme were safe in counting on one fact, that

the mental picture conjured up by the word "typewriter" would everywhere be that of a machine costing somewhere between twenty-five and one hundred dollars. In either case a deposit of two dollars and fifty cents was a just precaution. In either case, three cents apiece for short notes without addresses was good pay when paper was furnished free.

The typewriter so glowingly described was a typewriter, but it was toy size. The postal inspector who investigated the case, after a practical test, declared that it would be a physical impossibility to write five hundred letters on it. The manufacturers themselves sold this machine for about forty-eight cents -- a price representing a margin of profit entirely satisfactory to the swindling company...

The Practical (Simplex) Typewriter scam was just one of many swindles described by the author in his article on mail fraud.



Travelers, Authors, Teachers, Scholars, Actors, Doctors, Druggists—all men and women who have writing to do, should send now for this booklet. It tells about the remarkable

CORONA TYPEWRITER

the only standard machine with all these features: — Patented folding carriage (dimensions when folded 3½ in. x 10½ in. x 9 in.), visible writing, two-color ribbon, back spacer, universal keyboard, front stroke type bar and stencil cutting device.

The Corona is the logical typewriter for personal use—it can be carried anywhere, easily, as it weighs but 6 lbs.

Write us today—just give your name and address and say—Send Booklet No. 22

STANDARD TYPEWRITER CO., GROTON, N. Y.
New York Office, 1493 Broadway
Agencies in principal cities of the world



This year, the—

CORONA

Folding Typewriter

—is going to be a favorite Christmas gift with many people.

There is now no reason for writing a letter, report, or anything else, in long hand—whether traveling, at home or elsewhere. Carrying a Corona is no trouble at all—it weighs only six pounds, and when folded occupies about the same amount of space as a large camera.

Thousands upon thousands use the Corona; so should you—and so should that someone dear to you who you are going to remember this Christmas. So, to be sure of pleasing, give him or her a Corona Portable Typewriter.

Send now for Booklet No. 15

Corona Typewriter Co., Inc., Groton, N. Y.
New York Salesroom—141 West 42nd Street—at Broadway

In 1914, the Standard Typewriter Co. became the Corona Typewriter Co.

Ad at left is from Harper's Monthly, June, 1914. Ad at right is from the same magazine, December, 1914.

Short on Folding Money?

COLLECT FOLDING CORONAS

by Paul Lippman
Hoboken, N.J.

It was much less expensive to become a typewriter collector back when I did. Most typewriters had one less decimal place in their cost.

Today, about the only machine that has not inflated in price is the ever-present Corona No. 3, the little folding machine that seems to appear at every flea market.

But the Corona, in its availability and modest cost, can create a fine collection all on its own or a very interesting subset of a larger collection. Coronas abound in infinite variety, color, configuration, keyboard, even in its decals.

Although black is the standard finish for Coronas, they have appeared in blue, red and green—plus other colors I have yet to see. A rainbow of Coronas could be an attractive sight.

Their configuration varies more than you might think—and not merely in esoteric minor ways that only Dick Dickerson would notice! Early versions of the Corona 3 had an open frame behind the typbasket. Later models filled it in.

About 50,000 Coronas made in 1919 have sheet metal rather than solid arms for the folding of the carriage. This was in response to World War I's War Industries Board request for conservation of metals. Eventually, the solid arms returned.

Keyboard variations offer a rich field for collecting. The Corona enjoyed a brisk export market, and keyboards for different languages are frequently found when their typewriters stayed here. In my collection is a Corona with a Scandinavian keyboard for Danish, Norse and Swedish.

To make keyboard room for the many letters with diacritic marks (in this case, an "A" and an "O" with umlauts and an "A" with a tiny circle atop its apex) my Scandinavian Corona's keyboard relegates the capital "X" to the "Fig" position on the "Z" and the lower case "x" to the "Fig" position on the "C."

For pharmacists, Corona keyboards exist with the symbols used for the apothecary weight system, plus an "Rx" ligature. And in a Corona for typing Hebrew and other right-to-left languages, one can look for the interesting way Corona reversed its carriage travel.

Coronas offer a number of type styles which can transform an otherwise routine specimen into one worth collecting. Even when the alphabet is conventional, numerals can be of another style, and Bob Kintzler of Connecticut has an otherwise unremarkable Corona with attractive italic type.

Coronas vary even in the style of the lettering on their keytops, a distinction worth watching for.

The reading matter applied to the body of a Corona by its decals has collectible variations. In the first year or so after the predecessor Standard Folding changed its name to Corona, the legend "Standard Folding Typewriter" appeared in parentheses below the large "Corona" on the front panel of the machine—possibly the only parenthetical remark to ever appear on the body of a typewriter. When the Standard Typewriter Co. changed its name to "Corona Typewriter Co., Inc." in 1914, the parenthetical remark no longer appeared.

Early models also carry a carrier pigeon logo on the paper table, which later was unadorned. In 1925, Corona merged with L.C. Smith, and the "Corona Typewriter Company, Inc." legend on the frame below the space bar changed to "L.C. Smith & Corona" and the "3" model designation was dropped.

A Corona collection can be economically amplified by accessories and related items. "Pigeon Brand" Corona ribbon tins turn up often at flea markets, and are still modestly priced.

One may keep a lookout for Corona tools and accessories. In addition to oilers and type-cleaning brushes, my Corona items include a unique finger rest. It's a keytop that clamps to the Corona frame at the place where other machines would have a semicolon or right-hand shift key. It was available for ten cents to give the typist's right little finger somewhere to be in the absence the extra key. And probably it was an aid to a touch-typist.

There are postcards displaying the Corona factory, and lots of ads and advertising material, for the most part, reasonable in cost. The Corona was made from 1912 to 1941, a long life for a single machine with few changes en route, so there's a lot of Corona material out there for one to collect.

A total of 674,056 Coronas were manufactured (beginning with ser. # 26,299), with the final 263 assembled in 1941 by a firm in Philadelphia with parts from the factory.

According to Mike Adler, development of the Corona began in 1902 by Frank S. Rose and patented in 1904. After his death in 1905, the work was completed by his son George, whose Rose Typewriter Co. marketed the machine as the Standard Folding Portable Typewriter (with serial numbers from #1 to #26298, presumably). The manufacturing company changed its name in 1909 to the Standard Typewriter Co. In 1912 the machine was renamed Corona and took on its classic configuration. Two years later, the firm's name was again changed, this time to Corona Typewriter Co., Inc.

A quick review of the Coronas in my collection and in my junker pile reveal many variations. For example, No. 29446 (1912) has the title Standard Folding in parentheses on its front plate and an open frame behind the typebar comb at the rear of the type basket. Its typebars are on individual hangers.

A year and a half later the pivot-style hanger was changed to ball-bearing, and in 1915, a solid segment was adopted.

A model introduced in 1923 as the Corona XC-D is remarkably different, having shift keys at both left and right sides of the keyboard, a solid body behind the typbasket, a backspacer, a 10"-carriage, two additional keys, an automatic ribbon reverse and a wider frame to accept the larger keyboard.

Two specimens from 1921 and 1922 differ markedly. The first, #545506, has the pigeon trademark on its paper table like all the earlier Coronas I have. It does not carry the No. 3 model designation, but retains the backspacer and one-side shift. Its 1922 companion, #547871, drops the pigeon trademark, has an extended line-space lever instead of the pinchlever arrangement of earlier models, and has an automatic ribbon reverse, so that the ribbon does not travel the distinctive S-curve route characteristic of Coronas. The back-spacer is there, but no Model 3 designation.

Moving on to no GX617535 (1924) we find a coat of green paint, the old pinch-lever carriage return, left and right shifts, backspacer and an

L.C. Smith & Corona legend on the frame.

My most recent folding Corona, no X622306 (1930) has sheetmetal folding arms, no pigeon decal, and the lettering on its backspacer keytop is a remarkably old-fashioned typeface, unlike the sans-serif keytops on all earlier backspacer keytops.

So you can see that even in a group as small as six, the variations are remarkably diverse.

The Corona was marketed overseas under many aliases, including Atlas, Corona Piccola, Franconia, Improved Corona, Piccola, and in a special version for Harrods department store in London, Coronet.

It was also imitated, one knockoff--the Erika--being manufactured by the Ideal typewriter works of German's Seidel & Naumann A.G. from 1910 to 1927. The Erika was marketed as the Bijou and Gloria as well.

If one's budget is a bit bigger, one can include a specimen of the original aluminum-frame Standard Folding (there were two models: #1 had caps shift at left, figs shift at right, #2 had both at left) in a Corona collection, and a Masspro, the only other known typewriter effort of Corona developer George F. Rose. It was introduced in 1932 by the Mass Production Corporation of New York. Its life was short, and examples in America are rare. However, it appears that many were exported and Masspros turn up in Europe more often than they do here.

There's also the scarce Corona telescoping stand, a tripod which screws or clamps onto the machine's bottom serving as a portable typewriter's portable desk. New, it cost \$5.00.

A great variety of Corona leather luggage was offered, hard to identify when not with the machine, but something to look for. One looked very much like the standard case, but had a drawer beneath the platform on which the machine rested, making the case a bit higher than the standard one. New, \$15.00.

A deluxe case, at \$25.00, had an outside portfolio that looked like a briefcase sewn to its side. Other, even larger bags were offered which would accommodate the machine in a small case plus some clothing or business papers, at prices up to a breathtaking \$35.00.

Also available, for 25 cents, was a Corona label holder that, it was claimed, permitted typing on paper as small as a postage stamp.

So, if \$2000 index machines are driving you to bankruptcy or divorce, start taking a closer look at Coronas and discover a low-cost way to collect vintage typewriters.

CORONA SERIAL NUMBERS

The following numbers for Coronas were provided by Paul Lippman and Roy Hjersman. The numbers for Standard Folding were supplied by Wilf Beeching via Richard Dickerson.

Std. Folding #1	1031	1908	365999	1920	663163	1932
	3698	1909	436999	1921	667257	1933
Std. Folding #2	5575	1910	518199	1922	679229	1934
			585140	1923	687104	1935
Corona #3	26299	1912	607151	1924	688370	1936
	38299	1913	609988	1925	692809	1937
	50499	1914	611988	1926	696309	1938
	72950	1915	613354	1927	700056	1939
	99999	1916	619198	1928	700091	1940
	138999	1917	641817	1929	700354	1941
	193999	1918	656286	1930		
	274999	1919	660546	1931		

COLLECTING ANTIQUE CALCULATING AND ADDING MACHINES

by Larry Wilhelm
Wichita Falls, Texas

For centuries, man has studied and searched for an easy means of calculation. The first devices used to help calculate were groups of small objects, such as pebbles, which were used as counters. Later, beads were mounted on wires fixed in a frame, making the abacus. This was used in very early times in India, Europe, China and Japan.

In 1617, John Napier, a Scottish mathematician, invented a nechnical aid called Napier's Bones. These were actually a set of numbering rods designed for facilitating multiplication and division. Shortly following this in 1642, a nineteen-yr-old Frenchman, Blaise Pascal, invented a calculating machine to help his father simplify cumbersome tax rolls. It was quite primitive and useful only for addition and subtraction, but its benefits outweighed its limitations.

There were numerous other creative inventors over the next 150 years, but it was not until 1820 that a calculating machine was successfully manufactured on a commercial scale. A director of an insurance company, Charles Xavier Thomas of France, invented the machine. It is often called a "Thomas de Colmar."

In 1875, an American, F.S. Baldwin, patented an innovative machine that had a peg wheel with a number of projecting fingers or teeth. The design was called the "Baldwin Principle." A number of different Baldwin machines followed. In 1911, Baldwin showed his machine to Jay Randolph Monroe, an auditor with the Western Electric Company. Through combined efforts of Baldwin and Monroe, the Monroe Calculator was created.

The peg wheel principle was used again a few years later in 1891 by Swedish inventor, W.T. Odhner. The same type of machine was made and developed in Germany under the name of Brunsviga, and after the patents ran out, many other manufacturers marketed this type of calculating device.

Another machine, which became quite



significant, was developed in America in 1887 by Dorr E. Felt. This was a key-driven machine called the Comptometer, sold in tremendous numbers by the firm of Felt & Tarrant. Burroughs came out with a version of this machine in 1892. Also around this time, a direct multiplying machine, the "Millionaire," was patented by Otto Steiger of Munich. It was manufactured in Zurich. This was sold as a "portable" machine which handles on both sides, weighing only 70 pounds.

After the turn of the century, adding machines that would print a tape started showing up. Some of these were Burroughs, Dalton and American. Manufacturers started attaching electric motors to calculating machines at this time. Smaller, 10-key adding machines appeared in the 20's and 30's, but it was not until the 1950's that the full-function 10-key printing calculator became available. This became the "standard" for ten-key printing electronic calculators as we know them today.

So, with all this history, what antique machines can be found today? Some of the common ones would include Burroughs, both adding machine and key drive calculators, and Comptometer (if you can find one with a wooden case, you have yourself a find), Dalton adding machines. Lightning (some mounted on a wooden base), and Addometer are familiar little machines that use styluses to rotate their little number dials.

Stylus machines, in fact, came in many varieties. Some were flat and used the stylus to pull down chains in straight tracks to turn number wheels (Golden Gem). Others used styluses to manipulate simple metal slides, forcing you to "carry" to adjacent columns by executing an "up and over" movement-

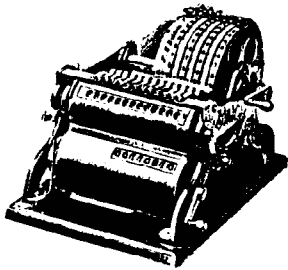
these were sold by the millions, advertised in the backs of comic books and magazines. They are called "Troncet" machines for the French firm that pioneered the design in 1889. Still other stylus machines looked like miniature rolltop desks or cash registers, using the stylus to pull down wheels, which operated the number registers. This last type also frequently appears with tabs on the wheels to allow operation without a stylus. The American, Todd and Star are common examples.

Other often-found machines include rotary calculators made by Monroe, Marchant and Friden. The early ones were hand operated and these are most desirable. The Baldwin/Odhner-type Brunsviga, R.C. Allen, Facit, Marchant, Rapid and others, can be found, some with wooden bases and cases. German machines such as Comptator, S&N, and Hamann are desirable. There are circular models that include the Curta, a hand-operated machine from the 1950's and 1960's that looks like a black peppermill.

The rare names to look for include Thomas, Bates, TIM, Peerless, Colts, Millionaire, Mercedes Euklid, Grant and Baldwin. Prices vary greatly, and the machines can be found sometimes in flea markets, antique shops, or maybe from your fellow collectors.

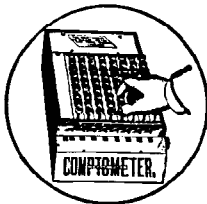
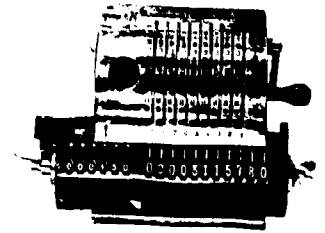
I started collecting antique typewriters, and later thought it would be interesting to collect calculating machines also since they are so different from the machines of today. Some of the more interesting machines in my collection include a wooden case Comptometer, a glass-sided Dalton, Calcumeter, Rapid Computer from 1895, a Comptator and a TIM.

These early machines were really mechanical brains, each with its own way of operating. History was made by the men that spent countless hours developing and inventing the calculators. Wouldn't you like to have your own early calculating machine you could *count* on?



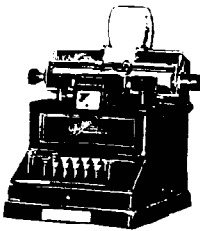
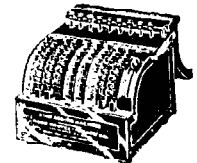
BALDWIN / OHDNER MACHINES

The Baldwin (left) and Ohdner (right) used similar principles. Ohdner-type machines are common and were sold under many names including Brunsviga, Hamann and Thales to name only a few. The Baldwin developed into the familiar Monroe Calculator, which was actuated with rows of buttons instead of levers.



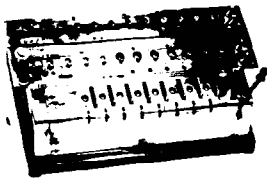
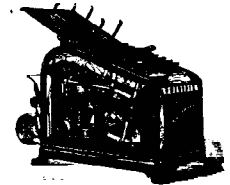
KEY OR LEVER-DRIVEN MACHINES

The Comptometer (left) is a common machine driven by the keys alone. The Star (right) is driven by pull-down levers alone. Machines similar to the Star are also very common. Some, like the American, use levers in conjunction with a pull-down handle for operation.



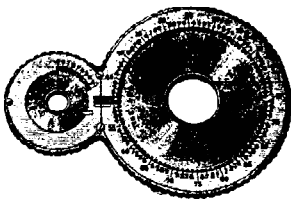
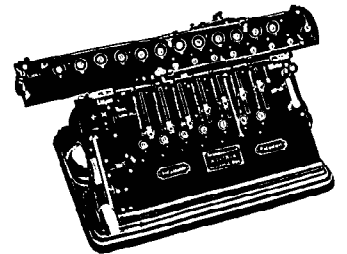
KEY AND HANDLE-DRIVEN MACHINES

The Dalton (left) is a common key/lever machine using an early 10-key keyboard with the keys in two rows, unlike the 10-key keyboard of today. The glass-sided Burroughs (right) is a common variety which used 10 keys for each column of numbers, plus a pull-handle.



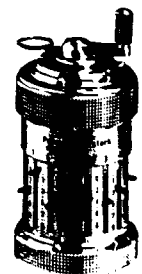
THOMAS-TYPE MACHINES

The TIM (left) and the Austria (right) are machines based on the design of Charles Xavier Thomas. Original Thomas devices, known as "Thomas de Colmar" machines, are rare and very desirable.



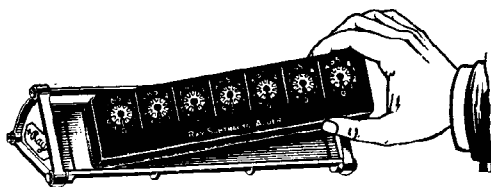
"MISCELLANEA"

Unusual designs for the collector to seek include the American-made Webb's Adder (left), a stylus operated machine of the late 1800's. The Curta (right) looks like a peppermill. It is the smallest mechanical calculator capable of all four arithmetical functions. Invented in Austria by Curt Herzstark and first produced in 1946.



STYLUS MACHINES

Rotary-type (left), Troncet-type (middle), pull-chain-type (right).



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PETER'S PAGE

by Ed Peters

There are various remedies for sluggishness, and I'm not talking about the ones you find in the drug store. A little Blick 5 of mine worked, but in slow motion. Diagnosis: a severe case of the "gummies" that regular oil (even castor oil) wouldn't help. And so, considering that the machine was not exactly among the crown jewels of the hobby, I decided to dunk and soak it in kerosene, hoping that nothing bad would happen. Nothing bad did. I had removed the top assembly first, just to see whether it or the base was responsible for the machine's lack of proper movement (back to that again!). Turned out both were. In 48 hours, the top part was moving well, and a couple of days later the bottom apparatus was doing all right. My concern was that the fuel oil would ruin the finish and/or the lettering on the solid keytops. It did neither. In fact, it cleaned everything! So, if you're at the "kill or cure" stage on a Blick, you might try the remedy. Hope it works, but dunk at your own risk.

†††

Someday, it might become necessary to move all the various benches, chairs and other furnishings out of my workshop area. If it does, I expect to find dozens of little nuts, bolts, springs, washers, c-clips and other bits of hardware that escape my fumbling fingers and skitter across the floor, never to be seen again. Recently, I've relieved the problem a bit by keeping a large magnet handy while working on a job, and sticking all the elusive little devils on it. Doesn't help much with brass parts, but at least I can keep track of most of the hardware.

†††

Just acquired a Molle. The angular design reminds one somewhat of that stalwart Remington Noiseless Portable 8. Only problem with the Molle is that I don't know how to pronounce it. Does it rhyme with "mole?" Or "doll?" Or "golly?" Or "olé?"

†††

Here are some cute little items passed along by Mike Brown. I know that some of our colleagues love their typewriters, but didn't know that anyone would go so far as to elope with one. First item is from the Philadelphia Record of July 19, 1989:

ELOPED WITH HIS TYPE-WRITER

Arrested on the Charge of Stealing His Wife's Jewels

OMAHA, Neb. July 19-- A wealthy boot and shoe dealer named George C. Hagen, doing business in Chicago and Newcastle, Pa., was arrested here today, while attempting to cash a \$1200 draft, on a telegram charging him with stealing his wife's jewels. An handsome blonde of 18 years, named Rachel Voghn, came here with him. She was his type-writer, and they had eloped.

--John F. Latimer, who advertised to sell \$35 type-writers for \$1.35, has been arrested in New York at the insistence of a victim who received for his money a set of toy wooden blocks with letters stamped on them.

(But what about the folks who marketed the "Golden Rule" typewriter for \$1? Mike Brooks has one of these. It consists of a little oblong box with little holes drilled in it, something like a cribbage board. In the holes are little types right out of a printer's case. With the box is a little ruler. The idea is to press the type on an ink pad, and then, letter by letter, use the ruler to "type" a line of text. Another typewriter ripoff is chronicled in the article from Leslie's on page 3 -- Ed.)

†††

It took me a long time to figure out what "demonst" on a Demountable until I pulled out the clasp on the rear-bottom-center, then lifted it by the "cas-ket handles" on the sides. Illustration on the paper table shows a gal easily lifting off the top part. Guess they made husky secretaries in those days.

Some pretty good cleaning stuff called Swipe has been sampled here. A few ounces, mixed with water, would equal a bottle of the more expensive cleaners. And it's so mild you could drink it, I'm told. Haven't tried it for that.

†††

This probably has come up before, but I wonder if there has been, or why there hasn't been, a stamp honoring the typewriter? The way rates are going, they might as well just put glue on the back of the dollar bills.

†††

Does anyone have an instruction book on the Hall Braille? I'd be fascinated to learn how you manipulate just six "piano keys" to create all letters, numbers, punctuation marks, etc. But I suppose the number of possible combinations of six digits is pretty high.

†††

A few more "Didjas":

Didja ever search for half an hour for a serial number and finally find it in plain view in a prominent place?

Didja ever wonder why the junker you put out in the trash on Friday always seems to have the part you need on Saturday?

Didja ever figure out why some people who never sell overseas want overseas prices?

†††

Larry Wilhelm passed along a fascinating newspaper article about "The World's Fastest Typist." He's Cortez Peters (no relation), whose top speed is 225 words a minute! That's 25 strokes a second! It's incredible to think that he can type twice as fast as the Panasonic I use, when mine is in the automatic printout-from-memory mode. But, at least, he can't type in both directions like my machine can. So, take *that*, cousin.

†††

BACK TO BASICS For Beginning Collectors

by Darryl Rehr

"Where can I go to get some good information about typewriters?"

There's a question I have been asked many times by typewriter collectors as well as the mildly interested.

For many people the leap to becoming a typewriter collector from being only an onlooker comes when they finally find a book which feeds what has been just an interest seething below the surface.

Adler

For me, this happened when I found Michael Adler's book *The Writing Machine: a history of the typewriter* (Allen & Unwin, London, 1973) in my local library. Fortunately, I had stumbled onto what is still considered the best book in English on the subject, even though it was written 15 years ago. In his introduction, Adler describes his early days as a Typewriter Collector, one who others saw as a "wild-eyed beast surrounded by heaps of twisted, rusty uprights of Second World War vintage," and goes on to describe the absence of good literature on the subject:

I could walk into a bookshop and buy a learned tome on just about anything from buttons to walking-sticks, match-boxes to brass rubbings. But to find any information on typewriters required days spent in museums, libraries, patent offices, state archives, second-hand bookshops selling old magazines, and so on.

Out of all this came Adler's desire to write a book on typewriters himself. Seeing that previous works were decades old (at least), he assumed the role of journalist, writing as fact only those items of information he was able to confirm, and attributing to their sources bits of information he could not confirm. Subsequent research in the 15 years since the book's publication has corrected many of the errors found in *The Writing Machine*, but it remains our best single source on the subject, and I am grateful it happened to be a starting point for me.

Collector's Guide

The Collector's Guide to Antique Typewriters (Post Era Books, Arcadia, CA, 1981) is perhaps the better starting point for most collectors. Though not as thorough as Adler, *Collector's Guide* is a wonderful catalogue of most old machines, including their history and supplemented with a highly entertaining collection of contemporary advertisements. The *Collector's Guide* is essentially a reprint of the October, 1923 issue of *Typewriter Topics*, a prominent typewriter industry trade magazine from the old days. The issue was published to coincide with the 50th anniversary of the typewriter (the Sholes & Glidden), and was intended to be a complete history and listing of machines made up to that time. Unfortunately, there are many inaccuracies, and sometimes the information is frustratingly incomplete. However this is probably the best book to carry along with you when you're going to a flea market so you can look up information on an old machine that you happen to see. 95% of the time, you'll find your machine in its pages.

Collector's Guide is also noteworthy in that it is the first effort by publisher and typewriter collector Dan Post to provide good quality literature for his colleagues. Since *Collector's Guide*, Dan has published another two complete volumes, as well as 16 reprints of old instruction manuals and sales catalogues. In addition, Dan still publishes his quarterly collector's newsletter, *The Typewriter Exchange*. Short of making a wonderful find of an old machine, these publications offer some of the best values for your dollars that exist in this rather eccentric hobby.

Mares

The History of the Typewriter, Successor to the Pen, by G.C. Mares is the second of Post's reprint books. This is a volume originally published in 1909 and intended to be a complete history of typewriters to that point. It contains numerous detailed illustrations and a perspective unique to the time. It was published when the "Golden Age" of typewriter invention was drawing to a close. The visible typewriter was about to become the industry standard, but in the pages of Mares, it is only one of many unusual designs described in detail--each explored and evaluated according to the standards of the day. Many of the

"facts" related by Mares have since been corrected, but the book is a valuable source nonetheless.

The Typewriter and the Men Who Made It is the third and most recent book from Post Era Books. Originally published in 1954, it is a wonderful telling of the Sholes & Glidden (& Densmore) story. More on this book in a separate review on page 11 of this issue.

Manuals & Catalogs

Thus far, the Post reprints of instruction manuals and promotion catalogs include: Blickensderfer, Caligraph, Chicago, Fox Portable, Hall, Hammond, National (1889), Noiseless, Oliver, Remington, Smith Premier, Sterling, Sun, Victor, Williams and Yost. I remember using the Oliver manual to discover features on my #9 that I didn't know were there, like the bi-color ribbon selector.

All of the Post publications are available from Post Era Books, Box 150, Arcadia, CA 91006. Write to Dan and he'll send you a price list. He also has stocks of Adler's book, and some copies of *The Wonderful Writing Machine* by Bruce Blivens.

Industry-Sponsored Books

The Wonderful Writing Machine was originally published in 1954 by Random House. It was a "puff" piece commissioned of Blivens by Royal, and tells the history of the typewriter in a popularized style, with heavy emphasis on Royal as the zenith of the invention's development. Despite the obvious bias, Blivens is a good storyteller, and the pictures he paints are well worth taking in.

They Typewriter Legend, published by Panasonic is a better, more recent business-sponsored typewriter book. I think this is one of the best to give to your non-collector friends. Though many disagree with me, I think this book really does a nice job of putting the typewriter in perspective as far as history, social change and fashion are concerned. It also makes some nice corrections of often-repeated errors. The early Rem-Sho, for instance, is shown as a bronze-colored typewriter, where most previous writers refer to it as cast in solid bronze. Touch a magnet to the surface of a Rem-Sho's frame, and you'll see there's really iron under there. *The*

(continued next page)

Typewriter Legend is available for free from Panasonic. Write to Frank Masi, Panasonic Corp., One Panasonic Way, Secaucus, NJ 07094.

Study...and Learn

Once you go beyond the books mentioned here, you are far from a beginner. Other references, such as Ernst Martin's *Die Schriebmaschine* are in German or other foreign languages, and, though valuable, present a language barrier for English-speakers. If you really desire to know what you're doing in typewriter collecting, the basic books will provide you most of the information you need. However, you need to read them and *reread* them. Eventually, the details will sink in, and you will find yourself with an excellent working knowledge of the typewriter and its history. If you ever find yourself taking notes, then you know you've become a real fanatic!

INTERNATIONAL NEWS

FRUSTRATION IN SPAIN

The following comes from Mariano Mercader of Barcelona. Translated from Spanish by the editor.

Various associations or typewriter collectors have asked me about details on collecting and collectors in Spain. So, I've decided to put together this little sheet for those who asked, or others who are interested.

I should, above all, say that, as a Spaniard, I'm a little ashamed of the reality of collecting in my country.

When I tell people that I am a typewriter collector, they look on me as a rarity, since, here in our country, rich in antiques, collecting in general is common, but when it comes to typewriters, few have tried them.

In my city, Barcelona, in spite of its more than two million people, I only know of six typewriter collectors.

I've only been able to personally contact two, one of whom has a really interesting collection, and I asked him to furnish me with a collection list, but I have never received it. As for the other, I went to his house twice to see his collection, which I was unable to

see, because, according to what he told me, he had all his machines piled up in a warehouse, one on top of another, and all covered up. He couldn't give me details or the quantity of makes.

Of the rest, and despite my insistence, I have only had telephone contact. One, according to what he told me, had many machines, but parted with them, having had 500 of them in an exhibition in the U.S.(?). Another indicated to me he had just been to Germany, where he had had contact with Fritz Neimann, and they had talked about typewriters at length ...Mr. Niemann indicated to me he had never seen or heard from this person.

In the rest of Spain, I have written to two or three who indicated they were collectors, without ever getting a response.

Personally, I think I am the only "crazy" even a little organized in this hobby. My principal interest is to have as many typewriter makes as I can get (those that are more or less antiques). At the moment, I have 128 machines, of which 68 are different makes and the rest are duplicates.

I am at the disposal of all collectors for whatever details they want, or however I can be useful in my country.

OTHER JOURNALS

Type-Writer Times, the Journal of the Anglo-American Typewriter Collectors Society, resumed publication (after a brief hiatus) with its issue No. 12 in April. As reported earlier, the *TWT* was apparently in danger of going out of business, but after some eleventh-hour reorganization, Paul Lippman, of Hoboken, NJ, stepped forward to take over as editor with issue No. 13 (good luck, Paul!). Those wishing to subscribe should send \$15 to Paul at 1216 Garden St., Hoboken, NJ 07030.

In the Netherlands, Jos Legrand has been having his own hard times with the excellent Dutch journal "kwbl." Due to an overextended personal schedule, he has been unable to publish an issue since last October, but writes that he is now seeing some light at the end of the tunnel and hopes to crank up his magazine again soon. Price for subscriptions are 60 fl (Dutch guilders). It's easier on Jos if you find a currency exchange and send cash (the guilders will cost you about \$35). His address: Kreutzerstraat 24, 5011 AA Tilburg, Netherlands.

AUTHOR UWE

Uwe Breker, of Cologne, West Germany (editor of the *Historische Bürowelt* journals) has been preparing his own book on typewriter history for some time. He reports having photographed and registered more than 1800 different machines to date. However, wishing to leave no stone unturned, Uwe is asking collectors for their collection lists, to be sure that all rare model names are included in his book (such as 'Berni' for 'Bing' or 'Blitz' for 'Gundka, etc.). If you would like to help Uwe in his project, write to him at Markusweg 10, D-5000 Köln-50, West Germany.

TYPEWRITER MYSTERY

Not enough room for another typewriter mystery in this issue of *ETCetera*, but for those of you who have been holding your breath, the results of last issue's puzzle would have been a typographic portrait of George Washington. Our thanks to Mike Brown, who has now provided us with two more mysteries, which will be published in issues to come.

FUTURE ISSUES

ETCetera promises to be more and more exciting as time goes by.

Rather than going out on a limb and committing to specific articles in specific issues, let's just say that this is *some* of what you can expect in these pages for the future:

--A look inside the Blickensderfer factory through the eyes of a surviving employee.

--Why the Williams Typewriter Co. wanted to put Byron Brooks out of business, and how he called their bluff.

--Mark Twain's account of how the typewriter made the collecting of *hand-written* manuscripts possible.

--In serialization, the complete text of Charles Weller's account of the Type Writer's invention by C.L. Sholes.

BOOK REVIEW

THE TYPEWRITER AND THE MEN WHO MADE IT

by Richard N. Current

\$17.95, hardbound, 149pp.

Second Edition published 1988 by
Post-Era Books, Arcadia CA 91006

Any typewriter collector who wants the best idea of what really went on when C.L. Sholes "invented" the typewriter, should get a copy of this volume recently re-issued by Post-Era Books, the publishing house operated by our colleague Dan Post.

Although the story of Sholes, James Densmore and all the others involved has been told and retold, nowhere else has it been subjected as thoroughly to the rigorous discipline of a professional historian. Richard N. Current, a long-time history professor, first wrote on the history of the typewriter during the late 1940's after having met Priscilla Densmore, grandniece of James. Miss Densmore made available to Current her family's large collection of correspondence between Sholes and Densmore and others regarding the development and marketing of the invention. Current wrote a scholarly monograph for the *Wisconsin Magazine of History* in June, 1949, and expanded the work in a 1954 book published by University of Illinois Press. Long out of print, Current's work has now been resurrected by Post-Era so that copies are freely available to today's growing population of typewriter collectors.

By utilizing such a Mother Lode of original source material, Current has been able to avoid the mistakes and misconceptions perpetuated by other writers over the years. In addition, the reader of this volume will be treated to a

level of detail unavailable in the scores of briefly-told versions of this tale.

In reviewing *The Typewriter and the Men Who Made It*, my best course of action is to list some of those things I didn't know before reading this book (despite a good four or five years of heavy reading on typewriters and their history).

What did I learn?

I learned that the earliest of Sholes' machines were, for the most part, "visible" writers, printing their letters by striking types against the back of the paper up toward a ribbon and anvil. The letter appeared on the upper surface of necessarily thin paper.

I learned that the first Sholes typewriters to go into "production" were manufactured by James Densmore in Chicago during the summer of 1868. Two more brief attempts at manufacturing machines were made before Remington stepped in in 1873, which is when I thought production started.

I learned that one of Sholes' machines actually had an automatic system for starting new lines, although you could hardly call in an auto "carriage return."

I learned that a version of what we would call a "slotted segment" was an integral feature in many of Sholes developmental models.

I learned that the foot-treadle carriage return was a Sholes feature, and not just the result of the "sewing machine" experience of Remington engineers.

I learned that the phonograph was once seen as possible competition for the typewriter. Promoters thought people would record their voices to communicate instead of typing letters.

Of course, I learned much more, but this is a book review, not a book.

The illustrations are, for the most part, familiar to readers of other typewriter literature, but there were a few surprises for me there as well. One which comes to mind is a single typed page showing the work of the early Caligraph as well as the Remington. It is a letter from G.W.N. Yost to James Densmore written with the Caligraph. James then sent it, with additional comments typed on a Remington, to his brother Amos. The superiority of the Remington's work is more than evident.

One distinct advantage given to modern readers by Post-Era Books is the inclusion, in an appendix, of an 1875 promotional pamphlet for the Type-Writer from the firm of Densmore, Yost & Co. (from an original furnished by Paul Lippman). The pamphlet includes early testimonials from firms such as the Pinkerton Detective Agency, and Dun, Barlow & Co. (predecessor to today's Dun & Bradstreet).

Post-Era has had the project of reprinting Current's work on its agenda for a long time. The results were well worth the wait.

-reviewed by Darryl Rehr

NEW MEMBERS

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(215)232-0328 res.
(215)627-2500 bus.

LETTERS

Steve Hosier, of Lancaster, CA, passes along the following he received as the result of an inquiry (about cleaning typewriters) to the Smithsonian Institution:

Martin Burke is a senior conservator at the SI Museum of American History. His telephone number is 202-357-1735, and he is glad to accept calls. He has been researching a problem similar to yours, having to do with cleaning old sewing machines. They originally had hand painted logos, but then switched to decals.

Martin's suggestion is to test first on an inconspicuous spot, using either soap and water or preferably, a nonionic detergent and water. Nonionic detergents he has used are Vilpex or Orvus. If the gold is not harmed, then very lightly and carefully clean with the dilute detergent, and dry. Too much water may make the decal film lift up, so dry as you work.

He would not use solvents on the decals. After washing with water and detergent, he suggests waxing with a paste wax. The most popular wax used by conservators is microcrystalline wax, one brand name being Rennaissance wax. The layer of wax over the decal will make it much easier to remove dust while protecting the surface from abrasion during cleaning. However, you must test the wax in an inconspicuous spot, because even the solvents in wax could change the color of the gold.

Marjorie Cleveland
Tech. Info. Officer

In his membership application, new member Evert Isrealson writes:

My interest began when I went to work for Remington-Rand in 1946 as a mechanical engineer in the design and manufacture of typewriters. During the twenty-five years that I worked for them, I casually accumulated several old machines, but I never knew of any other collector.

When I retired, I planned to acquire additional machines and restore them but shortly afterward we moved from Connecticut to Colorado....In our new

smaller home space is at a premium, so many of my typewriters are still stored away....My special interest is in collecting and restoring Remington typewriters...I'd like to acquire one of each model Remington produced since their beginning [but] I will have to settle for a lot less because of a shortage of space and money. I'd like to find a way to identify the age of the typewriters from their serial numbers. Perhaps ETC may have some information as to how I may do that.

My current project is to attempt to restore my Blickensderfer [#5].

Evert Isrealson
Longmont, Colorado

In ETCetera #1, Ed Peters passed along the name of someone who can date Remingtons from their serial numbers. Write to Dave Sheridan, PO Box 962, Marion, MA 02738. --Ed.

The Newsletter of the Early Typewriter Collectors Association ETCetera is very good. Thanks so much for the very nice article in ETCetera No. 3 "Blick vs. Selectric," [by Mike Brown] and "Fanny Kemble" by Paul Lippman. You are doing a very good job. Keep up the good work.

Reinhold Rehbein
Monheim, West Germany

Enclosed are my "answers" to [Mike Brown's] fascinating typing mysteries. I think I got them right.

I suppose we are all familiar with Don Marquis' 'archy and mehitabel' dealing with the adventures of archy, the literary cockroach, who writes modern free verse because he is unable to manipulate the typewriter shift key, his friend mehitabel the cat whose motto is "toujours gai," and their compositions and antics, which provide a medium for Marquis' opinions on contemporary life. It is sad to think that a modern generation will not be able to understand the humor simply because typewriters today do not have the shift mechanism that makes archy's writing so amusing.

David R. Proper
Keene, NH

David enclosed his typewritten pictures of the baseball player and George Washington. Yes he did get them right, but if you want to see the results, you have to type them out for yourself (see ETCetera No. 2 and 3). His letter was written on his own favorite typewriter, the Corona folding, which he calls "one of the great American typewriters!"--Ed.

ADVERTISEMENTS

WANTED: Office equipment publicity, ribbon tins, posters, books and magazines, postcards with typewriters. REINHOLD REHBEIN, Pucciniweg 8, 4019 Monheim, West Germany.

LOOKING for Crandall in good running and complete order. Offering: Edelmann. Exchange with surplus payment! ERWIN KNIESEL, Auf dem Berge 10, D-4690 Herne 1, West Germany.

TRADE: New electronic typewriters, word processors/computers and calculators, for your antique typewriters. JAY RESPLER, Advanced Business Machines Co., 230 Randolph Rd., Freehold, NJ 07728. (201)431-1464

RENEWAL NOTICE

ETCetera will publish one more issue this calendar year, after which it will be time for ETC members to renew their membership. The dues for members in the United States remain at \$15 per year. Outside the U.S., the cost is \$20 (up a bit from last year, due to greater mailing costs). If you'd care to renew now, send your money to Dan Post, Box 150, Arcadia, CA 91006. Another notice, on a separate sheet, will accompany ETCetera No. 5.

And speaking of ETCetera No. 5, we will publish that issue in November of this year, not October. This will change our publication schedule to Feb.-May-Aug.-Nov. so that the editor will not have to spend holiday season working on final details for a January issue each year.