

No. 7
*
May, 1989



ETCetera

Magazine of the Early
Typewriter Collectors Association

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THE Mysterious Making of the Monarch

by Tom Fitzgerald
Philadelphia, PA

Protected through its gestation by a cocoon of secrecy, shielded from predators until precisely the right moment (in this case, the Louisiana Exposition of 1904) and finally bursting forth in all its glorious splendor....the Monarch was born!

After reading and re-reading the *History of the Typewriter, Successor to the Pen*, by G.C. Mares (and reprinted by Dan Post) two things kept popping into my mind.

First was the absence of any mention of either the inventor or the producer of the Monarch, and unusual emphasis on the man who was in charge of the display at the Louisiana Exposition, the late F. J. Tanner.

Second was the mention of E. E. Barney as being with the Monarch Typewriter Company from its start in 1904 and the book's documentation of his career from his early

beginning with the Crandall Company in 1877 throughout the 1920's when he was with various entities of the Trust known as the Union typewriter Company. A complete history of his long career is documented ...except, strangely, a three-year gap beginning in 1901 when he left Seidel & Naumann in Dresden, and when he is reported to have joined Monarch in 1904.

After researching these two seemingly unrelated items, I have come to the conclusion that they are indeed related and that the visible-writing Monarch was an offspring of the Trust from its very inception, perhaps even as early as 1897!

When the Trust was formed in 1893, Wilbert L. Smith was named a Director, a position he held until he and his brothers abandoned the amalgamation in 1903.

The Cyclopedia of American Biographies reports that during the course of this ten-year period Wilbert was charged with the responsibility of building the Monarch plant in Syracuse, NY. Since the Monarch was not introduced to the public until a year after the Smiths departed, it is safe to presume that the Trust had been working on its development for at least a few years.

It is not surprising that Wilbert would have chosen Syracuse as the site for the manufacture of the Monarch. After all, Syracuse was the home of the Smith Premier

(continued on page 3)

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EDITOR'S NOTES

A gentleman from Santa Barbara, California wrote to me about a curious piece of typewriter miscellany that appeared in a work by humorist Alexander King. My correspondent writes: "I remember reading a book written by Alexander King in which he told of being in Italy in WWII and acting as PR man for the Army. He was to be a go-between for the army and the city fathers. Once an old fellow who scarcely spoke English contacted him and asked him to come to his farm slightly out of town as he wished to show him something. They entered a barn and the man proceeded to show

him on a workbench something he had thought of and built. He lifted a cloth and there stood a typewriter. Rather crude, but it worked somewhat -- the man had actually re-invented the typewriter. He had never seen one and, as far as he was concerned, it was an original idea! He had prepared a drawing and plans and insisted that King take them and try and get backers in the U.S. to build and manufacture his idea. King hated to tell him that he was years too late with his invention, so he took the plans. He never saw him again as he moved on with the first troops, but he always thought that later when things slowed down and offices, etc. were set up or this fellow visited a larger city and saw typewriters that King had indeed stolen his invention!"

Now we know how the proud engineers who designed IBM's Selectric may have felt when they saw a Blickensderfer.

†††

I'm hoping some recent contributions to trade magazines will continue to get the word out about collecting typewriters. I was contacted at the beginning of the year by *Business Electronics Dealer* to write a monthly column on historical typewriters, and the series debuted in March. *The Office*, which previously published one article I wrote on the history of typewriters, asked for two more. One will be devoted to the first century of "desktop publishing," by telling some of the history of the Hammond/Varityper plus the various mechanisms for office duplicating. A version of this piece may show up in *ETCetera* eventually. Another article in this publication will be on the history of the QWERTY keyboard and its alternatives, culminating in a current assessment of DVORAK.

†††

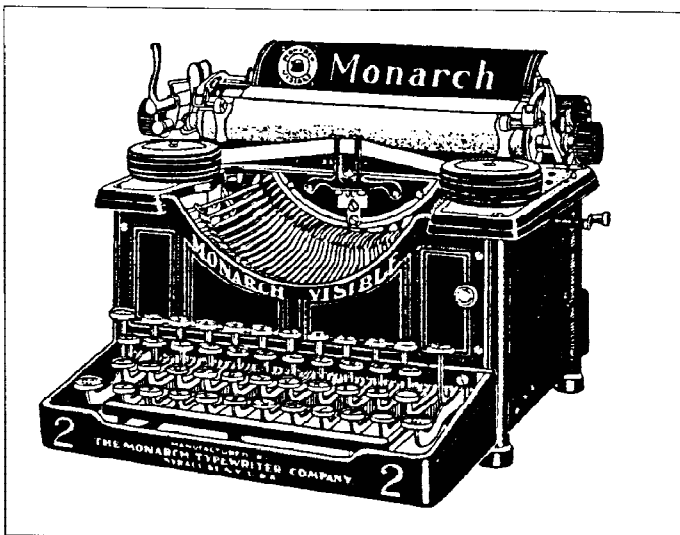
I know a lot of collectors also go after typewriter ribbon tins at weekend flea markets. I've gotten into this myself, and have a display

suggestion. I went out and bought one of those cheapo full-length mirrors, and found a roll of sticky-back magnetic tape at the art supply store. The tape sticks to the mirror, and the tins are held to the tape by the magnetism. It looks and works great! The only drawback is that the system does not accommodate ribbon containers that aren't steel. My cardboard Carter's box and my Bakelite Pelikan container must sit on my typewriter shelves until I come up with a way to make a metal bracket so they'll stick to my mirror.

†††

Even the lowly Underwood No. 5 can be a collector's treat, when you find one in brilliant condition. Such a machine confronted me at a flea market not too long ago, and it had an additional feature going for it. On the front of the machine was the logo of the firm that sold it. It's a picture of a dog holding in its teeth a shield inscribed "St. Paul Typewriter Exchange." Minnesota collector Jerry Fair tells me the St. Paul Typewriter Exchange was well known for taking old machines, overhauling them, repainting them, replacing decals and making them look brand new. They sure must have done a good job on mine. The serial number dates it at 1926. I don't know when it was redone, but in 1989 it still looks new.





MONARCH (continued from page 1)

plant before the Smith Brothers surrendered control to the Trust. It would also be the home of their future venture, L.C. Smith & Brothers, after they would leave the Trust in 1903.

A check of the trade mark section of the U. S. Patent Office revealed that the Monarch trademark had been in use since 1902 and copyrighted in 1904.

On December 7, 1897, E. E. Barney was granted a patent for a front strike type-bar machine which he assigned 50% ownership to Frank J. Tanner (the same Tanner who was in charge of the display of the Monarch at the Louisiana Expo).

I suspect that sometime between 1901 when Barney mysteriously disappeared, and 1904 when he is acknowledged as being in the employ of Monarch, he was, in fact, already in the employ of the Trust working in secrecy on the development of the machine that he and Tanner had patented.

Why the secrecy? Perhaps because of the Trust's public stand against the merits of visible writing. If their "visible" competitors learned they were developing the very machine that they had been disclaiming for years they would be the subject of embarrassing advertising campaigns and adverse publicity before they could bring their new product to market.

Even when the product was ready for market, the Trust elected to keep a low profile and not divulge their relationship with the Monarch for another four years, well after it had proven to be quite successful and just prior to converting all of their products to "visible" machines.

Why, then, did the Smiths abandon the Trust, reportedly over the issue of visible machines, at the very time when their associates were about to introduce one? Perhaps because the Smiths could see no reason to keep up the facade once the Monarch was on the market. After all, by 1903, the Trust was already taking a beating from a score of visible competitors. Was it really necessary to test market yet

another visible before going totally visible? The Smiths apparently wanted to go visible with the Smith Premier at the same time as introducing the Monarch. Losing this argument in the boardroom was probably the impetus they needed to revert to plan "B," which was to work out a dissolution of their interest in the Trust and from their own firm independent of its authority.

The following facts suggest that the split was a good deal more amicable than the public was led to believe:

1. The continued secrecy of the details of the Trust. The Smiths did not blow the whistle, so to speak.
2. The continued secrecy of the development of the Monarch. Again, the Smiths did not blow the whistle.
3. The sharing of E. E. Barney's patent...both the Monarch and the L. C. Smith featured the same unique type basket shifting mechanism.
4. Timing - both the Monarch and the L. C. Smith machines were introduced in the Fall of 1904.
5. The financial settlement with the Trust apparently was sufficient enough to provide the Smiths with capital to finance their new venture.

*"the visible-writing
Monarch was an
offspring of the Trust
from its very
inception..."*

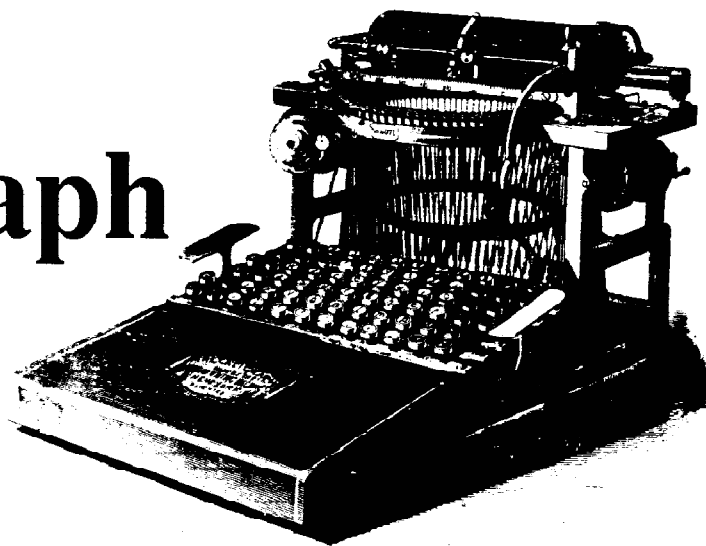
Finally, all of the above issues were resolved without resorting to legal action, and the news released to the press was carefully choreographed so as to maximize publicity for two apparent adversaries without causing damage to either. Manipulating the press was a routine that the Trust had developed to the level of a science long before 1903.

And so, the cocoon was cast aside, and what emerged was not a single specimen of a majestic butterfly, but two great Phoenix soaring from the embers of the slowly dying fire that had been the Trust.

A hundred years have come to pass...and the successor offspring of these two great Phoenix are still with us today in a vastly changed world. L. C. Smith eventually gave way to Smith-Corona, and later, after merging with the Marchant Calculator company, survives today as SCM Corp. Monarch continued on after the dissolution of the trust as a part of Remington Corporation...later Remington Rand...then Sperry Rand...followed by Sperry Univac...and finally UNISYS.

Enter... the Caligraph

*Let the
Competition
Begin!*



By Darryl Rehr

It was July of 1880. A machine called the Type-Writer was just beginning to make an impact on the American scene, especially since its maker, E. Remington & Sons, introduced the improved model No. 2 two years earlier.

Professional stenographers, or "phonographers" as they were then called, had a keen interest in the machine, as it offered new potentials for speed in getting out transcriptions of their voluminous courtroom notes. A stenographer's magazine called Browne's Phonographic Monthly frequently published items concerning the Type-Writer and type writing in general. The July, 1880 issue carried a tiny item which would only hint at what was to come. It was written in phonetic text, and ran as follows:

THE CALIGRAPH

iz a resently invented machine for type-writing, and so far az we kno of it at present it iz a good machine. We shal hav one in use in our offis by the side of our Type-Writer, and, if upon trial it proves to be a better machine for the same purpose, we wil state the fakt in the MONTHLY, Sum views wil be presented in our next in regards to it.

The appearance of this item fixes an early date for the introduction of the Caligraph. Most other sources put the date a year or two later. Now, we can confidently say that 1880 was the year that competition in the typewriter industry began.

The "Better" Caligraph?

It took Browne's another few months to report on the Caligraph. The first review appeared in November of 1880, and it was impressive. The headline read: **WHY THE CALIGRAPH IS A BETTER MACHINE**

THAN THE TYPE-WRITER, and the article proceeded to list 13 specific reasons. Among these were the Caligraph's advantages in lighter weight, lower cost and greater number of characters. The authors were comparing the Caligraph #1 to the original Sholes & Glidden, which by that date was obsolete. At that time, the Caligraph was being offered in the caps-only compact version, weighing in at 10 pounds with a price tag of \$60. The comparable Remington was the caps-only No. 4, which sold at \$80. The No. 2, with upper and lower cases, was priced at \$100.

Along with the glowing review was a promise to publish comparative samples of the Caligraph's and Remington's work. The results, readers were told, would speak for themselves. Not surprisingly, an advertisement illustrating the Caligraph appeared in the same issue as the review. Browne's reporting, however, went far beyond the frequent practice of trade magazines trying to please their advertisers. It is quite probable that the Caligraph's developer G.W.N. Yost exercised some of his famous salesmanship and persuaded Browne's to become nothing less than a shill for the Caligraph.

There were hints in Browne's that it had had some trouble with its own marketing of the original Type-Writer. The magazine was published by D.L. Scott-Browne, which actively sold equipment and supplies for stenographers. One ad for Type-Writers proclaimed that the machine was no longer the "monopoly" of Fairbanks & Co., early selling agents for the machines. Browne's may have had a bad taste in its mouth over getting rights to distribute the Type-Writer, and the company may have been ripe for the overtures of Yost, seeing the promotion of the Caligraph as a way to get back at the Type-Writer interests.

In any case, the promised comparison of the Caligraph and Type-Writer's work appeared on schedule in the

THE CALIGRAPH AND THE TYPE-WRITER—A COMPARISON OF THEIR WORK.

So much inquiry has been elicited since the manufacture of the latest type-writing machine that we take this occasion to illustrate the style of work performed by the two machines, and to present the advantages of the new caligraph over the old type-writer.

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No. 1.

Specimen of the Work of the Type-Writer.

BY AN EXPERT.

IN REGARD TO MR [REDACTED] FROM WHOM I RECEIVED A LETTER THIS MORNING, - HE DOES NOT SEEM TO HAVE A GREAT DEAL OF CONFIDENCE IN HIMSELF, BUT I HAVE WRITTEN ASKING HIM TO COME ON AND SUBMIT TO A TRIAL. IF THIS FALLS THROUGH I WOULD LIKE TO CONNECT ON SOME OTHER MAN AS SOON AS POSSIBLE, AND WILL THANK YOU FOR ANOTHER NAME TO USE IN CASE THIS AMOUNTS TO NOTHING.

Specimen No. 1. The above specimen is a portion of a letter received by us. It was written in a large business house. It shows how the type-writer after a little wear gets out of align. It does not then present a very encouraging look to the mind of a scrawling longhand writer who would buy a writing machine principally to avoid the defects of his illegible chirography. Who would not prefer a bad longhand-written letter to such a crazy rail-fence style of type-writing? We never heard of anybody getting dizzy from reading longhand as much as they might be puzzled to decipher it; but a person who can read this specimen without feeling his head whirl

and resorting to some means to keep from falling would be proof against a shock from lightning.

A letter getting out of align in the type-writer requires that the machine be sent to the shop for repairs, and this is likely to occur every day or two when the letters begin to fall out of align; but if the machine cannot be spared from the business till all the type are out of order, as in the above specimen, then the machine will have to go to the factory for an entire overhauling requiring a week's time or more besides considerable expense.

NO. 2.

Specimen of the work of the Calligraph.

BY A LEARNER.

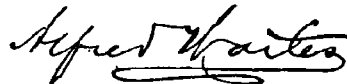
WORCESTER, MASS.

NOVEMBER, 10 1880.

MY DEAR SCOTT-BROWNE

I AM PLEASED TO BE ABLE TO REPORT PROGRESS ON THE CALIGRAPH; LAST SATURDAY EVENING, JUST A WEEK FROM THE TIME I RECEIVED IT, I FOUND THAT IN WRITING FROM MY SHORT-HAND NOTES, FOR TWENTY CONSECUTIVE MINUTES, I AVERAGED 16 WORDS PER MINUTE; A RESULT WITH WHICH I WAS ENTIRELY SATISFIED. IF I KEEP UP MY REGULAR PRACTICE, A THING I SHALL NOT FAIL TO DO, I SHALL VERY SOON BECOME EXPERT.

FRATERNALLY YOURS,



Specimen No. 2. This shows what a gentleman has accomplished on the caligraph with only one week's practice. How beautifully it does its work! How neat and pleasing to the eye! It fairly has a sense of

taste and elegance about it that would make the reader feel that he was in polite company, while conversing in his mind, in reading the type-written letter of some party who had addressed him on the caligraph.

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December, 1880 issue of Browne's. The Type-Writer's print was uneven and sloppy, while the Caligraph's work was beautiful indeed.

New Assaults

One month later, Remington fought back as best it could by placing a full-page ad in Browne's listing numerous testimonials for its products. It appears that Browne's had no qualms about accepting advertising revenue from the competitor. And why not? Browne's was preparing more powerful assaults on Remington and the Type-Writer.

Unfortunately, the picture we have of these assaults is incomplete. The issues of Browne's from which this article is drawn are kept at the UCLA Graduate Research Library. The magazines are bound in volumes, but many issues are missing. However, a key issue published in August of 1881 offers a look at the Browne-Yost connection at its height.

The issue begins with an editorial titled **THE REVOLUTION IN WRITING**. Its purpose at first seems to be to hail the arrival of the writing machine as an end to handwriting drudgery. Soon, however, we see the frequent appearance of the name Caligraph, and the unashamed compliments heaped upon it. Like a political campaign, the truth is twisted to suit the speaker. Take, for instance, a comparison between the size of the Caligraph and Type-Writer:

"A great objection to writing machines heretofore has been their inconvenience for the writer; he being obliged to run from his desk to the little tucked-up stand to which his machine is attached, and so dividing himself between two places in doing his work. The Caligraph is a great improvement in this regard, as it can be placed on the writer's desk...This could never be done with the old Type-Writer. It was always in the way except where it belonged, on a table by itself, and then it was always out of the way, the operator being obliged to make a jumping-jack of himself between his desk and the Type-Writer."

The comparison must have been between the Sholes & Glidden and the small Caligraph No. 1. Anyone who has ever seen any of the double-case Caligraphs knows what kind of monsters they are, consuming as much desk space as a Remington No. 2 and more.

The No. 2 Caligraph, however, draws the praise of the editor in the next paragraph. It is the No. 2 with italic type, which is said to answer and primary objection to previous writing machines: "that the work done by them looks like a printed circular, which does not appeal personally to the receiver's mind with the force of a written communication." The Italic Caligraph allegedly looked enough like longhand to please the prejudiced readers, and end all controversy in the use of machines for writing.

The rarity of Italic Caligraphs today is enough to show us that this final argument for the machine was hardly worth the paper it was printed upon. The objection against printed correspondence would soon turn around so that handwritten letters would be seen as backwards, and typewritten material the accepted norm.



The Hero Yost

The editorial in Browne's was followed by a biography of G.W.N. Yost, complete with a full-page engraving of his face. Yost and Browne's had no shame at all.

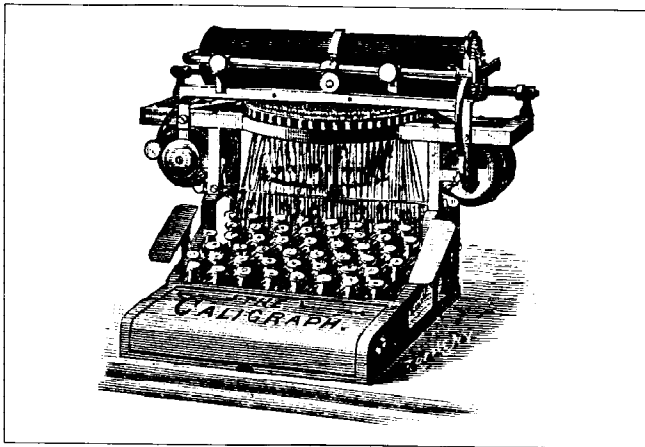
The biography painted a picture of Yost as the principle creative force in the entire typewriter industry, a hero to the technology. Though correctly crediting Sholes as the typewriter's inventor and James Densmore as the original promoter, the Browne's article credits Yost with all of the important advances to be made in the technology. It was Yost, for instance, who, against the objections of all around him, "invented and perfected" the No. 2 Remington. This was

in response to the "great and growing demand" for a double-case machine. Odd that he would then break away from Remington to produce the single-case Caligraph, significantly delaying the double-case model. In fact, the full-page Caligraph ad which appears in this same issue sells the Caligraph No. 1 only, with no mention of a double-case machine.

Following the Yost biography is yet another list enumerating the advantages of the Caligraph over the Type-Writer. This time the list is 32 points long. This list concludes the Browne's article. Another short article, however, follows immediately, addressing the complaint of a reader regarding the Type-Writer's keys.

The Type-Writer's keys were white, and he blames them for his troubles with his eyes:

"I am now compelled to fear that my late and unusual near-sightedness and blurred vision are



attributable to the constant agitation and quivering of the white keys of the key-boards as they return to their places under a good light and rapid work."

The answer from Browne's, of course, was the Caligraph. Its makers, it was reported, made their machine available with black keys for people silly enough to believe claims like the one above.

A Crack Develops...

Due to the incomplete series of Browne's issues on file, I cannot say exactly how long G. W. N. Yost had his hold on the editors. A crack in the relationship appears in March of 1883 in the guise of a "letter to the editor" regarding Remington Type-Writers.

The writer, identified only by the initials "S.R.T.," has no complaint with the motivation behind production of the Caligraph: to produce a cheap machine. However, he makes the case that cheapness in quality does not equal real economy in dollars. His conclusion on the Remington:

"It is not claimed for this machine that it is the cheapest, except in the sense that the best is always the cheapest. It is claimed for it that it is the best and most perfect writing machine in existence. If a better writing machine is ever made, E. Remington & Sons expect to be the manufacturers. Having been converted from the fallacy of cheapness, guided by the light of perfection, and well on the road to public favor and assured success, they cannot afford to look behind, much less to take the first step backward."

From this point, the pages of Browne's pay the Caligraph no special honor over Remington. Competing ads through at least 1884 point to an ongoing rivalry that would last for years. At \$85, the Caligraph would always attract buyers who wanted to save the \$15 over the purchase of a Remington. There is little doubt from today's view that the Remington was a better machine. But G.W.N. Yost was a true competitor, and his presence in the typewriter industry made life interesting then, and for collectors, his products make life interesting today.

SUPPLY SOURCE

Those who do their own repair and restoration work may be interested in helpful tools and supplies from Ames Supply Company. According to Ames' catalog, the firm caters to maintenance and repair persons who work not only on typewriters, but also on copiers and a variety of other office machines. The company is geared to serving customers by mail. Among the tools and supplies listed are: a basic typewriter tool set with case; retaining ring pliers and other pliers for special tasks; screwholding screwdrivers; open end wrenches that are angled at 5° at one end and a helpful 75° at the other end for access to difficult nuts; assorted hooks for attaching or detaching springs; clip setters; tweezers and forceps; brushes for cleaning and some for applying oil; oilers, syringes and small grease guns; cleaners and lubricants including Ames' own typewriter oil in various size containers; soldering equipment; ultrasonic cleaners; Moto-tool accessories; and numerous other tools used for typewriter care and repair. They also recover typewriter platens and rollers.

For further information one may write to Customer Service Representative, Ames Supply Company at the following addresses close to one's home: 3818 Green Industrial Way, Chamblee, GA 30341; 8607 Ambassador Row, Suite 170, Dallas, TX 75247; 2525 West Evans, Unit 2, Denver, CO 80219; 2737 Curtiss Street, Downers Grove, IL 60515; 1814 Oak Street, Kansas City, MO 64108; 1808 S. W. 31st Ave., Pembroke Park, FL 33009; 30 Chapin Road, Pine Brook, NJ 07058; and 2060 Army Street, San Francisco, CA 94124.

--Marco Thorne
San Diego, CA

Marco is not connected with Ames in any way. He simply discovered Ames as a resource while doing some research in the library. That, of course, makes sense, since Marco is a librarian! - Ed.

WANT TO WORK FOR ETC?

We need someone to do some work for the Early Typewriter Collectors Association.

The job is to handle and maintain the membership roster of the organization.

It involves receiving and processing new membership applications, mailing current-year back issues to new members, forwarding funds to the treasurer, preparing an accurate set of mailing labels by deadline each quarter for the distribution of *ETCetera*, preparation and production of the annual roster for distribution to all members, proper organizing of renewals at the beginning of each year and filling orders for back issues prior to current year.

Until now, Dan Post had been handling these chores, but the editor will now taking over until someone else steps forward. Contact Darryl Rehr if you're interested.

MORE ON REVEREND OLIVER...

In the last issue of ETCetera, we published newly discovered details on the history of the Oliver Typewriter. Now, here is still more, contained in the obituary of the machine's inventor published in the Dubuque Times-Journal at the time of his death on February 10, 1909. Details here such as the "tin-can" nature of Oliver's prototype, and the failure of a local investor to reap a fortune on the machine have never been published in collector's literature until now. The obit is reprinted here in full.

THOMAS OLIVER, INVENTOR, IS DEAD

MAKER OF FAMOUS TYPEWRITER,
FORMER EPWORTH RESIDENT,
PASSES AWAY.

WELL KNOWN IN IOWA

Local Parties Helped Deceased to
Get His First Patent

Thomas Oliver, famous as the inventor of the typewriter which bears his name, dropped dead in the arms of his wife at the Argyle elevated station in Chicago on Tuesday afternoon.

Although it is perhaps not generally known, the Oliver typewriter had its birth in Dubuque county, Mr. Oliver having been a resident of Epworth when attention was first attracted to the machine upon which he had been at work for years. Furthermore, it was through the assistance of local parties, notably Dr. C. J. Peterson, a personal friend of the inventor, that he was enabled to take out patents on the typewriter which raised it to a position of prominence from which it later rose to fame.

Born in Canada.

Thomas Oliver was born in Woodstock, Ont., in 1855. Early in life, he became deeply interested in religion and finally joined the ministry of the Methodist church. After the death of his mother, he moved to Iowa and it was in the Hawkeye state that attention was first given by the world to his inventions.

While pastor of the Methodist church at Monticello about fifteen years ago, the deceased made his first typewriter. It is a matter of fact, well recalled by his old friends of this section, that the first machine was made from tin cans and pieces of rubber, the tin having been cut from the cans laboriously by means of a pair of big shears.

About 1896 the minister resigned his charge at the church and moved to Epworth, where he spent the next few years. He had been in the neighboring town but a short time when he interested parties sufficiently to form a stock company with a capital of \$15,000. An old building was leased and the manufacture of the typewriter was begun in earnest. The structure occupied by Oliver is

still standing, being at present utilized as a creamery station and storage house. [another article on Oliver, essentially similar to this one mentions that the building was located near the railroad tracks- Ed.]

The Development.

It took Mr. Oliver four years to develop the tools which were needed in the manufacture of the various parts of his patent. About 1897 he went into Chicago, taking with him one of his machines. While at work on it one night in Evanston, a man named Smith became interested in the design. He asked a number of questions about the mechanism, and it was but a short time until he visited Epworth and thoroughly inspected the typewriter as far as it was perfected at that time.

The short of the matter was that Mr. Smith bought up the majority of the stock of the company in and around Epworth, and later practically forced the other members into selling. The plant was moved to Woodstock, Ill., where it grew from humble beginnings to the splendid proportions which it occupies today.

Mr. Oliver was given a yearly salary of \$3,000, together with a sixty five per cent interest in the business, he being retained to work on and perfect such new parts as were deemed advantageous to the improvement of the machine.

Local Man's Mistake.

During his residence at Epworth, Mr. Oliver visited Dr. Peterson here and sought a loan of \$600 with which he might secure patents on his invention. Dr. Peterson readily granted the favor, the understanding being that he was to receive one dollar on the three dollars royalty from every machine, Mr. Oliver to get the other two dollars. Some time later Dr. Peterson sold out his claim for several thousand dollars, and the man who bought it from him has since reaped a fortune out of it on royalties.

James A. Edwards, of Epworth, a personal friend of the deceased, has now machine number 115, which was among the first turned out, the number now being hundreds of times more than that figure.

Mr. Oliver is remembered by dozens of old friends, not only in and about Epworth and Monticello, but in Dubuque as well, and many expressions of regret were heard upon his demise.

Story of Death.

The following account of Mr. Oliver's death is from a Chicago daily:

Thomas Oliver, a well known inventor, dropped dead at the Argyle station of the Northwestern elevated railroad late Tuesday afternoon. He was with his wife, and they were on their way from their home at 462 Winthrop avenue to the Illinois Central railroad depot to take a train for Pine Bluff, Ark., where Mr. Oliver was going on business.

They were waiting at the station for a train when he suddenly reeled and would have fallen to the platform had his wife not caught him in her arms. A physician was summoned, but he died before the doctor arrived.

The police from the Summerdale station were summoned and the body was removed to the home.

Minister, Then Inventor.

Mr. Oliver was born in Woodstock, Ont. in 1855 and was of Scotch-Canadian parentage. At an early age he

became a Methodist minister and it was while in this work he began his inventions

Shortly after his mother died he moved to a small town in Iowa, where he invented the Oliver cotton harvester. It was placed on the market about six years ago, but was called back a year ago by Mr. Oliver because he had some improvements to make on it.

Yesterday he was to have left for Pine Bluff, where he was to demonstrate his machine to the government officials. It was a machine which could do the work of sixty men in a cotton field. He was also the inventor of the Oliver typewriter and various vending machines.

In addition to being the deviser of the typewriter, Mr. Oliver has invented a camera and various other things. His cotton picking device, in his own estimation, is the most important of all his inventions, as it was expected to solve the problem of cotton picking.

TYPEWRITER MYSTERY

by Mike Brown

The last Typewriter Mystery was a Dutch windmill, honoring our collecting friends in the Netherlands. This month, the picture formed by the X's is a sure sign of spring. Set your top margin at 1" , use a 70 space line, and use capital X's. This is something to do on a rainy day.

- | | |
|--|-----------------------------|
| 1. 33sp,1x,82p,1,6sp,1x,4sp,1x | 21. 9sp,45x,8sp,1x,4sp,1x |
| 2. 24sp,1x,5sp,1x,2sp,1x,6sp,1x,
5sp,1x,4sp,1x,12sp,1x | 22. 10sp,47x,8sp,1x |
| 3. 23sp,1x,6sp,1x,1sp,1x,6sp,1x,
6sp,1x,5sp,1x,9sp,1x,3sp,1x | 23. 10sp,48x,6sp,1x |
| 4. 22sp,1x,3sp,1x,1sp,1x,3sp,1x,
11sp,1x,5sp,1x,8sp,1x,3sp,1x | 24. 10sp,49x,4sp,1x |
| 5. 21sp,1x,3sp,1x,11sp,1x,8sp,
1x,5sp,1x,3sp,1x,7sp,1x | 25. 15sp,45x |
| 6. 16sp,1x,2sp,1x,4sp,1x,4sp,1x,7sp,1x,
5sp,1x,7sp,1x,5sp,1x, 3sp,1x,7sp,1x | 26. 18sp,43x |
| 7. 15sp,1x,6sp,1x,5sp,1x,6sp,1x,5sp,
1x,7sp,1x,5sp,1x,4sp,1x,7sp, 1x | 27. 20sp,42x |
| 8. 14sp,1x,2sp,1x,4sp,1x,4sp,1x,6sp,1x,6sp,
1x,7sp,1x,5sp,1x, 3sp, 1x,4sp,1x,3sp,1x | 28. 21sp,41x |
| 9. 13sp,1x,2sp,1x,3sp,1x,4sp,2x,7sp,1x,
6sp,1x,4sp,1x,5sp,1x, 3sp,1x,4sp,1x | 29. 22sp,40x |
| 10. 7sp,1x,2sp,1x,4sp,1x,3sp,1x,8sp,1x,8sp,
1x,4sp,1x,5sp,1x, 3sp,1x,4sp,1x,6sp,1x | 30. 23sp,40x |
| 11. 6sp,1x,7sp,1x,3sp,1x,8sp,1x,8sp,1x,
4sp,1x,3sp,1x,5sp,1x. 4sp,1x,6sp,1x | 31. 24sp,39x |
| 12. 5sp,1x,7sp,1x,21sp,1x,8sp,3x, 8sp,1x,6sp,1x | 32. 24sp,39x |
| 13. 18sp,9x,16sp,3x,8sp,1x,6sp,1x | 33. 23sp,3x,13sp,25x |
| 14. 11sp,24x,7sp,3x,8sp,1x,6sp,1x,4sp,1x | 34. 22sp,3x,13sp,25x |
| 15. 7sp,33x,1sp,3x,8sp,1x,3sp,1x, 2sp,1x,4sp,1x | 35. 21sp,3x,15sp,24x |
| 16. 4sp,41x,6sp,1x,3sp,1x,7sp,1x | 36. 20sp,3x,18sp,23x |
| 17. 2sp,45x,7sp,1x,7sp,1x | 37. 19sp,3x,20sp,21x |
| 18. 49x,12sp,1x,3sp,1x | 38. 18sp,3x,21sp,21x |
| 19. 5sp,47x,13sp,1x | 39. 17sp,3x,22sp,2x,12sp,7x |
| 20. 7sp,46x,10sp,1x | 40. 16sp,3x,40sp,3x |
| | 41. 15sp,3x,42sp,1x |
| | 42. 14sp,3x |
| | 43. 13sp,3x |
| | 44. 12sp,3x |
| | 45. 11sp,3x,2sp,3x |
| | 46. 10sp,3x,3sp,3x |
| | 47. 9sp,3x,2sp,3x |
| | 48. 7sp,4x,1sp,3x |
| | 49. 7sp,3x,1sp,3x |
| | 50. 7sp,7x |
| | 51. 8sp,4x |

THE MOSHIER COLLECTION IN SYRACUSE

by Siegfried Snyder



"When we have events like this in Germany, there's always quite a crowd," remarked our visitor from overseas." About 40 people had come to attend the opening of the exhibit "The Typewriter Era in Central New York" at the gallery of the Onondaga Historical Association.

The show had been several months in preparation and was thought of not only as a generator of local interest, but also as the debut of the Edson Moshier Collection of Typewriters. Mr. Moshier had left these machines to the Historical Association before his death in 1987. There are over 850 machines in storage, comprising major portions of at least four collections which he had acquired while he was active as a VP in charge of engineering at Smith Corona, and as a company historian after his retirement. He was a scout and hunter like many of us. Mrs. Moshier, the guest of honor at the reception, remembers how her husband came home one day and proudly showed her, in the trunk of his car, the Electric Blick which is one of the pieces on display.

The show is small. It was conceived as a tribute to a period of time at the beginning of the century when Syracuse identified itself as Typewriter City. Syracuse was home not only to the famous Smith Premier, but also the Monarch and L.C. Smith as well. Developmental work was done at the Monarch factory on an early electric, the Yetman, and even Lucien Crandall made his machines in Syracuse for a short time, before his factory burned down and he moved to Ilion.

One of the pieces we selected to spice up the exhibit is a Barrett, a rather sophisticated and well made upstrike machine which Adler lists as only existing as a prototype, and which Mares dates to 1904. I tried to trace the machine and discovered that apparently it had belonged to a secretary at Syracuse University who died in her 90's.

Other questions are raised by a miniature (10" high) apparent production model of a Sholes and Glidden. A toy? An attempt at a portable? Also to be seen is a Sholes and Glidden experimental model which had

apparently come from the Sperry-Rand collection; a nicely decorated Sholes and Glidden of the early 1870's; a Remington 2 and a 10 to demonstrate the development from "blind" to "visible;" an absolutely beautiful inlaid Crandall to show off; an Edison No.2 to quote a famous name (wasn't Edison the one who invented the light bulb also?); a Lambert in a box once owned and used by its inventor, and a set of the Corona family from a Rose patent model in brass to the Sterling in sterling, and for kids, a Sterling version with animal pictures on the keys and corresponding rings to put on the fingers for matching the images. Speaking of kiddies, we quickly decided to discard as sacreligious the idea of setting up an "oldie" for the kids to bang on. In fact, when put to the question, we found it difficult to designate an "expendable" from the machines upstairs. One of the other Sholes and Gliddens, Maybe? Or another Horton to complement the one on display under glass? Or a Briggs, simply because it does not appear in any of the books? You see what I am getting at...

I had spoken of the show as a debut. There is an immense amount of work left to be done, although my colleague who preceded me by over a year has already done an unbelievable amount of work, becoming a typewriter scholar in the process, using available books, documents and Edson Moshier's draft for a history of the typewriter. Perhaps two years from now we may be ready for another show tracing, let's say, the development of the Remington and showing a very early experimental electric, or a Smith Brothers show ranging from the Premier One to the SD 800 on which I drafted this article. Maybe we can add a voice-printer of the future? At any rate, I shall guarantee our German friend that the next opening will be "standing room only."

For information regarding access to the collection, contact: Laura Joss Griffin, Associate Curator of collections, Onondaga Historical Association @ (315)428-1864.

PETER'S PERVERSE PRINCIPLES

*Ed Peters, of New Holland, PA,
offers this list of collector's
inevitable frustrations.*

In working on antique typewriters, confidence is important. If there is only one way to screw up, be confident you can find it.

The faithful solvent you've used for years will never harm the finish on a machine until you try it on your best one.

If there are four bolts or screws to remove, three of them will come out easily and the fourth will require dynamite.

Relatives and other unwanted visitors will persist in asking you why you collect antique typewriters, and you won't think of a snappy answer until they're gone.

The dealer who promises you ten Sundays in a row that he'll bring in that odd oldie he has in the attic won't do it until the 11th week when you don't go to the market. On the 12th Sunday, he will tell you he got fifty bucks for that funny-looking Crandall.

The old hulk of a Smith Premier you put out in the trash on Friday will have exactly the right keytop you need for the beautiful Smith Premier you buy on Monday.

The little old lady in Baltimore, who writes and asks if her Lambert is worth anything, will turn down your \$300 offer.

A neighbor will ask \$50 for her ugly two-window Royal, and if you don't give it, she'll send her St. Bernard to fertilize your lawn.



INTERNATIONAL NEWS



New Museum in Holland

The city of Tilburg in the Netherlands is certainly a must for typewriter collectors travelling in Europe. In November of last year, a new museum called *Scription* (photo above) opened its doors. Using the old typewriter museum of Tilburg as a starting point, Dutch collector Jos Legrand expanded operations to create *Scription*. The new museum encompasses all of "written communications" as its subject. Exhibits in-

clude everything from clay tablets and medieval manuscripts to 19th century copiers to the latest in 20th century writing/printing technology. The readers of *ETCetera* will, of course, be mostly interested in the typewriter collection. Included are such rarities as Edison, Edland, Hammonia, Phoenix and Diskret. *Scription's* address is Spoorlaan 434a, 5038 CH Tilburg, Netherlands. Tel. 013-353777.

TYPEX CONTINUES

Before his sudden death (see pg. 12), Dan Post stepped down as editor of his newsletter *The Typewriter Exchange* and named Tom Fitzgerald of Philadelphia as his successor. Those of you who read the bylines in *ETCetera* know that Tom is an excellent researcher who often comes up with intriguing discoveries for us (see pg. 1).

The *Typewriter Exchange* is a 4-page newsletter that comes out quarterly and is available at a subscription rate of \$10/year. Those interested in subscribing should write directly to Tom at 2125 Mount Vernon St., Phila., PA 19130.

ETC PUBLICATION SCHEDULE

The month shown on the cover of each *ETCetera* represents the actual month of publication. That means that the issue is composed, typeset, printed and collated starting at the beginning of the month, with final distribution near the end. For those who are interested in submitting articles, letters or advertisements, here are some rough deadlines to follow for the August issue:

Articles: July 1
Letters: July 15
Ads: Aug. 1

DAN POST

I have to sad task to report in this issue the passing of Dan Post, perhaps the most influential typewriter collector in the United States.

Dan began collecting way back in the days when many years would need to pass for typewriters to become antiques. He often told stories of times like the one when he could have bought a Pittsburgh Visible for \$7, but had to pass it up, because he didn't *have* \$7.

The best way to sum up Dan's contribution is to say that *he is the one who got us all together*. He took what was once a ragged grapevine of tenuous pen pals and forged it into a bonafide network. In publishing his newsletter, *The Typewriter Exchange* beginning in 1981, he set a precedent which later helped lay the foundations for ETCetera. *Typex*, as you know, perseveres under the helm of Tom Fitzgerald in Philadelphia. ETCetera came into being as a result of the founding of the Early Typewriter Collectors Association, for which Dan provided the principal impetus.

Dan passed away on April 26 as the result of a sudden and massive heart attack. He was 66. None of us saw it coming, and we were shocked as well as saddened. However, he was not the kind of person who would want us to make a fuss. This short, back-page notice is something I think Dan would have liked.

Before his death, Dan was managing the membership roster for ETC. As we reconstruct our mailing list from his records, we may be a little late in getting this issue of ETCetera to some of you. We know you will understand.

For those who would like to make a gesture, the family suggests a contribution to a fund being established in his name for aspiring writers at Arcadia High School. Donations may be sent to P.O. Box 150, Arcadia, CA 91006.

--Darryl Rehr

ADVERTISEMENTS

TRADE: New electronic typewriters, word processors/computers and calculators for your early typewriters. **WANTED:** instruction book for a recently acquired Mercedes typewriter from about 1938-39. I would prefer to borrow an original copy, but would also be glad to receive a photocopy. Of course, I will pay all expenses. JAY RESPLER, Advanced Business Machines, 230 Randolph Rd., Freehold, NJ 07728. (201)431-1464

WANTED: Old typewriters. I'm specially interested in complete collections. GERHARD LÖSCH, Bäckergasse 3, 4861 Schörfling, AUSTRIA.

SILVER SOLDERING: Everett Volk, of Canoga Park, Cal., will repair broken typewriter parts that require silver soldering free of charge for fellow collectors. Just send the part, and describe its function on the machine. Also include money for return postage. EVERETT VOLK, 20829 Roscoe Blvd., Canoga Park, CA 91306

WANTED: TOY SIMPLEX MODELS: 200, 160, E, 2 1/2, 4, 5, G, T, and shift model, Lambert model 2 for my collection. Also early sewing machines. Fair price paid plus postage. BERNARD WILLIAMS, 80 Manor Road, Burton-on-Trent, Staffs. ENGLAND, DE159SP

FOR SALE: Hammond Multiplex (ser. #154006). Machine in VG condition. Case is not so good. ROBERT HARBUT, 1017 Plantation Drive, Deerfield Plantation, Myrtle Beach, SC 29577

ROYAL fanciers note! Presentable single-window machine, all caps, large letters (5 or 6 pitch), italic. Will take some work including reinstallation of carriage. First \$15 plus shipping gets it. **SELLING:** Nice Rem-Blick with wooden case,

\$65; Nice Rex 4, \$25; Royal 1, good, \$50. Add Shipping. ED PETERS, 108 E. Conestoga St., New Holland, PA 17557

FRESH RIBBON STOCK. Widths: 1-3/8" (fits Remington & other blind writers) and 7/8" (fits Wellington, Empire, Adler, Chicago, Munson). Heavy record inking. \$1/yard ppd. Minimum \$5 order. Overseas add \$2 per order. **TRADE:** Odell #1, Virotyp, others. DARRYL REHR, 11433 Rochester Ave. #303, Los Angeles, CA 90025.

Blick 5, Evelyn Whitehead, 400 N.E. 1st Av. Mulberry, FL 33860

Mignon, A. Prentice, 140 Johanson Av, Somerville, NJ 98876

LETTERS

Some Burning Questions:

1. What was Carlos Glidden's connection to his other brother? You know, the one with the 'Spred Satin.' Was he responsible for painting all those flowers on the original S&G machines?
2. Just what WAS the connection of the Smith Bros. (I mean L.C. and the OTHER two) with the cough drops?
3. AND, who knows how Christopher Latham's cousin got into the foot business anyway? You know Dr. Scholls is the guy who invented "zinno pads." They're in every drug store. And they do help with corns on your feet.

INQUIRING MINDS WANT TO KNOW!!!!!!!

This should keep all the diggers and researchers busy for a while, don't you think?

Mike Brown
Philadelphia, PA