

## CONTENTS

Electric Blick .....	1
Memories of Syracuse .	2
Where's the Serial? .....	3
Remington Portable .....	4
Calcumeter .....	6
New S&G II .....	7
Mignon .....	8
Back to Basics .....	10
Letters .....	11
Ads, NOEHM .....	12

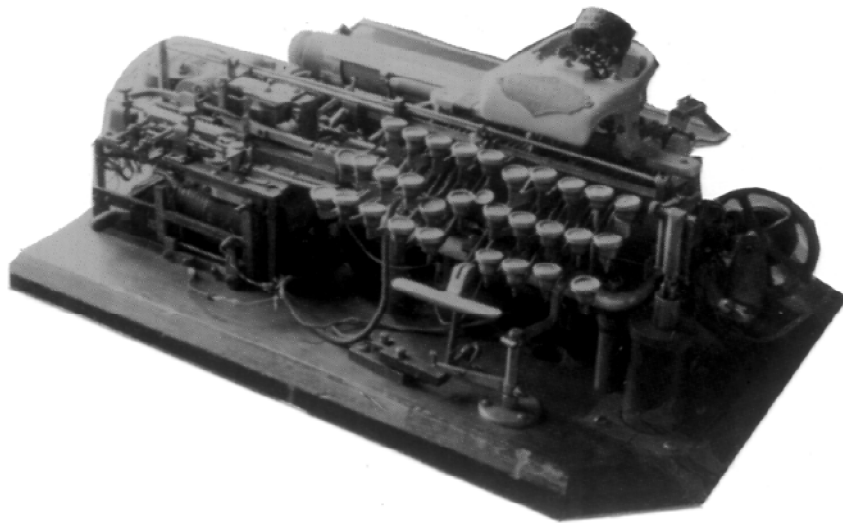


# ET Cetera

Magazine of the Early  
Typewriter Collectors Association

Number 8 ---- August, 1989

## AN "ELECTRIC" BLICKENSDERFER?



Any beginning collector soon learns how rare and desirable the Blickensderfer Electric is. But to show you that Murphy's Law is truly universal, consider the photo above. Imagine yourself at home on a peaceful evening and receiving a phone call from Joe Blow in Breakneck Falls saying, "I have this old electric typewriter. It's called a 'Blickensderfer.' Are ya' interested?"

A few skipped heartbeats later, you've struck a deal, and you spend the next few weeks waiting for the fellow to "find the right box" and ship the thing to you (hoping it is not smashed in the process). But when the package arrives, what do you find....?

The "electric" Blick shown above could well be the surprise in our fictional story. It appears to be a primitive teletype machine using a Blickensderfer 6 as a base. It is owned by Joe Knight of San Pedro, CA, who displayed it recently at a gathering of West Coast collectors. The machine has an identical twin and Joe purchased the pair together.

It would take a real electronic handyman to make sense of the tangled wires, coils and whatnot, so it's unlikely the machines will ever work again (assuming they once did). But, for Joe, they're great bragging material: "Electric Blicks? Sure! I have *two* of 'em!"

# ETCetera

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Association

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Editor,  
Address Changes  
DARRYL REHR  
11433 Rochester Ave. #303  
Los Angeles, CA 90025  
(213)477-5229

Treasury  
JAMES KAVANAGH  
23502 Heritage Oak Ct.  
Newhall, CA 91321  
(805)254-6369 hm  
(213)553-2800 bus

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Collectors Association

## THE MEMBERSHIP ROSTER

The annual ETC membership roster is a little late getting to you this year (we normally try to ship it with the May issue), due to the sudden death in April of Dan Post, who was our membership chairman.

We apologize for any errors or omissions, but we have still been unable to get Dan's complete records.

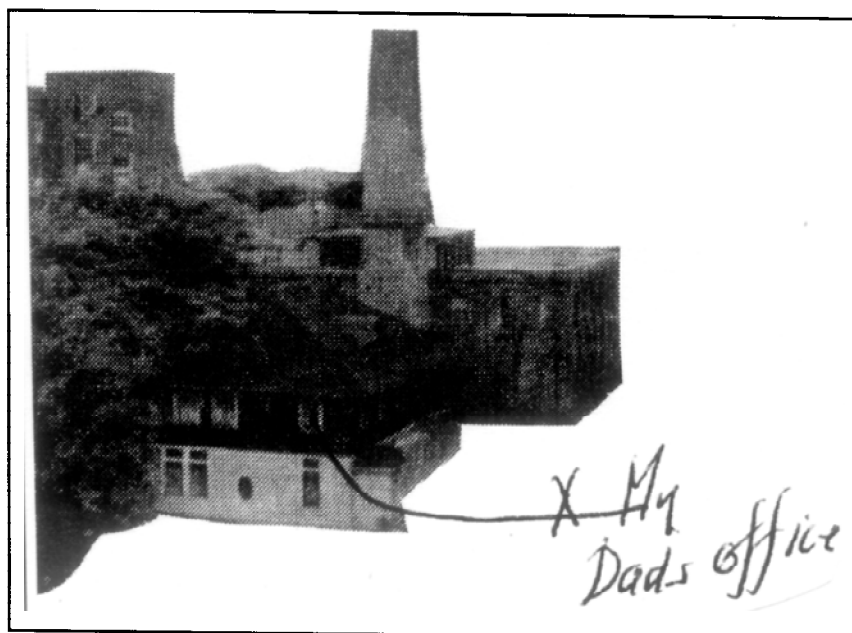
Use the list to make new friends, organize regional get-togethers, build new contacts. It's hoped the roster will be a useful tool to everybody.

## TYPEWRITER MYSTERY

In the May issue of ETCetera, Mike Brown's Typewriter Mystery yielded an umbrella. The clue was: "this is something to do on a rainy day." Get it? More mysteries in the future, we hope.

# MEMORIES OF SYRACUSE

William Dyer, Jr.  
Indianapolis, IN



**M**y Dad went to Syracuse in 1902 to run the Smith Premier Typewriter Company as its vice-president and general manager. The company had been sold by the Smiths to the Union Typewriter Company, though the Smiths stayed on as executives. However a chap named Gabriel in the plant invented what became the L.C. Smith. Instead of taking it to Mr. Clarence Seamans [a Remington/Union executive], he brought it to the Smiths, who determined to start their own company to manufacture it. That's when Dad went to Syracuse. Mother and I, at age 1, followed a year later.

The picture of the Monarch plant [in ETCetera #7] on South Clinton Street was the original Smith Premier Plant. I recall visiting it with my Dad as a young kid. I was especially impressed by large covers that would come down over the elevator shaft on each floor as the elevator went up or down. This plant was replaced by a new Smith Premier factory across the street. It's pictured on [ETCetera #7] Page 10. My Dad's office was in a frame building at the North of the factory [which I] marked with an "X." When this building was built, the old

Smith Premier plant became the Monarch plant.

I recall a lot more - how the Wagner machine was offered to Seamans who turned it down as the Smith Premier #2 and the Remington were then the leading selling typewriters in the world, how it became the Underwood, when the Union Typewriter company decided to produce their own ribbons rather than buy them from the Underwood Ink Company. I knew the Seamans family well. Our large house in Syracuse, built in 1908, had lumber from a company in Illion in which Benedict had an interest. He had loaned Seamans \$20,000 as Seaman's original investment in Wyckoff, Seamans & Benedict, the company which put across the Remington typewriter. Clarence Seamans was the salesman of the three; he had come from Fairbanks Scale...

-----  
*William A. Dyer, Jr. is the President of the Indianapolis Star and Indianapolis News newspapers. He is 86 years old and says his memory is uncertain, although it sounds pretty good to me.—Ed.*

# Where's the Serial?

*The following is taken from TYPEWRITER TOPICS of June, 1912. It came to us from Ed Peters, of New Holland, PA. This should help the eternally-puzzled who can't seem to find those hidden numbers on old machines.*

## LOCATION OF NUMBERS ON AMERICAN TYPEWRITERS

### *A Feature Worthy of Presevation*

**B**rought up to date by a mechanical expert long connected with the industry and well known to everybody. But he requests that his name be withheld, and in recognition of his great courtesy in preparation of the following for us we willingly comply with his desire.

American—Lower right edge of base, at the back.  
Barlock—In front of type shield or right side of shield base.  
Blickensderfer—Top of base, rear right.  
Blickensderfer Electric—On base, right-hand side.  
Brooks—On left-hand ribbon post.  
Caligraph (Nos. 1,2,3,4)—On top plate, right front corner.  
Century (New) (Nos. 5,6,7)—On top plate, right front corner.  
Chicago—Right end of rear carriage way.  
Conover—Right end of rear carriage way.  
Crandall—Left of key comb, toward center.  
Commercial Visible—Bottom of plate under key levers.  
Daugherty—Left-hand side, under the carriage.  
Densmore (Nos. 1,2,3)—On top plate, left side in front of rear top plate screws; also on inside of left car end; also on right platen end; also on under side of left platen end.  
Densmore (Nos. 4,5,6,7)—On top plate right side back of ribbon shield.  
Elliot-Fisher (Fisher Model)—Under front cross frame of machine head, center.  
Elliot Book Typewriter—Under back cross frame of machine head, center and under front cross casting of platen frame.  
Emerson—On the basket frame, below the printing point.  
Fay Sholes—Right foot and on tip plate left side under rear carriage race way.  
Ford—Under side of left base frame between feet.  
Fox (Nos. 1,2,3 Models)—On right side of type basket.  
Fox Visible (Nos.23,24)—Front edge of rear top plate above segment on right side; manufacturing number on left side.  
Franklin—Right end of rear car way.  
Granville Automatic—Left of key comb.  
Hammond (1 to 11)—Top of shuttle frame under right ribbon spool.  
Hammond (No. 12)—On base left side near left carriage roll.  
Hartford—On under side of foot posts.  
International—Top of frame in front.

Jewett—Back of top plate, right-hand side.  
Keystone—On base, left side.  
Lambert—Left front corner of paper blade.  
Manhattan—Same as No. 2 Remington.  
Monarch—Top plate right rear back of carriage.  
Munson—Same as Chicago and Conover.  
National—On base under cylinder right side.  
Oliver (Nos. 1,2,3,4)—Top of base, rear, under "G" key lever; also on back of car, right side.  
Pittsburg--Left-hand side under the carriage.  
Postal—Right front of base above rubber foot.  
Remington Sholes—On left front foot and left-hand side of frame, under carriage frame.  
Remington (No.1)—On front and back wooden reed bar. [just above keys]  
Remington (Nos. 2 and 4)—On top plate front, left end, carriage roll way.  
Remington (Nos. 6,7,8,9)—On top plate, rear right side.  
Remington (Nos. 10 and 11)—On top plate, rear right side.  
Royal—Top of base, rear right side.  
Royal Grand—Top of right side plate near ribbon roll under right ribbon cover.  
Secor—On cross tie bar, front under space bar (all models).  
Sholes Visible—Right rear corner, top of base.  
Smith Premier (Nos. 2 to 9)—Front of type basket and on right foot.  
Smith Premier (nos. 10 and 11)—On top plate, right rear under carriage race way.  
L.C. Smith (Nos. 1,2,3 models)—On base casting, right side, back of top row of keys.  
Stearns—On base, inside of rear end.  
Standard Folding—On back plate.  
Sun No. 2—Under right-hand base frame.  
Sun No. 5—On base frame, right-hand side.  
Underwood—On right-hand side underneath carriage; also right-hand side of carriage.  
Victor—Top plate right side rear, near shift rocker.  
Williams (earlier models)—Left of scale bar, and late models on front quadrant name plate.  
Wanamaker—Right side back of carriage.  
Wellington—Right-hand side, back of carriage.  
Yost (Nos. 1 to 9)—On escapement bracket, rear center.  
Yost (Nos. 10 to 14)—On top plate front center.  
Yost (Nos. 15 to 18)—On top of left side plate between carriage race ways (visible models)

# The Remington Portable

## ...worth another look

by Paul Lippman

Collectors frequently buzz right past one of those ubiquitous Remington side-lever portables of the 1920's with scarcely a first glance, let alone a second one. Big mistake.

Lurking in that familiar case or configuration can be a surprise. So, take a closer look. Here's what you might find:

The almost unknown Remington Portable No. *One*. You see, the machine we sneer at so often (and find even more often) is really the Model *Two*.

### Identifying the No. 1

The quickest way to spot a No. 1 is to look for a right-hand shift key. There isn't one on the *One*. And for the detail-conscious, there are other, more subtle differences that could make the acquisition of a No. 1 (usually for very little money) a gratifying experience.

Start with the carrying case. the No. 2 case is an imitation leather-covered wooden affair with a slant front and the name "Remington" blind-stamped on it. The machine sits on a flat bottom, and is mounted with four screws that pass through the feet.

The No. 1 model's cover is smaller, metal, covered in imitation leather, and with no name. Its carrying handle is unusual in that it is attached via two buttonholes fitting over two studs on the cover.

The No. 1's base, which appears to be wood beneath imitation leather, has a flange around all four edges with a lip that mates with the lid.

The machine itself has a small hole near each foot which fits over four upright studs on the floor of the case. A cotter pin passes through a hole in each stud to secure the machine.

### Examining the Differences

Mechanical differences, in addition to one versus two shift keys, are several. The panel that rides up when the typebars are levered to the printing position is much smaller and less robust on the No. 1 than its No. 2 counterpart. The carriage linespace device is a small pinch-lever affair not too different from the Corona 3, whereas the No. 2 has a fairly large upright lever that must be pulled forward to linespace.

Though this may vary, the carriage-lock lever at the right of the platen is a shaped flat thumbpiece on the No. 1, but is merely a heavy angled length of tubular metal on the No. 2.

Both accept the same ribbon spools, but the No. 1 has a spring-leaded retainer atop each spool axle which is very positive; The No. 2 relies on the ribbon-reverse lever to keep the spools in place. The No. 1 does not appear to have an automatic ribbon reverse. Its manual ribbon reverse de-

vice—a shaft that one can push to the left or right to change the ribbon-movement gear from one spool axis to the other—has a knurled knob on each end for easier ribbon winding. The No. 2 ribbon reverser is a shaft without knobs.

Overall, the No. 2 model is a bit beefier, with a larger twirler knob and heavier steel pressings in its body. The line-spacing selector on the No. 2 is a bit more sophisticated than on the No. 1.

There are undoubtedly other differences, but for identification purposes, the absence of a right-hand shift is the quickest to identify a No. 1 Remington sidelever portable.

### Look for Variations

Other surprises hide in the familiar sight of a Remington No. 2 sidelever. Check the paper table. At one time the Remington No. 2 was made for Sears Roebuck with the name "Porto-Rite." (The same Porto-Rite that baffled the editor of the Milwaukee Public Museum's catalog of the Dietz Collection.) The Porto-Rite's serial numbers bear the prefix letters "SR."

Another variant is the Monarch, a late one carrying on its rear the legend "Product of Remington Rand." Still another version is a No. 2 which bears a legend notifying one that the machine is assembled in England with parts manufactured in the United States. A considerable confession to be printed on a typewriter.

Color is another treat in the world of the Remington Portable. Aside from the traditional black, others have been seen at least in red (with or without black "alligator" insets), purple, green, or blue-green (Darryl Rehr is particularly fond of his blue-green model, which happens to be a two-tone job, displaying both *light* blue-green and *dark* blue-green). Other colors undoubtedly exist.

Who knows what else might be out there? Take a close look at the next ho-hum Remington sidelever portable you see at a garage sale. It might surprise you.

*Paul Lippman's No. 1 Remington portable has serial number 00442, and was found in an antiques shop in Greenwich Village at an absurdly high price. He obtained it by swapping for it a No. 2 that he had bought elsewhere for \$10, shrewdly pointing out that the exorbitantly priced No. 1 had a damaged ribbon vibrator and that such a swap would be of advantage to the dealer. A vibrator from a junker cured the No. 1's problem. The No. 2 in his collection is distinguished by 20-pitch type, ideal for people who correspond entirely via post cards.*



*A  
Thoughtful  
Gift*

*For Wife or Husband—For Son or Daughter  
For Teacher or Pastor—For Dearest Friend*

## Remington Portable

A complete portable typewriter that will be prized by anyone—because it is helpful, useful, practical and valuable.

Has the complete standard keyboard and other big machine features. Fits in case only four inches high.

Sold by over 2,000 dealers and Remington branch offices everywhere.

Send for our illustrated "Your Ever Handy Helper."  
Address Department 65.

REMINGTON TYPEWRITER CO.

374 Broadway, New York

Paragon Ribbons for Remington Portable Typewriters. Made by us. 50 cents each, \$5 a dozen



# Consider the Calcumeter...

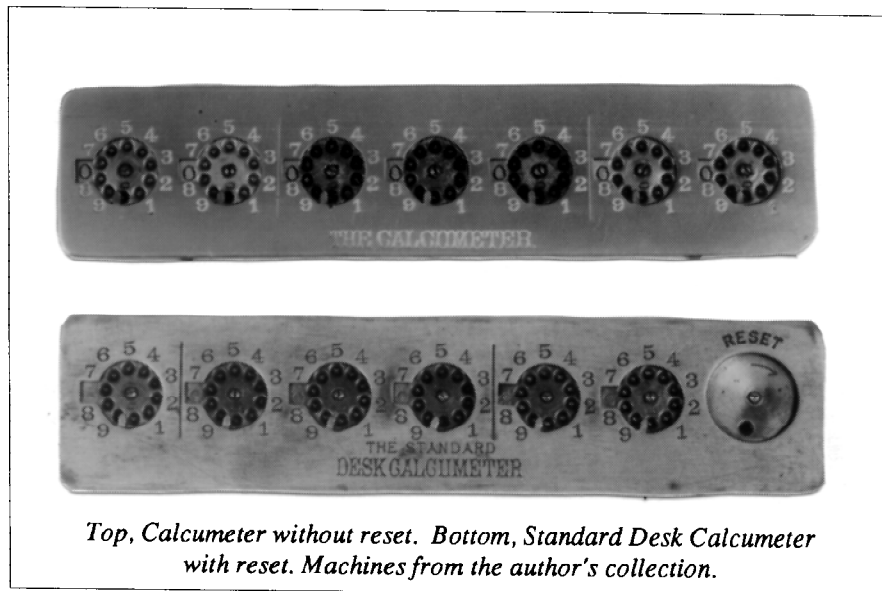
by Bob Otnes  
Palo Alto, Cal.

The Calcumeter is a charming little adder that uses a series of wheels rotated telephone-style with a stylus to register its sums. It appeared shortly after 1900, prospered for a while, and then disappeared by 1920. Before its demise as many as 100,000 may have been made. The Calcumeter is an interesting and well-made small adding machine well sought after by calculator collectors.

This intriguing machine was invented by James J. Walsh of Elizabeth, NJ. He got his initial patent in 1901 and another in 1908 for the reset mechanism, a feature added to the machine well after its introduction. Herbert North Morse, of Trenton, NJ, seems to have been involved in the business end of the enterprise. Early machines say "Morse and Walsh" on them, where later ones say only "Morse," perhaps indicating, as is so often the case, that the inventor dropped out of the business while the entrepreneur carried on.

As many as 48 different versions of the Calcumeter were made. They were available in anywhere from 5 to 12 columns, with or without resets, and for a wide variety of international currencies (you can understand that a machine adding pounds/shillings/pence would be quite different from one adding dollars and cents). Shown in our photos are two basic types: an early version without a reset mechanism, and a later version that included it. Note that the first machine is called THE CALCUMETER, while the later one is designated THE STANDARD DESK CALCUMETER.

Both machines are about the same size, since the reset wheel takes the place of one of the number wheels on the later model. That, of course, meant that the owner of THE STANDARD DESK CALCUMETER simply



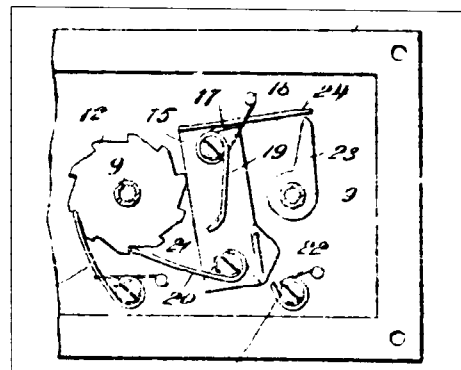
Top, Calcumeter without reset. Bottom, Standard Desk Calcumeter with reset. Machines from the author's collection.

wasn't able to calcumete as high as someone with the plain old unadorned CALCUMETER.

Despite its size, the Calcumeter is a substantial little piece of machinery. It is definitely not a toy, but at the same time at \$10 or so it cost only about one-tenth the price of the Comptometer or Burroughs adding machines. It can only add by rotating the wheels clockwise. Subtraction could be performed only by adding a number's complement plus one. A number's complement is the figure which when added to it, totals 9,999.99 (or whatever is the highest number of the calculator's capacity). Other rotary adders without mechanical (counterclockwise) subtraction capability included an additional set of numbers around the wheels to aid the operator in entering a complement. The Calcumeter, however, did not.

The Calcumeter's case appears to be cast brass, assembled with screws (as compared to rivets with cheaper competing devices). The earliest models have no plating on the brass, while later ones are nickel plated. The switch to nickel was made sometime between 1901 and 1906.

Take a look at the patent drawing and see how this marvelous machine



carries tens (you may have to read this part more than once, but don't be afraid). See Arm 23? Notice how it will lift Bar 24. When digit 0 on the wheel passes, Bar 24 drops. It's spring-loaded, you can see, with spring 17. That causes it to kick over, and spring 20 catches a tooth on the next number wheel and advances it a notch.

What's so clever about that? Well, if you've ever worked one of the similar but cheaper adders, you know it takes a lot of stylus power to go from 9,999.99 to 0,000.00. But on the Calcumeter, the springs do all the work.

Serial numbers on known Calcumeters run from near-zero up to the 120,000's. This doesn't necessarily mean 120,000 were made, as the numbers might not be contiguous. A

## THE CALCUMETER "THE STANDARD DESK ADDING MACHINE"



THE best, handiest and most durable for desk and general use. Guaranteed absolutely for three years. Special machine for adding English money; India money; fractions of an inch into inches, into feet; pounds into bushels, etc. 48 Models and Sizes.

"You Need a Calcumeter on Your Desk."  
20 days FREE TRIAL. Sold strictly on its merits.

**HERBERT NORTH MORSE,**  
35 Green Building, TRENTON, N. J.

SEND FOR ILLUSTRATED CATALOGUE NO. 3.

*Calcumeter ad from "Business Man's Magazine" October, 1907. The 48 different models included many special purpose machines. Ad from the Larry Wilhelm collection.*

1910 ad for the Calcumeter claimed "60,000 in use," but that's the highest such claim made.

We can only guess about the downfall of the Calcumeter. It's possible that it declined under competition from the similar but cheaper Lightning adder (known originally as the Pangborn). The Lightning sold for \$6.50, while the Calcumeter's prices ranged from \$10 to \$45 (the high end represented the big 12-column model).

Another possibility is that serious users were going to better machines. A number of new full size adding machines were appearing at the time. The Pike, Standard, Dalton, Wales, Universal, etc., were all coming on the market, and businessmen perhaps were finding that having a printed tape and a more substantial machine was more practical.

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*Bob Otnes is preparing a more*

*comprehensive file on the history of the Calcumeter, including a detailed chronology, a list of serial numbers and other data. If you wish a copy of his research details so far, he'll be happy to send you one. Meanwhile, if you have a Calcumeter, or information about it, please get in touch with him, so he can fill in the blanks in this machine's interesting history. Bob's address is 2160 Middlefield Road, Palo Alto, CA 94301.*



In ETCetera No.1 (Jan., 1987), our cover story was entitled "A New Sholes & Glidden." It was Jim Rauen's story behind his find of a Sholes & Glidden complete with its original table and foot-treadle carriage return system.

Whenever anyone finds a Sholes & Glidden, it's worth putting in print, so here goes the sequel: A New Sholes & Glidden II.

This one belongs to me, and arrived in the later part of July. It is a fully-decorated S&G with the handle/wheel return system at the machine's right. Serial number is A1337.

## A NEW SHOLES & GLIDDEN II

A few years ago, Richard Dickerson, of Pasadena, CA, did extensive research on the variations in known Sholes and Gliddens and supplied us with some key facts. Serial numbers on S&G's run from 1 to about 5000. My 1337 would have been made in 1875 (the first machine was made in 1874). The "A" in a serial number meant that the machine had been returned to the factory for remodeling to give it what was called "perfected hardware." That hardware consisted of a list of improvements made by Remington and included in its Sholes and Gliddens made from 1877 onwards (beginning with machine #3600 or so). Those machines, by the way, were marketed as the "Perfected Type-Writer No. 1." Among the changes were the inclusion of a carriage return lever, removal of the handle/wheel/treadle system, including a cover for the top of the machine and painting the whole thing a sober black with staid pinstripes. Remodeled machines sometimes have "perfected" hardware but retain their floral decorations, others were repainted.

A1337 may well have been returned for remodeling, but only subtle mechanical changes have been made inside the machine. Most of the original hardware remains. It appears as if the remodeling was never finished.

The machine came from a man in Connecticut who got it from an old uncle. This uncle was a custodian with Remington, and says he took the machine when the company was going to throw it away. It apparently had been in storage for a long time. What probably happened was that the machine was returned for remodeling, but its original owner changed his mind and decided to buy a new machine. With no one to return the old one to, the company probably just put it on a shelf and forgot about it.

It will take a bit of work to return this machine to full-function. An intriguing detail appeared to me when I first tested the keys. All of them were stuck, except for three. It was as if the machine was telling me why it didn't work so well when the only keys I could press were O, L and D.

--Darryl Rehr

# THE MIGNON

## ...Best of the Index Machines

Although index machines are wonderful curiosities in a typewriter collection, how many of them can you use to sit down and write a letter? Of all the index machines I've seen only one deserves to be taken seriously as a typewriter, and that's the famous German-made Mignon.

The Mignon is a substantial machine with a simple operating mechanism. It uses a pointer suspended over a chart for letter selection, and it prints with a type cylinder through a ribbon. Its work is virtually indistinguishable from any modern-era portable or office machine, electrics and film-ribbon users excepted.

The history of this wonderful machine begins in 1903 with its invention by Dr. Friedrich von Hefner-Alteneck. The machine was made by the big Allgemeinen Elektrizitäts-Gesellschaft, or AEG, a firm still in business today, making the Olympia line of typewriters.

AEG formed a subsidiary called USG to make the Mignon. USG stood for Union Schriebmaschine Gesellschaft, which translates to Union Typewriter Company. What a coincidence! In America during the 1890's a "company" by this same name was formed as a price-fixing trust — it was led by Remington and included Smith Premier, Yost, Caligraph and Densmore.

The Model No. 1 Mignon apparently used a knob behind the type element for letter selection, with the pointer serving merely as an indicator of the letter chosen. Although we do have illustrations of this model, it is uncertain that it was ever produced, as none have survived today. However,

the Model No. 2, introduced in 1904, does exist in substantial numbers, and is, for all intents and purposes, the first of the line. It uses the pointer for letter selection as do all subsequent models.

The Mignon was targeted to a specific segment of the marketplace. A sales brochure of 1903 states "The Mignon is mainly intended to those who have not used a typewriter until now, partly because of the high costs and partly because of its complexity. The mechanism of the Mignon is so easy that a child can handle it. And the price is very low. We do not assert that the Mignon performs as well as a \$100

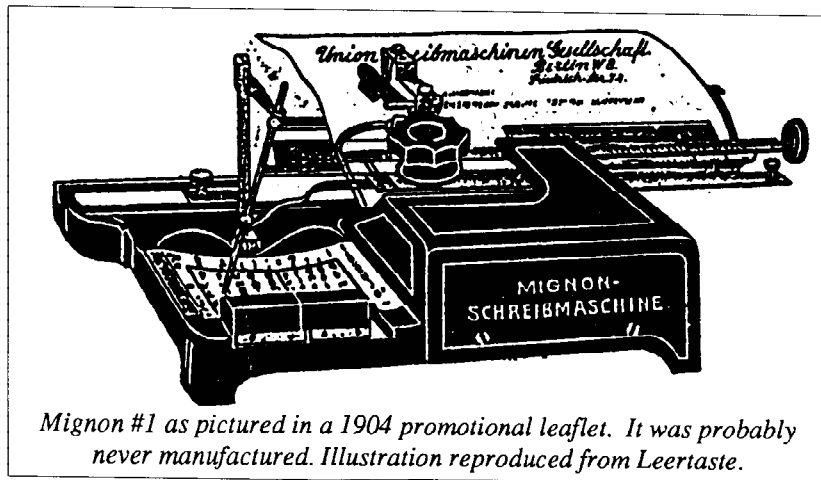
more streamlined silhouette, which persisted with little change until the end of the line. Model 4 was introduced in 1924. Its principle difference from the No. 3 was the addition of a backspace key. In 1933, the Mignon was discontinued in favor of a machine called the Olympia Plurotyp, which was equipped with variable pitch to accommodate typefaces in three widths. This machine was apparently in production until the beginning of the second World War. In all, about 400,000 Mignons and their variations were produced.

Among the interesting variations was the Yu Ess, a Mignon copy built briefly in the United States beginning 1916. "Yu Ess" phonetically spelled out "US," which could have signified two names: "Union Schriebmaschine" or "United States." Take your pick. The Yu Ess died almost as soon as it was born, and the operation was moved to France,

where Mignon copies were made under the names Eclipse, Heady and Stella. Pictures of some of these models show a big carriage return lever much like conventional keyboard machines.

Another variation is a Czech machine called Tip-Tip, which looks much like a Mignon, but has the letter index on the right side of the machine. The Tip-Tip's lines are a bit more squared-off than the Mignon, but it is unmistakably a close relative.

The Mignon is not commonly found in the United States, but, since the machine was produced in such great quantities in Europe, a certain number of them were carried to our

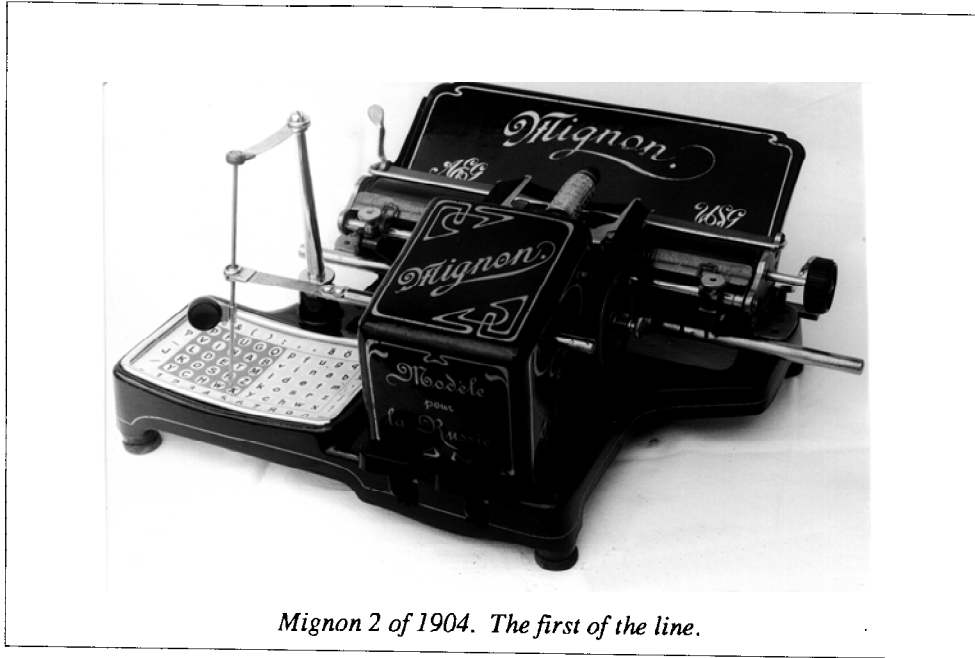


*Mignon #1 as pictured in a 1904 promotional leaflet. It was probably never manufactured. Illustration reproduced from Leertaste.*

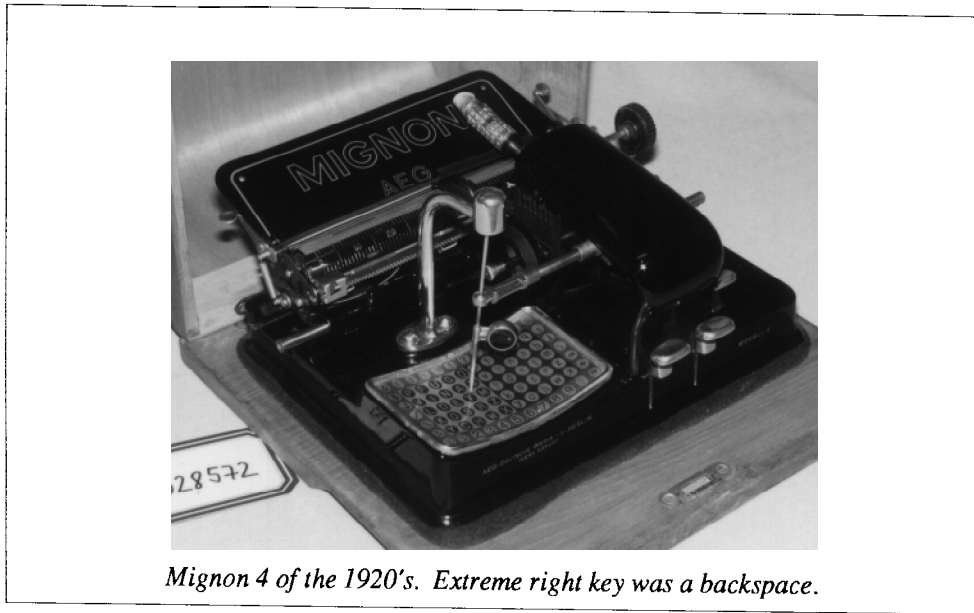
machine, but it will fulfill its purpose, mainly in schools and at home, for beginners and in private correspondence." Clearly, the point-and-print principle of the Mignon appealed to many who were intimidated by a 45-button keyboard.

Initially, the Mignon No. 2 was produced in the color red. About 5000 of these were produced before the color was changed to the standard black. The red Mignon 2's are highly prized among collectors today, particularly our friends in Germany.

About 40,000 Mignon No. 2's were built up until 1913, when the changeover to Model 3 was made. The new model gave the machine a beefier,



*Mignon 2 of 1904. The first of the line.*



*Mignon 4 of the 1920's. Extreme right key was a backspace.*

shores. Every once in a while you will find one in a flea market or antique mall. I have encountered two in the field over the last two years, and have had about three more offered to me by mail (the most recent was advertised in ETCetera #7). Because they are so unusual to the American eye, non-collectors trying to sell them aren't bashful about setting high prices. \$350 for a Mignon 3 at an antique show was clearly overpriced. \$175 in the antique mall was more realistic, although the

machine's mediocre condition did not justify the price. In Europe, a Mignon 3 or 4 usually runs about \$135 to \$225. The older Mignon 2 is just under twice as much.

The Mignon was unquestionably the best of the index machines. In *The Writing Machine, a History of the Typewriter*, Michael Adler wrote that as of publication of his book (1971), a Mignon was still in use at the Institute of Biblical Studies in Rome. In addition, he tells the story of a Mignon

dealer who was able to type on the machine at the speed of dictation. To clinch the sale he would go a step further: he removed the index plate, and typed completely by feel, showing that the Mignon was a typewriter to reckon with.

In good condition, a Mignon is a beauty. For any collector, this is definitely one to go for.

--Darryl Rehr

## BACK TO BASICS For Beginning Collectors

By Darryl Rehr

### How to Be a Thorough Collector

If you are a collector with a few months or a year of hunting under your belt, you have probably been in contact with some of your more experienced colleagues and wonder *how* in the world they do it! They all have collections of the most impressive and rare machines you have ever imagined, and all you have been able to find are a few derelict Folding Coronas and a rusty Oliver. Oh yes, the pride of your collection is your "almost-working" Smith Premier No. 2.

Patience, of course, is the first ingredient to add to your technique. However, those who build fine collections often put a lot of work into them. Some put a lot of money as well. There is no real secret to all this. It is simply a matter of putting on your thinking cap, and covering all your bases. It means being a thorough collector.

#### Flea Markets

Finding machines at flea markets is always a great pleasure. I often see Folding Coronas at them priced at \$100 or more. Those are the ones I pass up. However, at flea markets I have also found: a Columbia Bar-Lock #10 for \$40, a Student (Bing 2 variant in ivory color) for \$30, a Postal for \$30, a Merritt for \$100, a red Folding Corona for \$25, a Fay-Sho bronze for \$200, and Odell #1 for \$260 and a Lambert for \$175 (the last two on the same day at the same flea market within 30 yards of each other!).

It is just as likely for a common machine to be overpriced at a flea market as it is for a rare one to be underpriced. Dealers at these "junk circuses" are not totally ignorant, but they are all generalists and are very unlikely to know the fine points of typewriter values.

Finding good typewriters at flea



markets takes work. It means *not* sleeping-in on Sundays. It means getting up early and getting there as the dealers are setting up. It means being there *every* week instead of once or twice a year. It means keeping your eyes open, and finding every flea market your area has to offer. And it also means finding flea markets to attend whenever you are out of town on new and fresh turf. Antique "shows," by the way, are the same as flea markets, only more expensive.

#### Antique Malls

Most parts of the country now support many antique "malls" (called "cooperatives" in some areas). I have not had great luck in these places, but it hasn't been totally dry either. I found a Postal with its case in one a while back for \$80. Also a respectable Noiseless portable (1923 3-bank) for \$20.

If you expect to find anything good, it means locating all of the malls in your area, and visiting them with clocklike regularity. Once a month should be adequate to check for the arrival of new inventory at a typical mall. As you become familiar with each mall, and start seeing the same merchandise over and over again, you might decide longer intervals are okay. If you don't go, however, you're certain not to find anything. As one of the state lotteries advertises, "You gotta play to win."

#### Advertising

Some collectors, who have the budget, advertise for antique typewriters with success. Advertising in publications like the *Antique Trader* and *Maine Antique Digest* can produce results. However there is a lot of competition in this arena. In a recent

issue of *Antique Trader*, I counted five collectors' ads for typewriters in the "Wanted" column, and this does not count the splashy full-page ads run in other issues by two dealer/speculators who buy for resale in Europe. Sellers responding to these ads will be looking for the "best offer" among all the advertisers. Ads can also be expensive. Yearly budgets of \$1500 or more are not unheard of.

The alternative then becomes ads in publications outside the antique trade mainstream. Consider your audience. What group of people is likely to have a few individuals with collectible typewriters in the attic? What kind of rag would they read? Have an answer? Then, there's where you should advertise. Expect response to be slow. Most letters will offer you Royal portables or an occasional Oliver. But it was by this route that I located my Burns No. 1, which was my best find to date, as I became the only private collector in the world to own one!

#### Publicity

Pennsylvania collector Ed Peters has often told us getting publicity is terrific for collectors. Publicity is, in essence, free advertising. Write an article for your local newspaper or regional antiques paper. Many publications do not accept freelance material, so you may do better in getting a staff reporter to do an article about you and your collection. Lobby like hell to get them to print your name and address. I have been burned several times by publicity which appeared in print....but with the plug edited out!

#### Subscribing to Journals

By subscribing to *ETCetera*, you are on the road to some success already. To be thorough, however, you should subscribe to every typewriter collector journal in print (in a language you can read, of course). Overseas journals have been frequently mentioned in previous issues, so I won't repeat the information here. Check "International News" in *ETCetera* No. 6 for details. The one other typewriter journal in the U.S. is *The Typewriter Exchange*, a quarterly pub-

lished by Tom Fitzgerald, 2125 Mt. Vernon St., Phila. PA 19130.

Subscribing to all available magazines can run your "literature" budget into triple digits each year, but I think no money is better spent. The information you will gather over time is invaluable. In addition, there are trade/sale ads from collectors which provide you another way of finding machines. They won't, of course, be bargains.

### Staying in Touch

A thorough collector will go through the ETC roster and start writing letters, making phone calls, and developing real contacts with other collectors. You will soon learn what other collectors have in their collections, and what they have to trade or sell. About half of the machines in my own collection have come to me through trades with other collectors. If you don't talk to people, you won't know what's going on. By this route, you will also find yourself building strong and lasting friendships, which, in the final analysis, are far more valuable than anything in any collection.

### Being Inventive

As far as what *else* you can do to find machines for your collection, you must use the resources of your mind. Who in your area might be likely to have old typewriters in storage? Would a local newspaper, perhaps one with a long history, have some in the basement? How about a local museum? Most museums accept donations of all kinds of things with no intention of putting them on display. If they won't sell them outright, perhaps you can work out a deal promising to restore one to displayable condition in exchange for another. Put up a display in your local library (in locked glass cases, we hope) and display your card.

No one ever said collecting typewriters was easy. Finding all but the most common is very difficult, and a good collector will use whatever resources he has to find them wherever they happen to be. The danger, however, is that collecting can become an obsession. Remember, it's just a hobby. Keep it fun.

## LETTERS

Way back in the fall of 1930, I was in a second hand store, purchasing some of old animal traps and as I started to leave, I noticed an old Oliver No. 3 a very pale pea green and the price was \$3.00. As I had spent all my money on the traps, the owners allowed me to take the Oliver and pay out when possible. At that time, most farm labor was going for about \$1.00 and feed with the hayloft for a bunk. In other words, the Oliver was the price of three days labor. I took the Oliver to the Guthrie High school and with the help of the manual training instructor, we placed a wood peg for the little finger of the right hand to rest upon as there is no key there.

I was disabled in the Navy and took typewriter repair by the use of the G.I training, and from that, I started collecting. [Today,] the junk that can be picked up at the flea sales or the auctions is appealing as they are cheap. For my own case, the enjoyment of preservation of some one having dealt cruelly to a beautiful piece of equipment is the main factor [in what I buy].

Gerald Johnson  
Coyle, OK

*Gerald Johnson, new to ETC, runs a free antiques museum in the bustling metropolis of Coyle (pop. 300, "counting each stray dog"). Next time you drive through, pull off State Highway 33, and look for Johnson's Museum on Coyle's Main Street.*

†††

Recently, I had occasion to fix an Underwood Five for a customer—the old five but the modern gray one. It was the first machine I ever saw that had "Yes" and "No" keys. It must have belonged to a loan officer, because the "No" key was a lot more worn.

[ETCetera #7 was] another good issue. I keep saying that, but it's always true.

Ed Peters  
New Holland, PA

The winter is over and all us 75-year-old "Snow Birds" have returned from the warm Florida where we spend the rough months. The warmer weather is balm for our arthritic joints.

I toured the various flea markets, swap sales, antique shows and the like and I couldn't even come across a folding Corona 3. The nearest thing to an antique typewriter I found was a few early Underwood 5's, R.C. Allens and a few early model 8 Smiths. The pickings are slim.

I enjoyed your articles in ETC-etera. The ones on Rating Condition and your information on available books on typewriters.

Keep up the good work. It is appreciated.

Arthur F. North  
Bethesda, MD

†††

*After organizing a mail auction to sell his Brooks typewriter, Tom Fitzgerald received bitter complaints from a British dealer. Tom sent us a copy of his reply, parts of which are reprinted here:*

Though a newcomer to the international network of typewriter collectors I am quickly learning that the number one pastime among *some* collectors is in criticizing how, and to whom, other collectors choose to sell their machines.

Apparently, when a collector such as myself seeks to get the highest price for his machine, he is labeled as "greedy," but if a buyer pays far less to a novice than what a machine is worth, he is "shrewd."

Without ever having sent for the bid package to find out how the sale would be conducted, you condemn it as "*yet another of these so-called auctions designed to squeeze the last dollar out of any collector foolish enough to get sucked in.*"

I don't know how anyone gets "sucked in" to this auction any more than any other. In fact, with time to think before acting, and to avoid getting caught-up in the emotion of a moment, I should think one would be

less apt to be "sucked in."

...I do not agree that the mail auction process is an inappropriate way to sell collectible typewriters. If properly organized...it could very well prove to be a viable way to sell typewriters on an international market.

—Tom Fitzgerald  
Philadelphia, PA

*Don't hold back, Tom. Tell us how you really feel! Though ETC has never formally adopted an ethical code, common sense would seem to dictate that anyone should be able to sell anything at any price to anyone as long as he doesn't lie, cheat or steal. They're only typewriters, folks. -Ed.*

†††

Your masterpiece of production, ETCetera, is delightful! It is interesting from cover to cover—and inbetween to boot!

—Eilcen Cain  
Lake Almanor Peninsula, CA

†††

I was working on a Daugherty and could not turn the platen so took it out and found a 1918 silver dime under it. The dime was somewhat worn from the platen turning on it. I'm sure you could never get paper in it after the dime was dropped in, I would guess in the 20's. Probably was retired after that.

Larry Wilhelm  
Wichita Falls, TX

†††

I liked your research in ETCetera No. 7 on Underwood 5 (Pg.2). We cannot stare at unreachable TW's alone, but keep watching the simple ones. Most collectors have them. That is why I like an article on Monarch. By the way, my first TW was an Underwood 5. She is still there. And so am I, best regards....

Jos Legrand  
Tilburg, NETHERLANDS

Bob Aubert, of Riverside, NJ has some interesting material for Blickensderfer fans. He recently sent in copies of a brief Blickensderfer Family History as well as the newspaper obit of William Blickensderfer (brother of the Blickensderfer's inventor George C.). If you want to enhance your own Blickensderfer file, contact Bob for copies:

P. Robert Aubert  
614 New Jersey Ave.  
Riverside, NJ 08075

## ADVERTISEMENTS

**SALE: Corona 3 - \$20 + UPS. Todd** checkwriter. Also old, empty printers' cases. TOM QUAIVER, 4219 N. Kedzie Ave., Chicago, IL 60618

**WANTED: Blickensderfer with oak** base. Superb condition only and 100% working order. Premium price paid for premium machine. CLARK SECREST, Box 440101, Aurora CO 80044. tel. (303)695-4401

**SALE: IBM Electromatic \$50.** Nancy Martin, 902 E. Hampton St., Tuscon AZ 85719. (602)622-1506

**TRADE: Fitch 1/1 + Edelman 2/2 for** Sholes & Glidden or Kosmopolit. HEINZ DIERBACH Fontenay Allee 12a, 2000 Hamburg 36, WEST GERMANY. Tel. 040/446780.

**SALE: Blick 6, with case. Good cond.** \$100 or best offer. H. KERN, 229 Boundary, Perrysburg, Ohio 43551

**WANTED: Parts mach.: Rem 2,4 or** Manhattan-need carriage frame, front wheel & feed rolls, etc. Also want TW stand similar to ones shown in Rem 2 & Williams instruction books. JAY RESPLER, 230 Randolph Rd., Freehold, NJ 07728. (210)431-1464.

**WANTED: Common machines:** Rem. side-lever port., Smith Premier, Wellington, Noiseless. Also Hammond Ideal, Imperial B. Beginning collector. CHUCK WATSON, Box 605, Carthage NC 28327. (919)947-5161

## NOEHM

The initials stand for the "National Office Equipment Historical Museum," which opens Oct. 19 at the Kansas City headquarters of the National Office Machine Dealers Association. NOMDA recently named Todd Holmes as NOEHM curator.

The S&G featured on page 7 will be loaned to the museum for a primary display, although NOEHM hopes to acquire one permanently.

NOEHM is now soliciting donations of all kinds of old office equipment. Donations are accepted on an unconditional basis so that as duplicates accumulate, they can be auctioned off to finance future activities.

The museum curator acknowledges the fact that NOEHM may well turn out to be a competitor for collectors, but hopes that it will have a harmonious relationship with them.

Anyone interested in knowing more about the museum and its activities may write to Todd Holmes, NOEHM, 12411 Wornall Rd., Kansas City, MO 64145. Telephone 816-941-3100. FAX 816-941-2829.

*This antique joke was sent in by Tom and Paul Quaiver of Chicago. The Quaivers are twin brothers who recently closed down their print shop after 50 years in business. They are not typewriter collectors, but contacted us to sell their old Corona 3, which was used in their business years ago (see ads). The joke comes from an old promotional piece they put out years ago.*

"Three shop girls were enjoying a selection by the orchestra, "Isn't it divine! Wonder what they are playing?" said Madge. "It's the sextette from 'Lucia,'" announced Tillie positively "No, it's 'Tales from Hoffman,'" persisted Annabelle. "I think that you are both wrong, but there's a card up there -- I'll go and see for myself!" announced Madge, suiting the action to the word. She came back triumphant, "You're way off girls! It's the 'Refrain from Spitting.'"