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ETCetera

Magazine of the Early
Typewriter Collectors Association

Number #14 ---- Feb., 1991

HOW RARE?



HOW DESIRABLE?

*ETC's survey rates this Sholes & Glidden at 7.41/8.96.
Find out what the numbers mean beginning on page 3.
For the story behind the machine itself, see page 15.*

ETCetera

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EDITOR'S NOTES

TYPEWRITERS IN THE MEDIA: I recently caught Fred Astaire typing on a Corona 3 on cable TV. Name of the old movie was "Follow the Fleet."

William Holden was seen writing a screen story on a Remington Noiseless in *Sunset Boulevard*. He used both the office-sized and portable versions.

Mike Brooks and his typewriter collection were featured in a recent segment of *Missing:Reward*, the syndicated TV show. Stacy Keach is the host of the show, and introduced the segment surrounded by antique typewriters that came from my collection. He even mentioned the fact that he typed on a Folding Corona in the TV movie in which he played Ernest Hemingway.

IN PRINT: *Smithsonian* magazine ran a multi-page article on the "demise" of the manual typewriter in its December, 1990 issue. The article, written by professional writer Jack Page gets most things right about typewriter history, which by itself is refreshing. Friends like Tom Fitzgerald, Todd Holmes and Wilf Beeching were quoted, and the piece was accompanied by fabulous full-color photos of Smithsonian machines. Included are a square-keyed Sholes & Glidden, a Cooper patent model of 1856, a circular-keyboard Keaton music typewriter, a Malling-Hansen and a beautiful mahogany-encased model of Alfred Beach's 1856 machine. Wow.

A key error in Page's piece is the info on Mark Twain. Page repeats an old error in saying *Tom Sawyer* was the first typewritten book—but any regular reader of ETCetera would know very well it was *Life on the Mississippi* (see ETCetera # 6).

Popular Science recently ran a photo of a curator at Boston's Computer Museum seated on the keyboard of a giant-sized computer. I sent them some of the postcards I had of the giant Underwood Typewriter exhibited at 1915's Panama-Pacific Exhibition in San Francisco and later at the 1939 New York World's Fair. They published the '39 card in their January issue.

A fellow who shipped a typewriter to me passed along the following info regarding packing. He purchased a heavy carton at the nearby franchised packing store (in Colorado, it was called, sure enough, the "Packing Store"). The carton cost \$6, and for another \$6, they reinforced it by adding half-inch panels of styrofoam on all six inside walls. The strength of the combination approximates wood. He also says the new style styrofoam "peanuts" now tend to lock together, preventing shifting of the load inside the box.

It seems like there's always a surprise when you keep looking at the familiar folding Corona. Gerald Johnson, of Coyle, OK wrote recently to tell of one he received with an unusual set of keyboard keys. His is serial # 561246 (that would date it at 1922). The keys are not the familiar nickel rings with inserts and clear celluloid tops. Instead, they are solid white plastic with black characters. He says the Fig/Caps shift keys are nearly twice as large as the letter keys, and are black with white letters. Anyone else ever see a keyboard like that on a Corona?

†††
My own Corona surprise came late last year in the form of a near-mint example complete with its *tripod stand*. We've all seen historical photos of this intriguing accessory, but I don't know anyone else who actually has one. It's real pretty, too. Completely nickel-plated. The machine is one of the first-generation Coronas, with a single set of shift keys at left. I happened to have the little pinky "rest" key to fit onto the frame at right, so the whole setup is quite complete. What a delightful find!

†††
Rex Crews, of _____, North Carolina is a collector relatively new to our ranks. Rex is a 30-year-old Ph.D candidate at the University of North Carolina (he's studying Classics), and says he's been collecting typewriters casually since high school. He was good enough to call and chat one night, telling me he also collects phones and electric fans, making him appreciate typewriters all the more. It seems the telephone and fan market is populated with an overabundance of mean, greedy people. It's nice to know *somebody* thinks we're a better lot. I hope nobody disillusion him.

RARITY and DESIRABILITY

An ETC Opinion Poll

by Darryl C. Rehr

In 1985, the *Typewriter Exchange*, then edited by the late Dan Post, published an evaluation by Paul Lippman of the relative values of about 100 collectible typewriters. Admitting that the task was like “trying to nail Jell-O to the wall,” Paul bravely listed the machines in four groups, labelled A to D, suggesting that machines in the same group were similar in value, condition and all other things being equal.

Though Paul’s work has been extremely useful to many collectors, the limitations of only four divisions is obvious. With this in mind, ETC’s survey into this subject was set up to examine the subject in greater detail., and for a bigger group of machines.

For this survey, we contacted a number of collectors known for their expertise, experience and/or activity in the trading markets. Each was asked to rate a long list of machines for two qualities: rarity and desirability. Respondents were given the freedom to chose whatever scale seemed comfortable. The majority used a 1-to-10 scale, others used 1-to-6. In discussing condition in the past, ETC has encouraged use of the German 1-to-6 scale, since it was already in place and successfully being used. However, after seeing the data, it is clear that a 1-to-10 scale is preferred by most for this survey, and is the scale used for the final results.

ETC’s panel of “experts” includes: Mike Brooks of Oakland, CA, Richard Dickerson of Pasadena, CA, Larry Wilhelm of Wichita Falls, TX, Jos Legrand of Tilburg, Netherlands, Fritz Niemann of Dissen., Germany, Amnon Paldi, of Beaconsfield, England and me. In addition, data from the most recent IFHB (German collector's organization) booklet listing auction prices was included as a component in the desirability part of the survey.

I believe that this group of people has a sufficiently broad and varied view of the collecting scene to give the results of the survey reasonable validity. However, none of this data should be considered gospel as there are many sources of error. These include mistakes made in calculating results, mistakes made by respondents, and the survey itself. One collector mentioned that the machines listed did not include many important European machines, and that more differentiation should have been offered (i.e., single and double-wheel Columbias, Hall 1 and 2, etc.). Others questioned the attention given to differentiating all the Blicks and Hammonds. These ideas are certainly valid, but, given the work

it has taken to arrive at this point, correcting the survey is impractical. Nobody, by the way, mentioned the exclusion of the 1889 National and the Oliver 9. They should have been there. Sorry.

Apart from condition, rarity and desirability are the two key components that go into a typewriter’s value. Rarity is something that can be quantified by fact. Desirability is a matter of opinion. However, without a complete, accurate census of collectible typewriters, hard facts on rarity are hard to come by, so, in this survey, both rarity *and* desirability are rated according to the opinions of the respondents. Remember, *this is an opinion poll and not a statement of absolute fact*. Use the survey as a tool, not as the last word.

The results of this poll are not intended to establish the monetary value of any typewriter. That’s for the market to decide. The desirability value should give you an idea of how close the value of any typewriter is to any *other* typewriter. There has been no attempt to make the rating values proportional—that is, a typewriter rated at 3 on the desirability scale is not necessarily worth half the value of another worth 6. You should, however, be able to make a trade of one machine having a 3-rating with another having a 3-rating, and not worry too much that you’ve been taken For trading puposes I'd suggest allowing a margin of +/- 1 full point.

The rating values of the poll are on a scale of 10, 10 being best. They were obtained by calculating a simple average for each machine. Not all respondents expressed an opinion on all machines. The values are given in three forms. First, an alphabetic listing giving the rarity and desirability rating for each machine. Then, machines are listed in value groups for both rarity and desirability in descending order.

I hope this survey is both useful and controversial at the same time. It should provoke healthy disagreements, which will be enthusiastically received here and printed in future

issues.

Poll Results:

Alpahabetical table..... pages 4-5

Rarity value groups pages 6-7

Desirability

value groups pages 8-9

Alphabetical List

This is the master list of results from our survey. Each machine is listed in alphabetical order, with its rarity and desirability ratings opposite. Scale is 1-to-10, 10 being highest.

| Typewriter | Rarity | Desirability | Diamant | 3.21 | 2.50 |
|-----------------------------------|---------------|---------------------|---------------------------------|---------------|---------------------|
| Adler - thrust | 1.64 | 1.81 | Diskret | 5.94 | 8.06 |
| Aktiv | 5.71 | 4.92 | Dollar | 8.28 | 5.83 |
| Allen | 5.63 | 2.69 | Eagle | 8.65 | 7.21 |
| American Index | 4.31 | 4.38 | Edelmann | 6.25 | 5.81 |
| American keyboard | 5.10 | 4.27 | Edison Mimeograph | 8.10 | 8.26 |
| American Visible | 7.81 | 6.13 | Edland | 8.57 | 7.88 |
| Automatic | 9.83 | 9.58 | Electromatic-original | 3.44 | 1.43 |
| Bar-Let | 3.12 | 1.94 | Elliot-Fisher | 4.22 | 2.36 |
| Bennett | 3.53 | 3.71 | Emerson | 4.14 | 4.03 |
| Bennington | 9.38 | 7.74 | Empire | 2.67 | 2.22 |
| Bing | 4.05 | 2.08 | English | 9.27 | 8.79 |
| Blick Ninety | 5.21 | 2.79 | Erika - folding | 2.41 | 1.81 |
| Blickensderfer 5 | 3.02 | 5.19 | Famos | 6.72 | 4.67 |
| Blickensderfer 6 | 3.02 | 3.89 | Fitch | 8.53 | 8.47 |
| Blickensderfer 7 | 3.02 | 3.75 | Ford | 8.79 | 9.17 |
| Blickensderfer 8 | 3.23 | 3.89 | Fox - upstrike | 4.57 | 3.89 |
| Blickensderfer 9 | 3.62 | 3.89 | Fox portable | 5.26 | 4.17 |
| Blickensderfer Electric | 9.57 | 9.10 | Fox Sterling | 5.52 | 3.87 |
| Blickensderfer Featherweight | 3.44 | 3.71 | Fox Visible | 3.17 | 1.94 |
| Blickensderfer Oriental | 7.24 | 4.03 | Franklin | 5.43 | 5.14 |
| Brooks | 9.40 | 8.61 | Frister & Rossman | 5.83 | 5.00 |
| Burnett | 8.62 | 7.01 | Garbell | 7.73 | 5.00 |
| Burns | 9.66 | 9.19 | Gardner | 9.27 | 9.03 |
| Caligraph 1 | 9.14 | 8.33 | Geniatus | 4.14 | 3.47 |
| Caligraph 2 | 4.48 | 4.44 | Granville automatic | 8.79 | 7.36 |
| Caligraph 3 | 4.27 | 4.19 | Graphic | 7.97 | 8.04 |
| Caligraph 4 | 4.27 | 4.19 | Gundka | 3.62 | 2.92 |
| Carissima | 6.71 | 5.00 | Hall | 4.83 | 5.42 |
| Cash | 9.87 | 8.85 | Hammond 1 - round | 6.12 | 6.67 |
| Century 10 | 4.06 | 3.06 | Hammond 1 - straight | 7.76 | 6.53 |
| Chicago (& name variants) | 4.66 | 5.52 | Hammond 2 - round | 3.79 | 3.68 |
| Chicago No. 3 | 7.84 | 7.15 | Hammond 2 - straight | 3.62 | 3.47 |
| Coffman | 9.31 | 7.01 | Hammond 12 - round | 3.45 | 3.54 |
| Columbia - (Bar-Lock) - shift key | 5.26 | 4.81 | Hammond 12 - straight | 3.45 | 3.33 |
| Columbia Bar-Lock - fancy | 6.29 | 6.88 | Hammond Folding | 3.28 | 3.19 |
| Columbia Bar-Lock - plain | 3.45 | 3.47 | Hammond Multiplex - round | 3.28 | 3.13 |
| Columbia Index | 8.49 | 7.99 | Hammond Multiplex - straight | 3.08 | 3.33 |
| Commercial Visible | 7.41 | 6.94 | Hammonia | 9.14 | 9.10 |
| Corona folding - black | 2.07 | 1.94 | Harris Visible | 4.21 | 1.35 |
| Corona Folding - colors | 3.02 | 2.50 | Hartford - double keyboard | 7.24 | 5.63 |
| Crandall | 7.11 | 8.33 | Hartford - shift key | 6.73 | 5.00 |
| Crown - round keyboard | 8.16 | 8.46 | Helios | 6.12 | 5.90 |
| Crown index | 9.14 | 8.47 | Helios-Klimax | 5.78 | 5.76 |
| Dactygram | 10.00 | 8.18 | Horton | 9.81 | 8.71 |
| Dactyle | 4.47 | 3.27 | Ideal | 2.71 | 1.94 |
| Darling | 8.91 | 7.50 | Imperial - oblique fronsrike | 5.63 | 5.00 |
| Dart | 8.64 | 7.66 | Imperial A,B | 3.79 | 4.03 |
| Daugherty | 7.07 | 6.46 | Imperial D | 3.79 | 3.61 |
| Dennis Duplex | 8.36 | 6.82 | Index Visible | 10.00 | 6.82 |
| Densmore 1 | 5.86 | 5.28 | International - double keyboard | 9.58 | 8.96 |
| Densmore- others | 4.40 | 4.44 | Typewriter | Rarity | Desirability |
| Typewriter | Rarity | Desirability | International - shift key | 9.57 | 8.23 |

| | | | | | |
|------------------------------------|---------------|---------------------|-----------------------------------|-------|------|
| International Index | 7.86 | 6.73 | Remington 5 | 5.69 | 4.03 |
| Jackson | 9.38 | 8.71 | Remington 6 | 3.44 | 3.06 |
| Jewett | 5.10 | 4.76 | Remington 7 | 3.45 | 3.47 |
| Junior - Bennett type | 3.79 | 3.85 | Remington 8 | 6.67 | 4.62 |
| Kanzler | 5.83 | 5.24 | Remington 9 | 6.21 | 5.28 |
| Keystone | 7.16 | 6.67 | Remington 11 | 1.87 | 1.29 |
| Kneist | 8.82 | 7.62 | Remington Electric | 6.83 | 3.06 |
| Kosmopolit | 8.62 | 8.70 | Remington Junior | 4.90 | 2.10 |
| Lambert | 5.00 | 5.49 | Remington Noiseless - office size | 2.59 | 1.67 |
| Lilliput - index | 8.41 | 5.77 | Remington Noiseless - Portable. | 2.29 | 1.54 |
| Manhattan | 5.83 | 3.27 | Rofa - round | 5.52 | 4.68 |
| Maskelyne | 9.40 | 8.82 | Royal 1,5 | 2.76 | 2.22 |
| Masspro | 6.67 | 2.27 | Sabb | 7.22 | 3.41 |
| McCool | 8.71 | 7.50 | Salter 10 | 5.17 | 4.58 |
| McLoughlin | 9.05 | 7.92 | Salter 5 | 7.50 | 7.29 |
| Mercedes Elektra | 4.82 | 1.67 | Salter 6 | 6.21 | 7.08 |
| Mercury | 10.00 | 7.50 | Salter 7 | 6.03 | 5.07 |
| Merritt | 5.34 | 5.83 | Saturn | 9.66 | 9.31 |
| Mignon 2 | 3.85 | 3.68 | Schade | 9.84 | 9.42 |
| Mignon 3,4 | 2.67 | 2.36 | Sholes & Glidden - black | 7.33 | 7.92 |
| Molle | 3.71 | 2.92 | Sholes & Glidden - decorated | 7.41 | 8.96 |
| Morris | 8.75 | 8.73 | Sholes Visible | 7.67 | 7.29 |
| Moya | 8.04 | 7.38 | Simplex 1 | 4.83 | 3.68 |
| Munson | 7.16 | 6.25 | Simplex-later | 1.74 | 2.08 |
| National - 3-row frontstrike | 6.04 | 5.00 | Smith Premier 1 | 5.26 | 5.00 |
| New American 5 | 7.08 | 6.05 | Smith Premier 10 | 3.28 | 1.94 |
| New Century Caligraph | 4.74 | 3.61 | Smith Premier 2 or 4 | 3.19 | 3.33 |
| Niagra | 9.66 | 8.75 | Standard Folding | 4.31 | 3.75 |
| Noiseless - office size | 3.54 | 2.18 | Sterling | 7.86 | 5.63 |
| Noiseless Portable | 4.34 | 2.88 | Sun Index | 8.53 | 7.22 |
| North's | 8.45 | 7.99 | Sun keyboard | 5.26 | 4.10 |
| Odell 1 | 7.84 | 6.53 | Taurus Type | 10.00 | 8.13 |
| Odell 2, 3, 4 | 5.26 | 5.59 | Thürey | 9.74 | 8.94 |
| Official | 9.55 | 7.27 | Tip Tip | 6.35 | 4.68 |
| Oliver 1 | 9.57 | 8.68 | Triumph Perfect Visible | 8.93 | 7.02 |
| Oliver 11 | 4.47 | 2.42 | Underwood 1 | 6.21 | 3.89 |
| Oliver 2 | 4.17 | 2.78 | Vari-typer | 4.22 | 2.50 |
| Oliver 3 | 3.45 | 2.50 | Velograph | 9.64 | 8.57 |
| Oliver 5 | 1.91 | 2.36 | Venus | 10.00 | 7.19 |
| Oliver 7 | 2.09 | 2.36 | Victor | 7.76 | 7.50 |
| Parisienne | 8.89 | 4.55 | Virotyp | 6.12 | 5.49 |
| Peerless | 8.96 | 6.85 | Volksschreibmaschine | 8.86 | 8.13 |
| Peoples | 6.90 | 6.39 | Waverly | 9.48 | 8.39 |
| Perkeo - folding | 3.33 | 2.58 | Wellington | 3.71 | 2.57 |
| Picht | 4.72 | 4.29 | Westphalia | 10.00 | 9.42 |
| Pittsburg Visible - Daugherty type | 5.60 | 5.63 | Williams 1 - round | 8.62 | 7.99 |
| Pittsburg visible - later type | 4.83 | 3.75 | Williams 1 - straight | 6.38 | 5.83 |
| Pocket | 8.95 | 7.69 | Williams 2 | 5.52 | 5.42 |
| Polygraph - round | 9.38 | 8.27 | Williams 4,6 | 4.83 | 4.38 |
| Polygraph - straight | 8.95 | 7.69 | Woodstock Electrite | 4.82 | 0.94 |
| Postal | 5.43 | 5.07 | World 1 | 5.78 | 5.56 |
| Rapid | 9.14 | 7.64 | World 2 | 5.34 | 5.42 |
| Rem-Blick | 3.75 | 3.55 | Yost 1 | 6.03 | 5.56 |
| Rem-Sho, Fay-Sho - black | 6.56 | 4.24 | Yost 10 | 4.48 | 3.75 |
| Rem-Sho, Fay-Sho - bronze | 8.23 | 6.53 | Yost 4/New Yost | 4.22 | 3.89 |
| Rem. Portable - lever | 1.87 | 1.45 | Yost visible | 4.22 | 2.92 |
| Remington 2 | 5.26 | 5.56 | | | |
| Remington 10 | 1.87 | 1.29 | | | |
| Typewriter | Rarity | Desirability | | | |
| Remington 3 | 6.90 | 5.65 | | | |
| Remington 4 | 8.33 | 6.77 | | | |

Rarity Groups

Machines are arranged in groups for convenience.
Groups are named for the upper end of the range.
For instance group 10 machines have values from 9.01 to 10.

10

| | |
|---------------------------------|-------|
| Westphalia | 10.00 |
| Dactygram | 10.00 |
| Taurus Type | 10.00 |
| Mercury | 10.00 |
| Venus | 10.00 |
| Index Visible | 10.00 |
| Rochester | 10.00 |
| Cash | 9.87 |
| Schade | 9.84 |
| Automatic | 9.83 |
| Horton | 9.81 |
| Thürey | 9.74 |
| Saturn | 9.66 |
| Burns | 9.66 |
| Niagra | 9.66 |
| Velograph | 9.64 |
| International - double keyboard | 9.58 |
| Blickensderfer Electric | 9.57 |
| Oliver 1 | 9.57 |
| International - shift key | 9.57 |
| Official | 9.55 |
| Waverly | 9.48 |
| Maskelyne | 9.40 |
| Brooks | 9.40 |
| Bennington | 9.38 |
| Jackson | 9.38 |
| Polygraph - round | 9.38 |
| Coffman | 9.31 |
| Gardner | 9.27 |
| English | 9.27 |
| Hammonia | 9.14 |
| Crown index | 9.14 |
| Caligraph 1 | 9.14 |
| Rapid | 9.14 |
| McLoughlin | 9.05 |

9

| | |
|----------------------|------|
| Peerless | 8.96 |
| Pocket | 8.95 |
| Polygraph - straight | 8.95 |

| |
|---------------------------|
| Triumph Perfect Visible |
| Darling |
| Parisienne |
| Volksschreibmaschine |
| Kneist |
| Ford |
| Granville automatic |
| Morris |
| McCool |
| Eagle |
| Dart |
| Kosmopolit |
| Williams 1 - round |
| Burnett |
| Edland |
| Fitch |
| Sun Index |
| Columbia Index |
| North's |
| Lilliput - index |
| Dennis Duplex |
| Remington 4 |
| Dollar |
| Rem-Sho, Fay-Sho - bronze |
| Crown - round keyboard |
| Edison Mimeograph |
| Moya |

8

| |
|------------------------------|
| Graphic |
| International Index |
| Sterling |
| Chicago No. 3 |
| Odell 1 |
| American Visible |
| Victor |
| Hammond 1 - straight |
| Garbell |
| Sholes Visible |
| Salter 5 |
| Sholes & Glidden - decorated |
| Commercial Visible |
| Sholes & Glidden - black |
| Hartford - double keyboard |

| | | |
|------|-------------------------|------|
| 8.93 | Blickensderfer Oriental | 7.24 |
| 8.91 | Sabb | 7.22 |
| 8.89 | Keystone | 7.16 |
| 8.86 | Munson | 7.16 |
| 8.82 | Crandall | 7.11 |
| 8.79 | New American 5 | 7.08 |
| 8.79 | Daugherty | 7.07 |

7

| | | |
|------|------------------------------|------|
| 8.75 | | |
| 8.71 | | |
| 8.65 | | |
| 8.64 | | |
| 8.62 | | |
| 8.62 | Peoples | 6.90 |
| 8.62 | Remington 3 | 6.90 |
| 8.57 | Remington Electric | 6.83 |
| 8.53 | Hartford - shift key | 6.73 |
| 8.53 | Famos | 6.72 |
| 8.49 | Carissima | 6.71 |
| 8.45 | Remington 8 | 6.67 |
| 8.41 | Masspro | 6.67 |
| 8.36 | Rem-Sho, Fay-Sho - black | 6.56 |
| 8.33 | Williams 1 - straight | 6.38 |
| 8.28 | Tip Tip | 6.35 |
| 8.23 | Columbia Bar-Lock - fancy | 6.29 |
| 8.16 | Edelmann | 6.25 |
| 8.10 | Salter 6 | 6.21 |
| 8.04 | Remington 9 | 6.21 |
| | Underwood 1 | 6.21 |
| | Hammond 1 - round | 6.12 |
| | Helios | 6.12 |
| | Virotyp | 6.12 |
| | National - 3-row frontstrike | 6.04 |
| 7.97 | Yost 1 | 6.03 |
| 7.86 | Salter 7 | 6.03 |

6

| | | |
|------|-------------------|------|
| 7.86 | | |
| 7.84 | | |
| 7.84 | | |
| 7.81 | | |
| 7.76 | | |
| 7.76 | Diskret | 5.94 |
| 7.73 | Densmore 1 | 5.86 |
| 7.67 | Kanzler | 5.83 |
| 7.50 | Frister & Rossman | 5.83 |
| 7.41 | Manhattan | 5.83 |
| 7.41 | Helios-Klimax | 5.78 |
| 7.33 | World 1 | 5.78 |
| 7.24 | Aktiv | 5.71 |

| | |
|---------------------------------|------|
| Remington 5 | 5.69 |
| Imperial - oblique fronstrike | 5.63 |
| Allen | 5.63 |
| Pittsburg Visible - | |
| Daugherty type | 5.60 |
| Williams 2 | 5.52 |
| Rofa - round | 5.52 |
| Fox Sterling | 5.52 |
| Franklin | 5.43 |
| Postal | 5.43 |
| Merritt | 5.34 |
| World 2 | 5.34 |
| Odell 2, 3, 4 | 5.26 |
| Remington 2 | 5.26 |
| Smith Premier 1 | 5.26 |
| Columbia -(Bar-Lock)- shift key | 5.26 |
| Fox portable | 5.26 |
| Sun keyboard | 5.26 |
| Blick Ninety | 5.21 |
| Salter 10 | 5.17 |
| Jewett | 5.10 |
| American keyboard | 5.10 |

5

| | |
|--------------------------------|------|
| Lambert | 5.00 |
| Remington Junior | 4.90 |
| Hall | 4.83 |
| Williams 4,6 | 4.83 |
| Pittsburg visible - later type | 4.83 |
| Simplex 1 | 4.83 |
| Mercedes Elektra | 4.82 |
| Woodstock Electrite | 4.82 |
| New Century Caligraph | 4.74 |
| Picht | 4.72 |
| Chicago (& name variants) | 4.66 |
| Fox - upstrike | 4.57 |
| Caligraph 2 | 4.48 |
| Yost 10 | 4.48 |
| Dactyle | 4.47 |
| Oliver 11 | 4.47 |
| Densmore- others | 4.40 |
| Noiseless Portable | 4.34 |
| American Index | 4.31 |
| Standard Folding | 4.31 |
| Caligraph 3 | 4.27 |
| Caligraph 4 | 4.27 |
| Yost 4/New Yost | 4.22 |
| Yost visible | 4.22 |
| Vari-typer | 4.22 |
| Elliot-Fisher | 4.22 |
| Harris Visible | 4.21 |
| Oliver 2 | 4.17 |
| Emerson | 4.14 |

| | |
|------------|------|
| Geniatus | 4.14 |
| Century 10 | 4.06 |
| Bing | 4.05 |

4

| | |
|------------------------------|------|
| Mignon 2 | 3.85 |
| Imperial A,B | 3.79 |
| Junior - Bennett type | 3.79 |
| Hammond 2 - round | 3.79 |
| Imperial D | 3.79 |
| Rem-Blick | 3.75 |
| Molle | 3.71 |
| Wellington | 3.71 |
| Blickensderfer 9 | 3.62 |
| Hammond 2 - straight | 3.62 |
| Gundka | 3.62 |
| Noiseless - office size | 3.54 |
| Bennett | 3.53 |
| Hammond 12 - round | 3.45 |
| Columbia Bar-Lock - plain | 3.45 |
| Remington 7 | 3.45 |
| Hammond 12 - straight | 3.45 |
| Oliver 3 | 3.45 |
| Blickensderfer Featherweight | 3.44 |
| Remington 6 | 3.44 |
| Electromatic-original | 3.44 |
| Perkeo - folding | 3.33 |
| Hammond Folding | 3.28 |
| Hammond Multiplex - round | 3.28 |
| Smith Premier 10 | 3.28 |
| Blickensderfer 8 | 3.23 |
| Diamant | 3.21 |
| Smith Premier 2 or 4 | 3.19 |
| Fox Visible | 3.17 |
| Bar-Let | 3.12 |
| Hammond Multiplex - straight | 3.08 |
| Blickensderfer 5 | 3.02 |
| Blickensderfer 6 | 3.02 |
| Blickensderfer 7 | 3.02 |
| Corona Folding - colors | 3.02 |

3

| | |
|---------------------------------|------|
| Royal 1,5 | 2.76 |
| Ideal | 2.71 |
| Mignon 3,4 | 2.67 |
| Empire | 2.67 |
| Remington Noiseless - ofc. size | 2.59 |
| Erika - folding | 2.41 |
| Remington Noiseless - Portable. | 2.29 |

| | |
|------------------------|------|
| Oliver 7 | 2.09 |
| Corona folding - black | 2.07 |

2

| | |
|-----------------------|------|
| Oliver 5 | 1.91 |
| Rem. Portable - lever | 1.87 |
| Remington 10 | 1.87 |
| Remington 11 | 1.87 |
| Simplex-later | 1.74 |
| Adler - thrust | 1.64 |

Perhaps the most important qualification to give the rarity data is the potential for inaccuracies at the upper extreme. The round 10.00 given to the top seven machines at least partially comes from the fact that with such obscure machines, few respondents felt confident enough to express an opinion. Thus, a 10 rating from only 2 or 3 respondents easily averages out to a round 10.

There are others which might fit in that group but were not included in the survey. The Malling Hansen would be an important case in point. Others might include machines recently discovered such as the Ingersoll and the long-base Odell 1.

There were no machines rated below 1 in rarity, so there is no group for that value. One might conclude that on a 1-to-10 scale, the 1-and-below range would include all the 4-row front-strikers that are so ubiquitous.

Desirability Groups

As with rarity , machines are arranged for convenience in groups, each group labelled for the upper end of the range. Scale, as with the whole survey is 1-to-10, 10 being best.

10

Automatic
Westphalia
Schade
Saturn
Burns
Ford
Blickensderfer Electric
Hammonia
Gardner

9.58 Williams 1 - round
9.42 Columbia Index
9.42 North's
9.31 McLoughlin
9.19 Sholes & Glidden - black
9.17 Edland
9.10 Bennington
9.10 Pocket
9.03 Polygraph - straight

8

7.99 Rem-Sho, Fay-Sho - bronze
6.53 Odell 1
6.53 Hammond 1 - straight
6.46 Daugherty
6.39 Peoples
6.25 Munson
6.13 American Visible
6.05 New American 5

9

International - double keyboard
Sholes & Glidden - decorated
Thürey
Cash
Maskelyne
English
Morris
Niagra
Horton
Jackson
Kosmopolit
Oliver 1
Brooks
Velograph
Crown index
Fitch
Crown - round keyboard
Waverly
Caligraph 1
Crandall
Polygraph - round
Edison Mimeograph
International - shift key
Dactygram
Taurus Type
Volksschreibmaschine
Diskret
Graphic

8.96
8.96
8.94
8.85
8.82
8.79
8.73
8.75
8.71
8.71
8.70
8.68
8.61
8.57
8.47
8.47
8.46
8.39
8.33
8.33
8.27
8.26
8.23
8.18
8.13
8.13
8.06
8.04

7

Commercial Visible
Columbia Bar-Lock - fancy
Peerless
Index Visible
Dennis Duplex
Remington 4
International Index
Keystone
Hammond 1 - round

7.66 Dart
7.64 Rapid
7.62 Kneist
7.50 Mercury
7.50 Darling
7.50 McCool
7.50 Victor
7.38 Moya
7.36 Granville automatic
7.29 Sholes Visible
7.29 Salter 5
7.27 Official
7.22 Sun Index
7.21 Eagle
7.19 Venus
7.15 Chicago No. 3
7.08 Salter 6
7.02 Triumph Perfect Visible
7.01 Coffman
7.01 Burnett
6.94
6.88
6.85
6.82
6.82
6.77
6.73
6.67
6.67
6.53
5.90
5.83
5.83
5.83
5.81
5.77
5.76
5.65
5.63
5.63
5.63
5.59
5.56
5.56
5.56
5.52
5.49
5.49
5.42
5.42
5.42
5.28
5.28
5.24
5.19
5.14
5.07
5.07
5.00

6

5

[illegible]

Edison and the Mimeograph






AUTOMATIC
No Matter How Fast Her Fingers Fly,
Your typewriter has a limit. She can't cope with machinery. If she sits down to write a thousand letters, she'll be a long while doing it.

HAND
THE EDISON MIMEOGRAPH
Invented by Thomas A. Edison
will print 1000 fac-simile copies of any hand or type written original in an hour. Your office boy can operate it. It saves its owner many times its cost. Send for free catalogue and samples of work.
Endorsed by 200,000 Users.
A. B. DICK COMPANY, 152-154 Lake St., Chicago; 47 Nassau St., N. Y.

A.B. Dick used Thomas Edison's star quality to market the Mimeograph. Edison may have held the patent, but Dick was the real genius behind the machine.

Mimeograph.

It has become a generic term, although it is a brand name now more than 100 years old. For four generations, this messy device blackened the fingers of office boys, secretaries, schoolteachers, students and revolutionaries as they cranked out their inventory lists, company newsletters, math tests and propaganda. To put it simply, the Mimeograph was an office duplicator. To consider it broadly, it was a vital instrument of the communications revolution.

The Mimeograph was one of the earliest stencil duplicators. Its origin takes us back to 1875, and the experiments of Thomas Edison, who, fascinated with everything electrical, tried applying the magical fluid to a gadget that would perforate stencils.

Edison's invention was the Electric Pen. Current from a battery made the pen's tip vibrate, so it would punch tiny little holes in a sheet of paper. The tiny holes approximated drawing or writing or what-have-you. Ink was pressed through the holes in the stencil to make copies on fresh paper. The number of copies was limited only by the strength of the stencil paper. The Electric Pen, according to one of Edison's biographers, was the world's first electric appliance.

The following year, Eugenio Zuccato developed a simpler stencil-making device. Working in London, he invented the *Trypograph*. Zuccato put his stencil paper on the surface of an iron file. When he wrote with a plain stylus, the rough file surface punctured the stencil from below. Edison obtained a U.S. patent for a similar process in 1880, although it took someone else to put the idea to work.

The someone else was A.B. Dick, of Chicago. Dick was a lumber merchant who had the problem of producing and up-to-date inventory of stock on hand every day—a necessity peculiar to the lumber business. Dick was looking for a way to easily duplicate originals in quantity. Experimenting on his own in 1884, he came up with a stencil process similar to Zuccato's and Edison's. Dick saw real market potential in the product and applied for a patent only to find that Edison had beat him to it.

Dick contacted Edison, and proposed selling the device to the public. Dick's most brilliant idea in the venture, however, was his plan to use Edison's name on the label! Edison's name had true star quality in the 1880's. Dick coupled it with an intriguing brand-name taken from the Greek, and in 1887 the Edison "Mimeograph" duplicator was born.

A.B. Dick Company literature is more colorful about the relationship between its founder and Edison. Company pamphlets say Dick and Edison were old friends, and this was the basis for their association. However, there is little to support this story, and unless other evidence surfaces, it is a safer to assume the link between the two men was all business.

Meanwhile, another player had entered the duplicator game. In 1881, David Gestetner, working in England, invented a different stencil perforator. Known as the Cyclostyle, it was a pen with a miniature toothed wheel on the end. By writing on the stencil, the wheel rolled along and punched tiny perforations in the sheet. Gestetner company literature has its own colorful story about the founder. It claims that Gestetner, while living in America, make money by selling kites made from thin waxed Japanese tissue. While working with this material, it is said he discovered the stencil concept by seeing how holes could be punched, ink could penetrate, and the mesh-like structure of the paper would keep it intact.

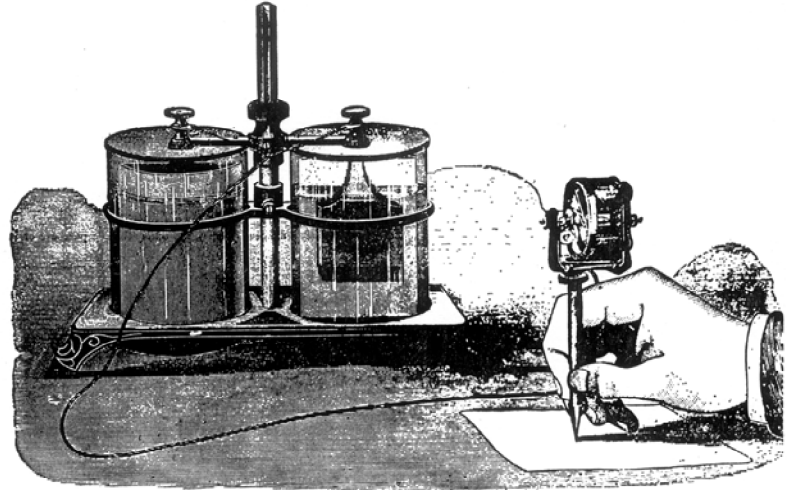
For several years, the Mimeograph and Cyclostyle duplicators coexisted, each performing the same function using their slightly different methods. With each, finished stencils were placed in a wooden frame so that ink could be pressed through them with a roller. It was messy but effective. At this earliest stage, however, neither device effectively exploited the Typewriter, another new invention which seemed perfectly suited to be teamed with duplicators.

Edison's involvement with the office duplicator began with his 1875 invention, The Electric Pen. This early stencil-cutting device never caught on as a business machine. The inventor's interest in stencil cutters, however, led him to patent a simpler machine, which was later developed and marketed by A.B. Dick as the Mimeograph.

EDISON'S ELECTRIC PEN and PRESS

5000

COPIES FROM A SINGLE WRITING.



THE ELECTRIC PEN AND DUPLICATING PRESS

The Typewriter had been around for about ten years when the Mimeograph and Cyclostyle appeared. Duplicator stencils, however, were backed with thin tissue which was often torn to pieces under the pounding of typewriters.

A.B. Dick pounced on the solution to the problem when he bought rights to an 1888 patent for a new stencil backed by a sturdy porous tissue. The typewriter would penetrate the wax, but not the tissue. Suddenly, the potential for producing thousands of copies from a typewritten original was created.

In 1891, Gestetner helped the technology along another step, by creating an "automatic" printing device, which worked much faster than the old manual wooden frame. A rivalry between Dick and Gestetner might have developed, but instead, their relationship was cordial. In 1893, they agreed to share patents, each using the typewriter stencil and the automatic printer in his own products, and each prospering in the process.

About this time, Dick tried to exercise some business muscle that backfired on him. He had successfully marketed his machines under "restricted license." This meant that anybody who bought a Mimeograph had to buy stencils, ink and supplies from A.B. Dick and nobody else. Not bad. Taking the idea a step further, Dick brought out a special typewriter for producing Mimeo stencils. This was the "Edison Mimeograph Typewriter," and was both a technological and economical disaster.

The Edison Mimeograph Typewriter was an awkward device with no keyboard. To print, the user selected a letter

on a wheel, then pressed a lever to send the type to the stencil. Speed of use: about a page a day. The typewriter industry rebelled. Remington, Smith and other major makers of the day threatened to boycott the Mimeograph if Dick refused to take his typewriter off the market. Dick was no dummy. He wisely agreed.

The turn of the century brought the development of rotary stencil machines, which meant that copies could finally be "cranked out" in the literal sense. A.B. Dick's version of this device was a single drum model with ink inside the drum and forced directly through the stencil. Gestetner marketed a double-drum design, inking the stencil with rollers, which picked up the ink from a tube. Other manufacturers introduced their own models, but for years the two principal names in the industry were Mimeograph from Dick and Cyclostyle from Gestetner.

Today, stencil duplicators are frequently available in flea markets and antique malls. Most often seen are the rotary style machines. Less frequent are the hand-type printing frames. Rarities in the field would be examples of Zuccato's Trypograph, or specimens of the ill-fated Edison Mimeograph Typewriter.

Though stencil duplicators are still manufactured for use today, the technology must be seen as a fading one in the age of the Xerox machine. Early examples of the Mimeograph or Cyclostyle make fascinating finds for anyone interested in business history and what it was like to "run off" copies before the days when all you had to do was press a button.

The Early History of the Typewriter

by Charles E. Weller—Secretary, National Shorthand Reporters Association

PART SIX

APPENDIX

Extract from the Proceedings of the National Shorthand Reporters' Association at Philadelphia, Pa., Aug 16, 1916.

Secretary Weller:

I have a matter here which I think will interest our members and I promise to be very brief, and not encroach upon the regular order this afternoon.

During our 10th annual convention which was held in Milwaukee in 1908 a number of our members took occasion to visit a little machine shop in the northern part of the city in which was constructed the first typewriter during the summer and fall of 1867.

They failed, however, to visit another spot, no less interesting and replete with sacred memories of the man whose inventive genius must always link his name in the enduring chain of great inventors of the nineteenth century.

In Forest Home Cemetery, Milwaukee, surrounded by the many magnificent and imposing monuments which distinguish that beautiful city of the dead, is a nameless grave, with nothing to note the spot, save the simple corner lot markers which are found on every burial lot placed there by the cemetery authorities to mark the boundary line that separates it from other lots.

Probably no person except the few descendants of the family would think of taking the trouble to search out this modest grave; and yet beneath the sunken mound are the bones of one whose inventive genius gave to the world that wonderful mechanism known as the typewriter.

It was his brain that conceived the main features of an invention which has lightened the labor and added to the comfort and happiness of countless thousands of young men and women who are today earning an independent livelihood in fields of usefulness created by this invention—fields of labor far exceeding the most sanguine expectation of the patient inventor who was struggling to produce a mechanism which has today found its way into every part of the civilized globe.

Crude and cumbrous as was the first attempt at reducing to a practical working model the product of his brain, nevertheless the main principle of the invention was there, and it did its work, despite the many handicaps that developed during its construction in the little workshop that gave it birth.

The inventor not only conceived the main principles of the invention, but at the same time christened it, by giving it a name, which sounded oddly enough at the time, but has since become a household word throughout the world,—“The Typewriter.”

He perfected his invention so far as possible with the rude machinery in the hands of workmen unskilled in the manufacture of its most delicate parts, and patiently labored in an effort to construct a machine that would accomplish the work and meet with favor with the public, aided in the first place by the pecuniary assistance of a friend whose interest was enlisted to the extent of furnishing the necessary funds for the first trial of the invention, and afterwards practically sacrificing his own modest home in order to procure further funds for carrying on the work, until he was compelled to turn it over to a factor in the east, whose fine work in steel finally brought it to a marketable stage, after which he still continued the work of perfecting some of its most intricate parts, propped up in his bed during the last stages of a lingering illness, never ceasing his work, up to the time of his death.

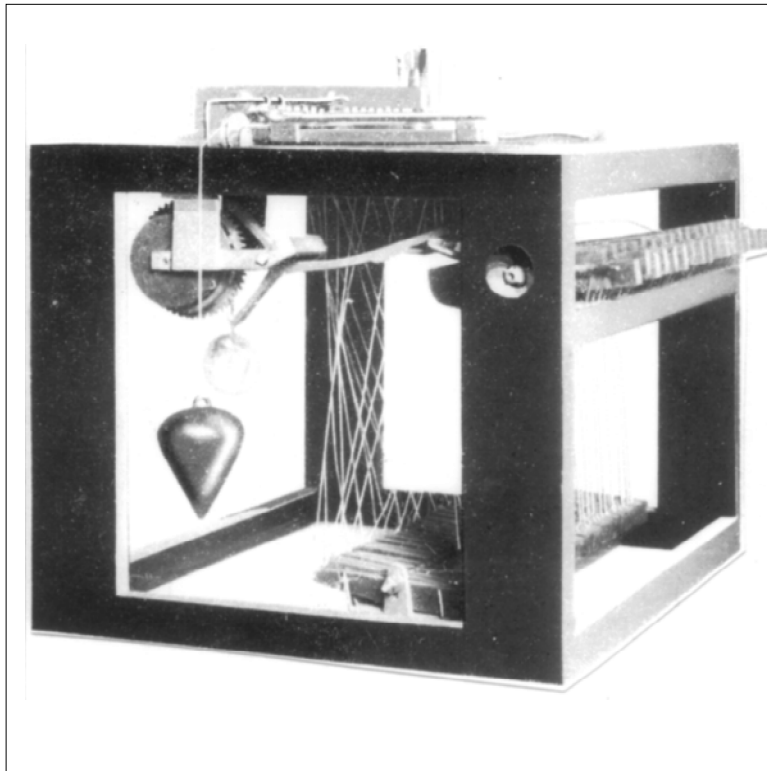
Such, in brief, is the story of the man and his work.

He died a poor man, so far as the world's wealth is concerned. He left a heritage that has been the making of millionaires and has blessed the lives of hundred of thousands of toilers in the world's work.

It has been to me a matter of great regret that I was unable to preserve the first typewriter which was sent out of the shop and shipped to St. Louis in the winter of 1967-8, but which was soon afterwards recalled by the inventor to be replaced by another machine with various mechanical improvements, and it was not until two years ago that I learned that the original model upon which the patent was granted in July, 1868, was still in existence, and in passing through Washington on my way to our Atlantic City convention in 1914, I arranged to have the model removed from the warehouse and unpacked for inspection, and having secured the services of a Washington photographer we succeeded in procuring two excellent views of the machine, which are here offered for your inspection.

Cut number one is a side view showing the keyboard with connecting wires running down, and fastened to trivets, with wires connected at the other end of the trivets, and from thence running up to the machine and connected with the type bars. It also shows the clock work mechanism with weight attached, which was afterwards replaced by the spring motor.

This is a top view showing the brass disk, slotted and connected with the type bars, also the platen, consisting of a metal bar rigidly fastened to the frame of the machine, and extending to the center of the aperture in the disk with sufficient surface for each letter to strike at a common center; also showing the flat paper frame moving beneath the ribbon



and platen, the paper being clamped at each corner of the frame. The ribbon movement apparatus having been lost or mislaid is not shown on the model. It consisted of spools fastened on each side of the frame, attached to the carriage movement in such manner as to move and present a fresh surface with each stroke of the key, and automatically reversing when the end of the ribbon was reached.

Shortly after returning from the Atlantic City convention I wrote to the director of the Smithsonian Institute at Washington, suggesting that they obtain possession of the model which was then lying exposed in the basement of the Patent Office building, and liable to injury, and received in reply a note from the director with thanks for the information, and promising to take the matter up with the Interior Department with the view to securing the model, and I trust that it is now safely reposing with other valuable relics in the Institute.

Now, recurring to that nameless grave, we old men are in the habit sometimes of dreaming dreams and seeing visions, and I think I see a vision in the not far distant future when above those sacred remains will arise a beautiful monument of marble, in which is set a bronze tablet, bearing in base relief the strong features of a man of the type of Elias Howe of sewing machine fame, with the inscription

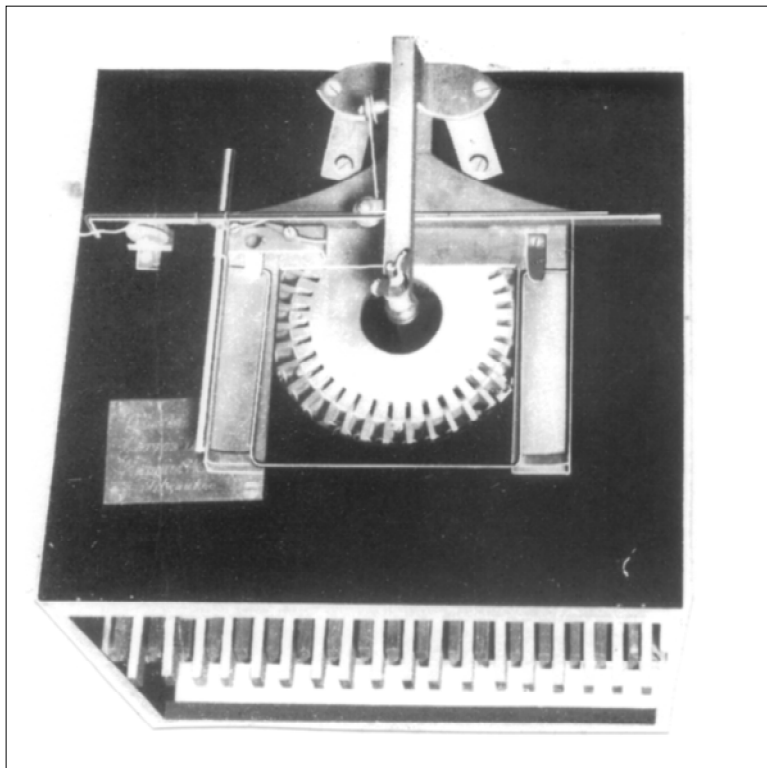
"CHRISTOPHER LATHAM SHOLES

The Father of the Typewriter."

"Erected by the National Shorthand Reporters' Association, aided by the free will offerings of thousands of men and women in grateful memory of the man whose genius has lightened labor and brought comfort and happiness to millions of toilers in the world's work."

I am not making a motion but simply offering a suggestion which may or may not be deemed worth of consideration by the Association. A plan that I am about to suggest will not take a dollar out of the treasury of the National Association. The undertaking would lose all of its charm and grace, were it not accomplished by the free will offerings of the many thousands of young men and girls who are today earning their living in the new field of labor which had its origin in the brain of this remarkable man.

This concludes ETCetera's serialization of Weller's history.



What in the World?

Items from the pages of "The Phonographic World" and its successors

A Deaf, Dumb, and Blind Expert Typist

The accompanying illustration is from a photograph of Miss Linnie Haguewood, of Vinton Iowa, the deaf, dumb and blind operator of the Smith Premier Typewriter. Miss Haguewood recently gave daily exhibitions at this typewriter company's booth at the Omaha Exposition, her work creating the most favorable comment on the part of visitors who witnessed her wonderful manipulation of the keyboard, and on the part of newspapers as well.

Miss Haguewood's triple affliction was the result of spinal fever when she was eighteen months old. Nothing whatever was done to educate her until she was twelve, when Mr. French of the Dubuque Institute for the Blind discovered her condition, and began to teach her the manual for the deaf. Through the efforts of Mr. Bernard Murphy, editor of the Vinton *Eagle*, Miss Haguewood was placed in the Vinton School for the Blind. Later, a fund being raised for her education, she was given into the sole charge of Miss Donald, a teacher in the Vinton School. Miss Haguewood's development of mind has been marvellous, and she is considered second only to the famous Helen Keller. Miss Donald is at present engaged in teaching her to articulate, and already she can speak many words more or less distinctly. In time she will undoubtedly be able to talk nearly as well as the ordinary mortal. Miss Haguewood mastered the keyboard on the Smith Premier in three days, and wrote a letter, which, in points of spelling, capitalization, punctuation, and general execution, was pronounced perfect. She will give other exhibitions of her skill upon the Smith Premier at the company's booth later during the Omaha Fair.

[Illustrated Phonographic World—September, 1898]

A Unique Souvenir

The Omaha agency of the Smith Premier Typewriter company recently issued from their exhibition department, at the Omaha Exhibition, the most artistic souvenir booklet we have yet had the pleasure of examining. The title of the pamphlet is "Our Juvenile Class," presenting twelve half-tone engravings of beautiful little girls, each sitting at a Smith Premier machine. These are taken from life, and the bright and charming faces and the graceful attitudes of these youngsters produce a peculiarly striking impression. Among the dozen bright faces is a handsome round and chubby face of a little Chinese girl in her native dress. This is little Miss Guy Wing, of San Francisco. On a sheet of paper which she has apparently just written are the significant words, "The Smith Premier is the greatest American typewriter." It is wonderful the amount of taste and



ingenuity that is now displayed by the manufacturers of writing instruments in their advertisements and literature.

[Illustrated Phonographic World—September, 1898]

Thirty words a minute is not extraordinarily rapid, I'll admit. By keeping the hands close to the keyboard you will save some time and gain a little speed. Practice in the right direction will bring the best results, however.

If some stenographers I see could operate their machines with their jaws they would attain such a speed that Mr. McGur-rin would have to look to his laurels. Gum-chewers is not a ladylike habit. The girl who chews gum invariably uses slang, moves about the office noisily, slams doors, etc. The gum-chewing habit and its attributes should be placed on every stenographer's list of "dons."

KATHRYN CHATOID

[The Typewriter and Phonographic World—May, 1890]

INTERNATIONAL NEWS

Germany

Historische Bürowelt has been a bit behind schedule on this side of the ocean, probably due to the need to prepare English translations. The June and September, 1990 issues reached ETCetera at the end of November. Of most interest was Uwe Breker's item in the June issue on the "real" Odell No. 1. It seems this very *different* Odell No. 1 was discovered at Brimfield in March of 1989 and exported to Europe by the well-known dealer Yan Maillet. This Odell has a Sun-type "dogbone" base instead of the familiar round base we all know and love. The dogbone base is the same as that shown in the patent drawing for the machine. *HB* mentions the machine being "made available" to all collectors and interested persons in Düsseldorf.—Uwe tells me it is now in the collection of Hans Barbian in that city.

The November, 1990 issue of *HB* has an interesting discourse on the theory of typewriter prices by collector Jörn Holzmann of Hamburg. Among his contentions: prices for very rare machines will continue to go up; prices for moderate collectibles will stagnate for 10 years and shoot up afterwards. The same issue of *HB* pictures the rare Ingersoll typewriter—but the readers of ETCetera know they saw it here first (issue No. 13).

Netherlands

kwbl of Oct., 1990 also presented some discoveries about the Odell's beginnings. Editor Jos Legrand wrote of an Odell #1 he discovered with a nameplate reading "ODELL'S TYPEWRITER made by ODELL TYPEWRITER CO., LAKE GENEVA, WI." Those unfamiliar with the model one should know that it prints in caps only and the round base is decorated in simple lines that remind one of American Indian designs. Before Jos' discovery, the known Odell #1's were all

thought to have been made in Chicago. *kwbl* also reproduces a newspaper clipping from the *Lake Geneva Cisco* dated 1887, mentioning the company "lately formed" to manufacture typewriters locally. The clipping is illustrated with a machine like the one pictured in *Historische Bürowelt*.

England

Type-Writer Times' Summer, 1990 issue featured a long-needed article on dating Blickensderfers. Analyzing sparse serial number data, editor Paul Lippmann matches the following numbers with the following dates:

8000=1897,
20000=1899,
60000=1904,
192000=1917.

Everything in between is interpolation, but that's not a bad start where before the information was zip. Also in *TWT*, nifty writeups on the wierd round-keyboard Crary, and the City of Dayton, Ohio, where so many typewriter *failures* occurred.

TWT's Autumn, 1990 issue includes the text of a speech by the Rev. Thomas Oliver on the history of his machine. Also in the Autumn issue is a piece on typewriter tins. ETCetera has an article on that intriguing subject that is quite different, and it will appear in a future issue.

A New Sholes & Glidden III

The Sholes & Glidden Type Writer pictured on this month's cover is one I purchased in February of 1990. I've delayed writing about it, because at one time it was up for sale, but a slight improvement in my financial situation has now enabled me to keep it. So, in keeping with ETCetera's tradition of reporting news of any collector's find of an S&G, here goes...

This Sholes & Glidden is serial number 3596. According to the research conducted by Richard Dicker-

son, that serial number would have been manufactured in the first half of 1877.

As you can see from the photo, this machine seems to have the remodeled or "perfected" hardware introduced by Remington in 1877. However, it retains the ornate decoration, and the carriage return wheel left over from the original hardware. The absence of an "A" preceding the serial number indicates the perfected hardware may have been installed at the dealer level instead of at the factory. This may be supported by the fact that the wheel was not removed. The other remnant of original hardware is the use of old-style type bar guides and a round instead of v-shaped rear carriage rail.

The odd thing about this machine is that most of the decorations appear to be very skillfully hand-painted. A few original decals remain, but these are inside the panels that open to reveal the interior. The painted decoration is very faithful to the original as seen on most S&G's. It seems this machine may have experience heavy wear or some damage at some point early in its life, and the owner chose to have a skilled craftsman restore it to its original appearance. In any case, the machine is *not* an example of a black machine with a modern paint job. As found, the machine was missing its rear feed roller assembly and its paper table. Each of these parts have been replaced with modern reproductions.

This machine was brought to my attention nearly a year before I was able to purchase it. An elderly woman in New Jersey sent me a cryptic letter indicating she had a "Remington No. 1." My attempts to get a photo were in vain, but since she told me by phone it had "flowers painted all over it," I had faith it was the real thing. I was finally able to see the machine when I had occasion to visit the East Coast, and was very happy to be able to take it home with me.

--Darryl Rehr

LETTERS

You might warn your readers who are planning to see the Dietz Collection of typewriters at the Milwaukee (Wisconsin) Public Museum to reconsider. When we sent there in early October, we found that the collection had been placed in storage under a "rotation" system for exhibits. It might be best to write to the director personally and get an official letter saying that it will or will not be available when one plans to visit. I had to ask three reception staff members on the main floor before I found one, a security guard, who even knew that they had the collection and he told me it was in storage completely. He put me in telephone contact with a museum official who offered to have a staff member open the box of a single machine that I might want to see, but that would add to my frustration and so I did no have it done.

At the Alexander Graham Bell museum near Baddeck on Cape Breton Island in Nova Scotia we saw Mrs. Bell's specially constructed Hammond No. 12 which she used to conduct Mr. Bell's business and her correspondence with their large family. Mrs. Bell was deaf and for her the Hammond was "visible speech." Near Cavendish, Prince Edward Island (Canada's smallest province and pictured postcard pretty) is the Green Gables house made famous early in this century by Lucy Maud Montgomery in "Anne of Green Gables." There were subsequent "Anne" volumes also. Her Empire typewriter, which she bought second hand in 1906 is preserved in a clear plastic exhibit case with its letters A, N and E well worn.

Marco Thorne
San Diego, CA

†††

I would be remiss not to let you know that I have been thoroughly enjoying ETCetera. A great deal of research has gone into the past few issues

which has made for some very interesting reading. Members may be interested in reading an 8-page article in the December, 1990 *Smithsonian* magazine covering the early days and the gradual demise of the manual typewriter. Know your efforts are appreciated.

Arthur F. North
Tamarac, FL

†††

I received your latest issue of ETCetera and, as usual, it's a great publication. I'm happy to renew my subscription, even without the incentive, but the stationery is a good idea...thanks for all your work on ETCetera.

Pamela McVeigh
Grand Rapids, MI

†††

I have been enjoying ETCetera since about the middle of 1989. The articles are in-depth and extremely interesting. I so enjoyed "A Chinese Typewriter" and "The Early History of the Typewriter" published in the last issue. I am not sure how many letters you get from members, but I just wanted you to know that I sure appreciate all of your efforts in the publication.

Cheryl Didrickson
Renton, WA

†††

First, let me begin by saying how pleased I am to be a part of the ETC organization. Your newsletter has really opened my eyes to the incredible possibilities that lay ahead for the beginning collector. Second, I wish to compliment you on the content and presentation of ETCetera. I have read my four issues over and over and look forward to receiving many more in the future.

Steven Sperber
Van Nuys, CA

It's almost a pleasure to send you money to renew my membership because of all the publications I get, on a variety of topics, I enjoy yours as much, if not more, than any other. The layout is clean and crisp, the writing is well done and the topics are fascinating, especially for a collector like me who is not very knowledgeable (and inherently cheap).

Marv Gisser
South Euclid, OH

†††

Well, your ETC publication has uncovered a hornet's nest here with me. I have been gathering typewriters since we talked together last July. Have been buying everything that I find out about. They are piling up on the racks in the basement. They are disappearing in the area and I can sort them out later. Remingtons, Royals, Smiths, Underwood, Oliverts, Chicagos, IBMs. 1 Odell, 1 Harris Visible, 1 Blickensderfer. Look forward to your publication.

Frank Bogenrief
Hinton, IA

†††

I look forward to the next copy of ETCetera only after I have devoured the current issue almost to the point of memorizing it. Thank you for all you do to make collecting so interesting and so much fun.

We were looking at a show when I spotted a heavy black object on the floor of one booth with the letters SHOLES clearly in gold. I admitted I was a collector but pointed out that a few key caps were missing and it would take some doing to restore it. With a little friendly discussion we finally settled on \$50 and I was inwardly delighted.

Eileen Cain
Lake Almanor Peninsula, CA

Eileen's find was a rare Sholes Visible, made in Kenosha, Wisconsin.