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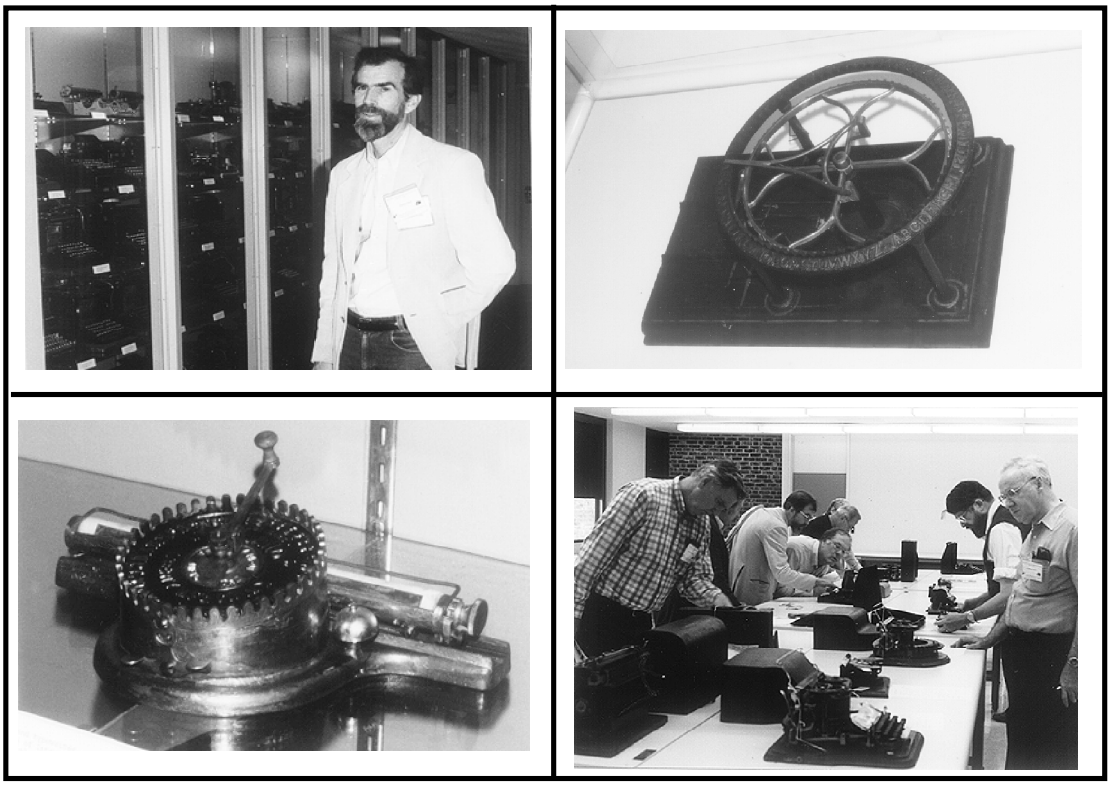
ETCetera

Magazine of the Early Typewriter Collectors Association

Number #15 ---- June, 1991

Collectors Meeting in Kansas City



TOP LEFT: Proud collector Dennis Clark, with his collection in the background. TOP RIGHT: Rare specimen of 1852 Jones Mechanical Typographer(carriage missing) from Clark collection. BOTTOM RIGHT: Collectors inspect machines for sale. BOTTOM LEFT: 1891 Edland Typewriter from the Clark collection. Photos taken at the International Office Equipment Collectors Expo in Kansas City, MO, May 9-12, 1991. *For full story, see page 8.*

ETCetera

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June., 1991
No. 15

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EDITOR'S NOTES

I'm happy to say the little incentive offered for renewals this year worked pretty well. Nearly 60% of last year's subscribers had renewed by Feb. 1, 1991. That compares to only 35% by the same date last year. For those who don't know, the renewal offer was a proof sheet for your own personalized "Early Typewriter Collectors Association" stationery. New members will get the same chance as their seniors at the end of this year. The incentive was offered, by the way, because we need prompt renewals. Without a certain number of subscribers, it is not feasible to publish ETCetera at all...so keep the cards, letters and dues coming.

†††

Dutch collector Jos Legrand recently offered some kudos to ETCetera for its consistent on-time publication. Jos is editor of the fine Dutch collectors journal *kwbl/Dutch Q*, and has occasionally contributed to ETCetera. He says *Dutch Q* has had its share of delays, as have all other collectors journals. But then, ETCetera is still young. Fifteen issues have been mailed on-schedule so far. Let's hope the next fifteen will follow suit.

†††

If you've ever wondered why you don't see long lists of typewriter *prices* in ETCetera, there are two reasons. First is the mandate set down by the founders of the Early Typewriter Collectors Association. ETC decided at the outset to refrain from publishing anything like "book" prices for typewriters, because it was felt this would only tend to drive up prices and reduce the chances of finding bargains in the non-collecting community. The other reason is that all other typewriter journals consistently publish price lists and auction results. ETCetera has always tried to avoid duplicating material in other collectors magazines, and will continue to do so.

†††

At a recent flea market, I happened to run into collector John Bushman, of Manhattan Beach, CA, a name on the roster I had not yet attached to a face. John's been collecting for a year or so, and says ETC has given him a lot of help. He singled out our Rarity/Desirability survey in the last issue of ETCetera. He told me he xeroxed it and keeps it folded up in his pocket so he can check machines out when he comes across them in the field.

Dale Beeks, a scientific instrument dealer in Coeur d'Alene, ID called to add his compliments about the rarity/desirability survey. Dale called it "very useful," and thinks the methodology used in assembling the data was "very smart."

IN PRINT: A March issue of the *Hollywood Reporter* ran a two-page spread on typewriter collecting written by ETC member Scott Dugan, who is on the magazine's staff. Scott angled his piece toward showbiz writers, any of whom is a potential typewriter collector. The *Hollywood Reporter*, if you don't know, is an entertainment industry trade magazine. Scott hopes the article will bring more collectors into ETC's ranks. He writes, "One writer already wants to meet everybody and show off his collection."

†††

Lots of typewriter collectors also collect ribbon tins, and more are joining us all the time. We've even managed to pull in at least one collector who's into tins, but has *yet* to get his first typewriter. Hoby Van Deusen, of Watertown, CT is the tin specialist, and we've recently persuaded him to join our ranks. A feature on ribbon tins will appear in our next issue.

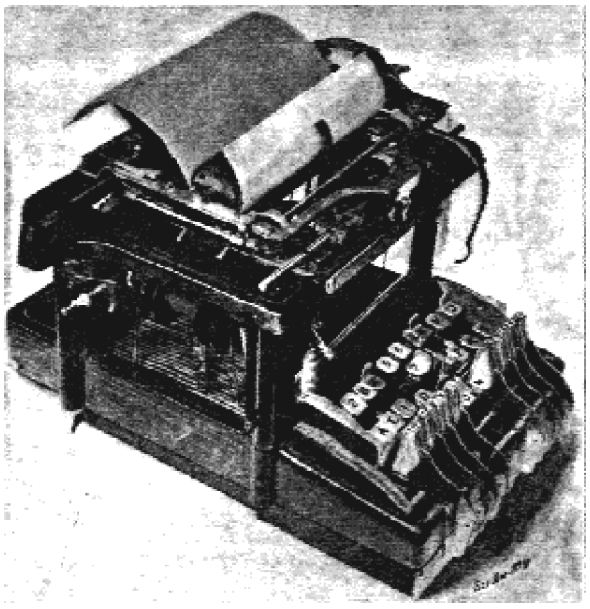
Tin collectors should watch out for a book (shudder!) on ribbon tins to be published in the not too distant future. The author is a tin dealer, and displayed his wares recently at an antique show. His prices are sky high, and when one collector said he didn't care to pay so much, the dealer proudly said, "Wait 'till the book comes out. You won't be able to *touch* a typewriter tin for under $15." Trouble is, some dealers will follow "the book" like sheep when pricing their goods, and we *won't* be able to touch their tins...unless, of course, they get tired of carrying them around for years at a time. However, there are plenty of other sellers who won't think it's worth it to buy a $15.95 book that tells them how to price their typewriter tins. Those are the dealers who will continue to do good business.

†††

The annual ETC Roster should be included with this issue. Check it to make sure your listing is correct, and send in any revisions you have.

New Typewriter Keyboard

The following item appeared in Scientific American, June 28, 1902



Notwithstanding the great number of inventors who have concentrated their minds on the improvement of typewriters, one important field for invention seems up to the present time to have escaped all. It has evidently been taken for granted that the present arrangement of the keyboard was the very best, and no study has been devoted to this part of the machine. Now comes forth an inventor from Cuba with a keyboard radically different, which is so arranged as to conform to the outline of the hand, as shown at right [*image is a computer scan, library could not loan original*]. The front tier of keys is adapted to be operated by the first or second phalanges of the thumbs or fingers, while the other two tiers, which are curved to the shape of the hand, are operated by the finger-tips. Each finger-tip operates two keys, the upper tier being engaged when the finger is distended, and the lower tier when the finger is bent at the first joint. L-shaped guides are provided on certain of the keys, to enable the more clumsy digits to distinctively find their proper locations.

A very important feature of this keyboard is the peculiar construction of the front tier, whereby each key is adapted to print either of two characters. Each phalanx-piece is directly connected by a socket joint to one of a pair of key-levers, and indirectly connected to the other key-lever by secondary levers and links. Operation of the latter mechanism is accomplished by drawing the phalanx-piece backward. A slot in the phalanx-piece receives the upper end of a curved lever, which is so connected by a link to a secondary lever below that any backward movement of the phalanx-piece will result in the depression of the latter lever. Thence connection is made to the proper key-lever above, but not directly, for the depression would be insufficient for the purpose. A third lever loosely pivoted to the front of the machine is connected near its center to this secondary lever and at the end to the key-lever. By this arrangement the leverage is increased and proper depression can be made to operate the type-bar. The directly connected key-lever is operated by the mere depression of the phalanx-piece and we, therefore, have an effective mechanism for operating two type-bars by the manipulation of a single key.

A very complete keyboard is thus afforded, which comprises but three tiers of keys, and which is further augmented as in the standard machine, with a shift mechanism for obtaining the upper-case characters. This keyboard can be easily applied to nearly all the typewriters now on the market and a few lessons will teach anyone to operate the machine rapidly. Great speed may be obtained, for every digit is brought into play, and each finger, with the exception of the thumbs, has four distinct movements, each of which produces a different character. The possibility of printing a wrong character is remote, for the hand is not moved during the writing, even for printing capitals or spacing, and each finger is continually in engagement with its individual set of keys. A typewritist can therefore perform his work without looking at his machine. Patents for this keyboard have recently been granted to Mr. Juan Vidal, care of his agent, Delgado de Lemos, 44 W. 10th Street, New York city.

War Stories

Jack Lacy, of West Covina, CA recently related the story of one that got away and one that didn't.

The first takes him back 8 years to a shop in the mountains east of L.A. Jack saw a Munson sitting on the shelf priced at $100. He offered up $100 in cash, but asked the owner to eat the tax. The seller wouldn't do it, and wouldn't budge. Jack niether. The two of them got into a minor argument, and Jack walked out, refusing to do business with the guy. He got his satisfaction at the time, but Jack sure wishes he had that Munson today.

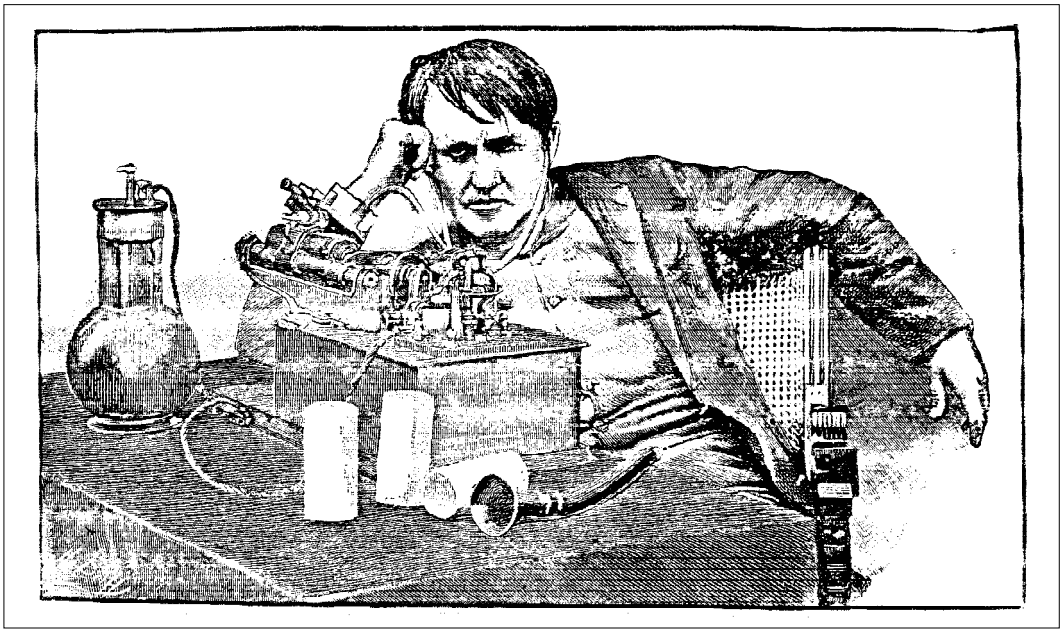
He had better luck in getting the wreck of an Oliver out of a local fellow. No big deal, you say? Well, read on.

It was an old guy, who called Jack, told him the machine was in pieces and he didn't know what to do with it. An Oliver being worth essentially nothing, Jack told him he'd take the pieces off his hands, and the old man was happy.

The box was a little smaller than one might have expected, but Jack didn't even bother opening it to check. It sat around for a while and was about to be stored in a corner of his warehouse, when Jack finally decided to have a look. Inside was not an Oliver, but an *Odell.*

That's some freebie, but Jack says he's going to send the old man some money. Jack's a good guy.

THE EARLY HISTORY OF DICTATING MACHINES



Thomas Edison in June, 1886 on the day the first commercial version of his "Phonograph" was completed

Most of us have heard the story of Thomas Edison speaking his famous "Mary had a little lamb..." into the original tinfoil phonograph back in 1877. Most of us *don't* know, however, that Edison invented the machine as a piece of office equipment. A year later, Edison published a list of ten ways his invention would benefit mankind. At the very top of that list: "Letter writing and all kinds of dictation without the aid of a stenographer." At the time, other applications, such as the recording of music, seemed inconsequential. For Edison, the Phonograph meant business.

After its invention in 1877, the Phonograph went into hibernation for more than a decade. Edison, you see, was distracted by other things. In 1878, scientists and capitalists alike were pushing this popular inventive celebrity to turn his energies to perfecting a practical electric light. So, as the light bulb blinked on inside Edison's head, the phonograph was relegated to a dark closet, waiting for the attention of others.

One of those others happened to be another illustrious inventor, Professor Alexander Graham Bell. Bell teamed up with an instrument maker named Charles Sumner Tainter, and together they set about to make something useful of the awkward hand-cranked Phonograph. After several years of experimentation, they came up with a cardboard cylinder coated with wax as their recording medium, and drove their machine with an electric motor for constant speed. To distinguish it from Edison's "Phonograph," they called it the "Graphophone." It was a vast improvement over Edison's machine, and by 1887 it was ready to be marketed.

Bell and Tainter tried to interest Edison in a partnership, but Edison wouldn't have it. He regarded them as usurpers, and since he had by now invented the light bulb, he went ahead to develop his own perfected Phonograph.

Bell and Tainter had a year's head start on Edison, so he and his laboratory crew had to work flat out to come up with their competing model. It was ready in June of 1886. A famous image of Edison at that time shows him seated next to his new Phonograph, his hair a mess, his body drooped with fatigue, but his expression one of grim resolve. The image fit with his publicly stated philosophy that inventing takes 2% inspiration and 98% perspiration. In fact, however, he was exhausted because he had neglected the Phonograph and was now forced to make up for lost time.

The main difference between the Graphophone and the Phonograph was in the recording cylinders. Edison's were made of solid wax rather than wax-covered cardboard. This meant that Phonograph cylinders could be shaved for re-use, a feature that the Graphophone eventually adopted as well.

The initial competition between the Phonograph and Graphophone would prove to be one of the most long-lived

Dictaphone with a 6-way tube being demonstrated at a 1920's trade show.
Photo provided by the Dictaphone Corporation

in any segment of the office machine business. The Graphophone would later take on the trade name "Dictaphone," and Edison's phonograph would be marketed as the "Ediphone," and later as the "Voice Writer." Both Dictaphone and Voice Writer are trade names still with us in 1991.

In 1888, however, competition took a back seat to mere marketplace survival. Salesmen were trying to sell both the Phonograph and Ediphone as office tools for businessmen, but it turned out that a lot of businessmen just hated the idea. Stenographers did too, since these machines threatened to put them out of work. In the early days, dictating machines were complicated and very hard to use. Sound fidelity was abominable. Cylinders only ran for four minutes. Businessmen didn't know how to speak into them properly. Nobody knew how to handle corrections. The heavy storage batteries for their electric motors were difficult to maintain. Some models used foot pedals for power, but the image of a typist huffing and puffing on a treadle while trying to understand the dictation, keep ahead of corrections and change the cylinders every four minutes was nothing short of ludicrous.

The early prejudice against dictating machines was aggravated by their high cost. At first, they were marketed on a lease-only basis at $40 per year. Only later were they sold outright. The price was $150, the equivalent of $1,950 today. That's quite a cost for something that didn't work all that well to begin with. One early diatribe against the Phonograph pointed to Edson himself. It was noted that if you went around to the headquarters of Edison's various companies, you would find stenographers and typists taking down their notes with pencils and notebooks, without a single phonograph in use.

The ill health of the early phongraph industry might have caused its premature death had the entrepreneurs continued their original plans to market the devices as office tools only. As it happens, things took off when music and entertainment recordings were offered. Prices were lowered, the machines became popular in the home, and their makers began to reap fortunes.

As this happened, the business versions of the Phonograph and Graphophone hung on. For the home, the cylinder machines were eventually replaced by disc players which were originally called "Gramophones." The term "phonograph" became generic only well into the 20th century. By that time, the dictating machines were known as Ediphones and Dictaphones.

These appliances slowly became fixtures in early offices as customers learned to used them efficiently. The foot treadles and storage batteries were replaced by cranked spring motors or plug-in electrics. Businessmen learned to collect their thoughts prior to dictating a cylinder, so that

Dictation machines in use at Philadelphia's Curtis Publishing Co., c. 1915

errors in the wax could be avoided. They also developed a way of marking them, either on the cylinder itself, or on a little card attached to the machine. Perhaps the best proponents of the new technology were court reporters. These high-volume stenographers realized that the machines allowed them to dictate spoken transcriptions of their notes immediately after they took them, while the contents were still fresh in their minds. They no longer had to wait until a typist was available, and so accuracy was improved.

By World War One, dicatating machines were familiar office appliances, with some larger firms enthusiastically integrating them into their businesses. An old postcard issued by the Curtis Publishing Company of Philadelphia shows its Circulation Department with row upon row of men dictating into one set of machines, with row upon row of women typing while listening to another set of machines. This image makes it clear that dictating equipment was far from a novelty.

During the 20's and 30's, the machines were seen in all corners of society. Charlie Chaplin was said to keep one by his bed, dictating his ideas into it when he woke up several times each night. President Herbert Hoover used one to record his speeches, and machines were available for affluent travelers aboard ocean liners, on first class rail cars, and even the Graf Zepplin.

In the late thirties, dictating machines went electronic, with microphones and tube circuits replacing the old mechanical-acoustic technology. Edison's electronic machine was dubbed the Voice Writer, signalling the birth of that particular brand name.

After World War II, the wax cylinder, then nearly 60 years old, finally faded in to obsolescence. Dictaphone introduced its famous Dictabelts, using a flexible belt of plastic as a recording medium. The belts recorded 10 minutes of material, cost only 10¢ each and were easy to file and mail. In advertisements the businessman having trouble getting a secretary to take dictation was told to "Give her a belt" instead.

Edison followed with its Diamond Disc machine, which recorded on flat plastic discs which looked much like 45 RPM records. The Edison discs were even easier to file and mail, and could receive 12 minutes of dictation, on each side. In addition, the discs could be erased by a spinning/melting process for 2 or 3 re-uses. Edison machines became popular for recording courtroom tesimony. A similar machine was called the Gray Audograph, which used an 8-inch disc that recorded 20 minutes per side.

The modern era of dictation equipment began with the introduction of the first magnetic media. The Webcor wire recorder first became available in 1945. Though recording wire was fragile, the sound fidelity was spectacular, and promised greater things for the future.

Those greater things have since arrived, and with modern machines, dictation systems have at last lived up to Edison's original intention—to eliminate the need for the stenographer. Indeed, in today's offices, shorthand is fast becoming a lost art. The future of dictation systems lies in digital technology. When you consider the possibilities in that field, we might even envision the time when dictation systems will eliminate the need for the typist as well.

BACK TO BASICS
for beginning collectors

The Beginner's Blick

The Blickensderfer is certainly among the first oddballs any beginning typewriter collector will add to his collection. This famous type-wheel machine came in a variety of models, and this column will help you place yours along the Blickensderfer timeline.

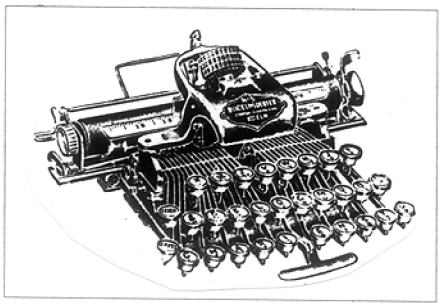
Introduced about 1893, the Blick's first machine on the market was the No. 5. Models 1, 2 and 3 have been mentioned in historical literature, but they appear never to have been produced.

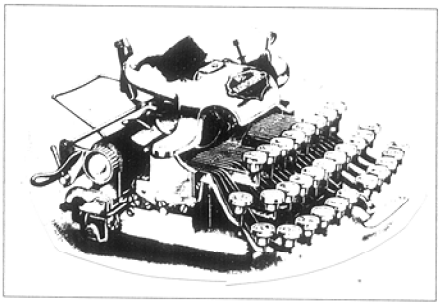
The Blick 5 is a small machine, with a foldup spacebar, a little tab lever at carriage right for line spacing and a bell doubling as the right hand carriage knob. The machine often is found with its wooden case. It generally has a metal nameplate on front, but very early models are marked with brand name and model number in paint. The No. 5 is one of the two most-common Blicks.

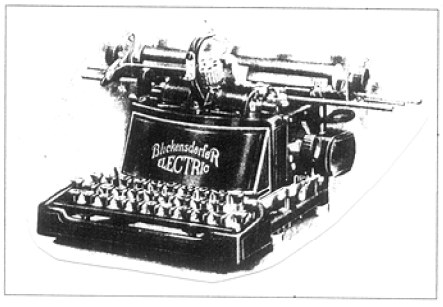
The Blickensderfer No. 7 is the other most-common Blick. It dates from about 1897, and is a beefier version of the Blick design. The spacebar is a wraparound design, and the machine features an elevated scale. Most examples have an enlarged, hook-type return lever, but earlier ones have the small thumb tab for line spacing. The 7 is designed to be mounted on a wooden base over which a cover fits. Most 7's still have their bases attached, many have their covers, too.

Next in the beginner's Blick catalog is the aluminum model 6. This is basically the same as the No. 5, but with an aluminum frame. Another aluminum model is called the Blick Featherweight. Its chief difference from the No. 6 is the use of a folding mount for the ink roller.

The Blickensderfer 8 takes the 7's beefier look a step further. The machine's frame wraps around the keyboard at front, imitating larger typebar machines. The spacebar is more-conventional as well. The No. 8 retains the elevated scale of the No. 7, and often is found with an odd tabulator assembly.







The last model of the Blickensderfer line is the No. 9. It is essentially similar to the No. 8, but switches to a folding ink roller mount, and loses the elevated scale.

Most Blickensderfers are found with the company's "Scientific" keyboard—an arrangement putting the 10 most-used letters of the alphabet (DHIATENSOR) in the bottom row, closest to the user. Universal keyboard (QWERTYUIOP) Blicks are out there, but are much less common than Scientifics. A rather rare model made to print Hebrew and Arabic (reading right to left) is called the Blick Oriental.

Other Blick models include minor variants named Home Blick, Weltblick, Service Blick, and Dactyle (French version). There are also two typebar Blicks, the Blick Bar and Blick 90. The *Rem*-Blick, made in the 1920's, is not a Blickensderfer, but a Remington. It is an exact imitation of the Blick 5, made after all the Blick patents had run out. It's what we call a "ripoff" nowadays. Blickensderfer also made an index machine called the Niagara (also sold by Sears as "The Best"). See photo on page 10.

Finally, no beginner's Blick catalog would be complete without an El Dorado machine. This would certainly be the Blickensderfer Electric introduced 1902. About five of these are known to survive, and any collector finding one today has stumbled upon one of the most-desired machines in typewriter collecting.

TOP TO BOTTOM:

1) Blickensderfer 5, c. 1893
2) Blickensderfer 7, c. 1898
3) Blickensderfer 6, c. 1907 (aluminum frame)
4) Blickensderfer 8, c. 1907
5) Blickensderfer Electric (second model, c. 1918)

Success in Kansas City

by
Darryl C. Rehr

Anyone who could not attend the International Office Equipment Collectors Expo ("INTOECEX?") in Kansas City last month, missed out on an exciting, stimulating, entertaining treat.

The meeting was sponsored by the National Office Machine Dealers Association, and the central drawing card was NOMDA's National Office Equipment Historical Museum, which now houses Dennis and Lee Ann Clark's world-famous collection. The NOEHM has most of the Clark machines dipslayed behind glass along a *very* long hallway leading to the museum entrance. The machines (about 400) sit on glass shelves, 5-high, with the highest at eye-level, making everying very accessible and easy to see. Some other machines such as the treadle Sholes & Glidden, the 1852 Jones Typographer and several patent models are inside the main museum.

The Clark collection is a massive "hardware" encyclopedia of typewriter history. Few superlatives do it justice, so we'll just let some pictures do the talking in the next few pages.

The meeting itself, however, turned into a weekend that few participants expected to enjoy so much. Only two dozen collectors attended, but this hardly mattered. The event was "engineered" by ETC members who are also very active in NOMDA (Jack Lacy, Bill Matthews, Tom Russo). The NOMDA people are experts at holding professional meetings of all kinds–so they know how to do it right.

Following a delighful re-telling of office machine history by Dave Sheridan of the museum committee, the weekend coalesced around two days of well-conceived seminars, each led by an ETC member. Not only was the presented information top notch, but the mere fact that a single room was filled with so many knowledgable people meant that intriguing ideas, facts and suggestions would continually pop up in the conversation, making the whole experience richer.

A brief summary of the presentations:

Richard Dickerson acquainted us with the information that can be gleaned from "clues" in old typewriter advertising.

Paul Lippman led an exchange of ideas on restoraton. Among the interesting suggestions was one from Dennis Clark, who told us about an artist's product called "Winton's" used to clean oil painings. Winton's may help solve the pesky problem of removing clouded varnish from old machines.

Fritz Niemann presented the information in his booklet about toy typewriters, helping us to make sense out of the immense variety of Simplex machines out there. (Fritz's booklet is for sale. See the ad section on page 12.)

Tom Fitzgerald shared his method of combing through patent, census, military and other records in search of information on typewriter inventors. Tom will put most of this into print in a future issue of the *Typewriter Exchange*.

...and I led the group in judging the condition of four selected machines using the German 6-point system. Uwe Breker's participation helped us here, as it showed that condition ratings in his auction catalogs are about one notch highter than we might expect from our own judgement.

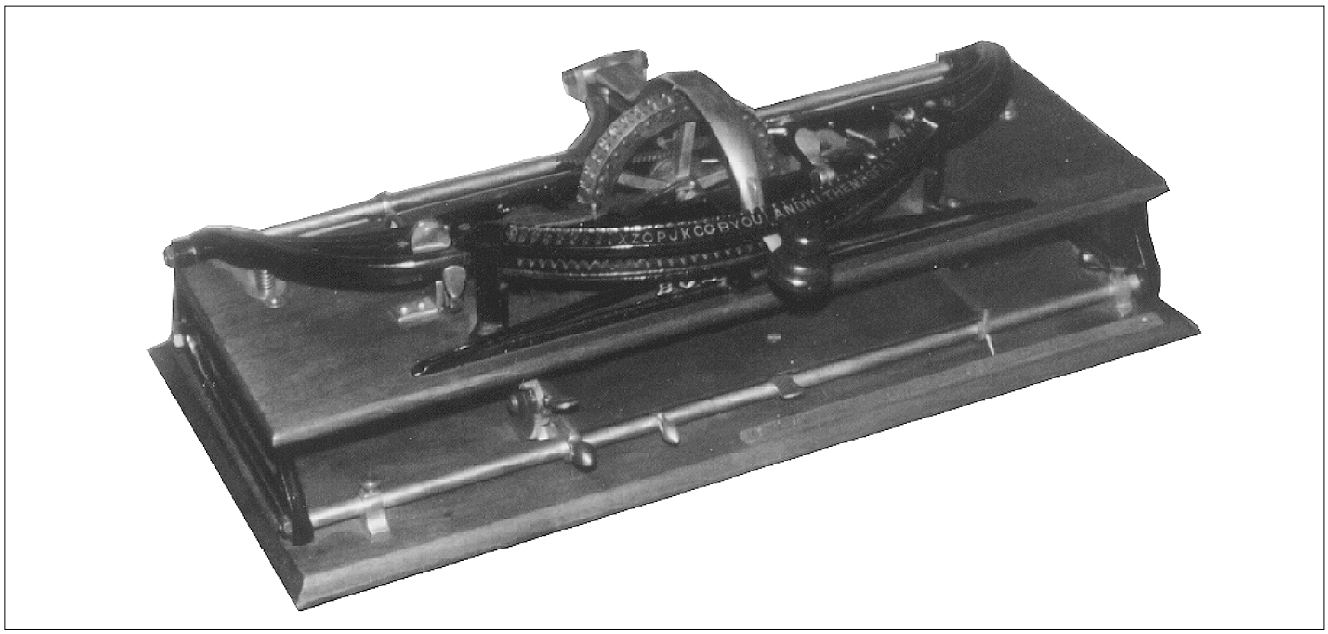
The meeting organizers kept the flow of events relaxed and unrushed. There was also lots of food, and all of it very good. No institutional-style rubber chicken.

There was some trading at the meeting, plus a small auction, but few collectors came expecting to do much buying and selling. Two Williams No. 1 typewriters were sold at about $500 each, but little else in that department is important enough to mention.

The *most* important part of the meeting was the opportunity for far-flung collectors to meet each other face-to-face, to discuss things, socialize and simply get to know each other better. All of the little tensions and rivalries that crop up among collectors by long-distance simply *disappeared* in a setting like this, and the experience was terrific.

NOMDA hopes to sponsor more collectors meetings, and will work especially hard at finding ways to make the trip easier for more Europeans (besides Fritz and Uwe, Christian Plähn was the only other overseas guest).

INTOECEX '91 was a resounding success. The next such meeting may be held in '92 or '93. Don't miss it.

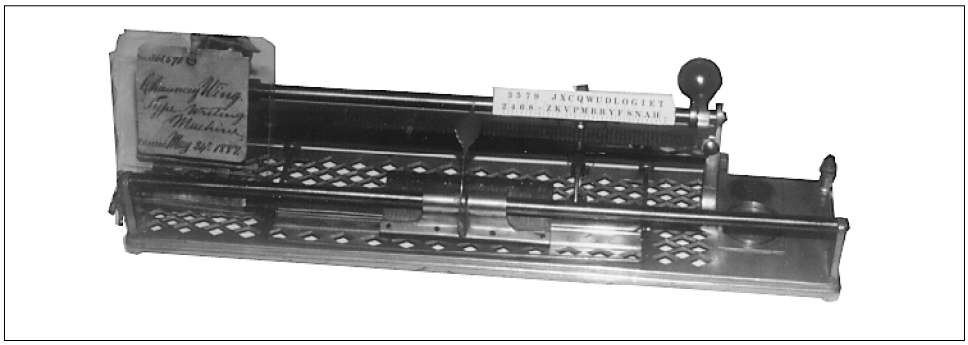


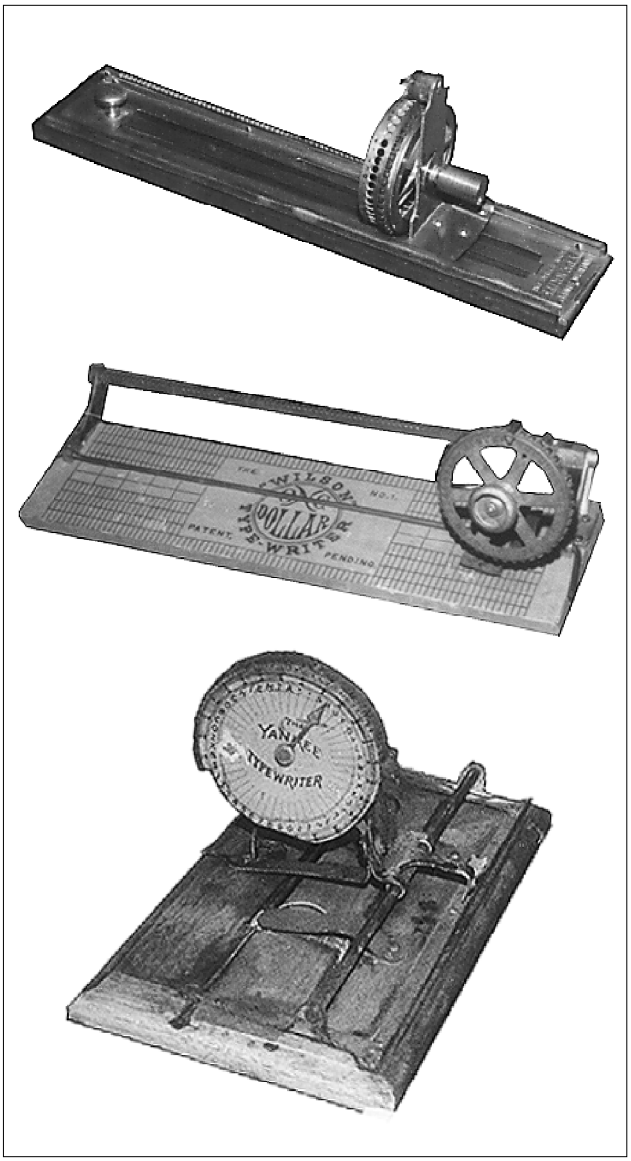
One of the biggest surprises from the Clark collection is the Boston Typewriter of 1888. Though photos of this machine have been published before, few collectors realize how big it is. The Boston measures about 2 feet wide–twice as large as what most people would expect from seeing the picture alone.

Another size surprise is the 1878 patent model submitted by Byron Brooks for the typewriter shift key. What may appear to be a full-size Sholes & Glidden frame is only a miniature, just 4" wide.

Only by seeing different Caligraphs side by side can you understand their difference in size. At left is the double-case Caligraph No.2, and right, the diminutive caps-only Caligraph No. 1.

Patent models are a Clark collection specialty. This one was submitted for an 1887 patent granted to Chauncy Wing. Wing's company supposedly marketed the machine as the "U.S. Typewriter," but no production specimens are known.

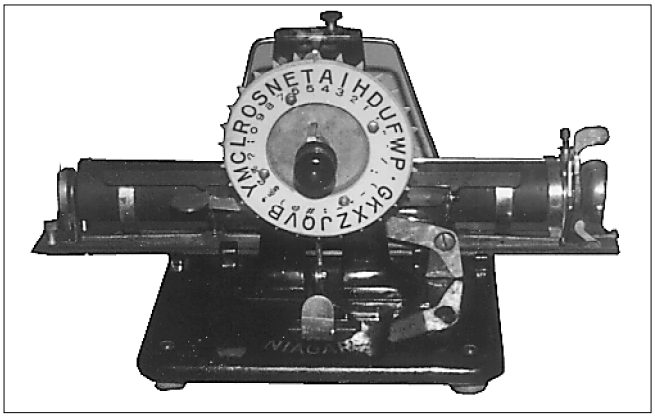




A collection of cheap index machines. Top to Bottom: Herrington (c.1884), Dollar (c. 1890), Wilson Dollar and Yankee (dates unkown). The Dollar has often been called "nearly identical" to the Herrington, but they differ in detail, and the latter is much better made. The others are nearly unknown, but share the same design concept.

A rare early Crandall. Note the metal-framed keytops and metal space key. The machine features a more primitive paper feed device than later models as well as difference in ornamentation.

A Standard Folding #1 with non-standard decoration.



The rare Niagara, an index machine made by Blickensderfer. The carriage appears identical to the Blick No. 5. Typewheel and inking mechanism are standard Blick components as well. The Niagara was introduced in 1902 and sold for $15, less than half the price of Blickensderfer's cheapest keyboard machine.

TWAIN UPDATE

ETCetera #6 reported on the Buffalo Public Library's 1988 purchase of a letter written by Mark Twain to James Fraser Gluck, a benefactor of the Library. Twain sent the letter in 1885 to Gluck in response to a request for a Twain manuscript to be included in the Library collection. Twain included *half* of his manuscript for *Huckleberry Finn.* The letter referred to the use of the typewriter for copying manuscripts:

> "Half of the Finn book is extant because *that* half was written after the typewriter came into general use. Before that, it was my custom (&everybody's in my line, no doubt), to have my books copied with a pen & ship the original to the printers, who never returend it. As soon as the book was printed, the copy, made by the amanuensis was no longer valuable, & was destroyed...
>
> "Hereafter, all authors will send clear & clean typewriter copy to the printer, & the originals will remain in their hands."

Now the update.

The *other* half of *Huckleberry Finn* was discovered in February of this year in Los Angeles. Gluck's granddaughter, it seems, discovered it among several trunkloads of Gluck's papers she had inherited many years ago. She has been sorting through the papers slowly and deliberately since getting them, and only now found the Twain work.

For a brief time, it looked like the manuscript would be auctioned at Sotheby's, but the Buffalo Library came up with documentation clearly showing that *it* owned the material. Gluck's heir did not contest the matter, and now both halves of the original *Huckleberry Finn* will be found in Buffalo.

Following Twain's reasoning, it would follow that *Finn* was not copied on the typewriter at all. Victor Fischer, editor of the Mark Twain Papers at UC Berkely, says that portions of it were copied at different times on the typewriter, and the various parts were finally assembled and sent to the printer.

INTERNATIONAL NEWS

Philadelphia

The Typewriter Exchange gave us an intriguing story in its Vol. 7, No. 3 (mailed out in February). The article tells the tale of Jessie Conrad, wife of the famous novelist Joseph Conrad (*Heart of Darkness, Lord Jim)*. It turns out that Jessie, with lots of time but little money, typed some of her husband's manuscripts on a cheap little typewriter. She called it a "Marriott," but from her description it seems unmistakable that it was the well-known Merritt, an index machine that must have been a real chore to use for such work. But Jessie didn't complain. *TypEx* says she did her Merritt typing on her honeymoon, so there were, no doubt, other things to make her happy.

Vol. 7, No. 4 (received in April) features an intriguing piece on ribbon tin trademarks as recorded in old Patent Office Gazettes. Editor Tom Fitzgerald comes up with a whole list of trademarks that never appeared on ribbon tins. Typewriter trademarks, too. Also in that issue, an article on John Pratt (whose typewriter patents were used to create the Hammond) and his troubles in getting patents in the post-Civil War era because he was a Southerner.

Germany

Down it goes! The German mark has lost 17% of its value in relation to the US dollar since it's peak last year. This is important to typewriter collectors, since German auction prices tend to drive the market as far as collectible machines go. The declining mark is bad news for Americans selling machines overseas as it means fewer dollars.

Those German auction prices, by the way, are usually reported as the buyer's total cost. That means inclusive of the commission and tax (now 17.1%). Commission to the seller now runs an additional 17.1%. The arithmetic shows the seller's net is 29% below the reported price. Factoring in the fall of the mark, the net for sellers drops to 41% below reported prices from last fall. None of this counts shipping. Selling overseas may often be profitable, but it is not as good a deal as it once was.

Economic factors notwithstanding, Uwe Breker continues his dependable auction schedule in Cologne. His latest catalog continues a trend toward more adding machines and office accessories, and fewer typewriters. A highlight of the April 13 sale was a decorated Perfected Sholes & Glidden, the first time a decorated S&G has appeared in a Breker sale. For information about the Breker auction, including cost for catalogs and realized price lists, see the ad section on page 12.

England

The Winter, 1991 issue of *Type Writer Times* treats us to some discoveries about the 1852 Jones Typographer. Jones' grandson Harry Jones, it seems, is alive and well and living in Los Angeles. Harry has a document dictated by his father Charles Jones in 1912, shortly before his death, which briefly tells the story of the Jones machine. According to Charles' recollection, *150* Typographers were made and sold before the factory in Rochester, NY burned down. To date, only two Typographers are known to exist–one in the Milwaukee Public Museum, and the other in the Dennis Clark Collection *(see cover photo)*. If Charles Jones was right, it could well mean there are other Typographers waiting to be discovered.

TWT editor Paul Lippman also offers a tantalizing tip on acquiring a genuine "Sholes & Glidden" for only $25. He means, of course, a *letter* typed on one of the old machines. Paul suggests asking dealers at ephemera shows for typewritten material from before 1890. Look for letters typed in all-caps, and there's a decent chance they were written on the S&G (a date prior to 1878 would clinch it)–although it would also be fun to find something written on other early all-caps makes like Caligraph or Automatic!

ADVERTISEMENTS

I have the printing part of a **MERRITT** TW. Who could help me with the index part, & types, and eventually a base? Please contact JOS LEGRAND, Kreutzerstraat 24, 5011 AA Tilburg, NETHERLANDS.

AUCTION TEAM KÖLN offers semi-annual sales in Cologne, Germany. $50 for annual catalogue subscription plus realized price lists. Next auction is November 2, 1991. For details and shipping instructions, write AUCTION TEAM KÖLN, Postfach 501168, D-5000 Köln 50, GERMANY. Tel 0221/387049. FAX 0221/374878.

FOR SALE: Keaton Music Typewriter ("Patent Pending, S.F. USA") Best offer. DALE BEEKS, Box 2515, Coeur d'Alene, ID 83814. 208-667-0830.

TRADE: Edelmann typewriter, 1897-1902, wooden case, restored, like new. Exchange welcome for: Commercial Visible or Munson. PETER MUCKERMANN Auf der Warte 34, D-4840 Rheda-Wiedenbrück, GERMANY.

WANTED: ribbon tins for my collection. CHERYL DIDRICKSON, 1118 S. 23rd. St., Renton, WA 98055. (206)-255-1377.

TIPS:

These are from people who have "inquired" about their old typewriters. Not all specifically said they want to sell, and not all have been contacted saying their machines would be advertised. It's up to you to make your own deal.

VARI-TYPER - mfd. by Ralph Coxhead Corp. c. 1935. Electric. $75 + shipping. Louis Hall, 5250 N. Hiway 89, Space 17, Flagstaff, AZ 86004. (602)526-6727

REM 7 - Alyson Strong, Rt 5, Box 5597-Post Rd., Cleveland, GA 30528. (404)856-4487.

REM 6- #87478, "real good shape" - Freda Adams 1210 Independence, Victor CO 80860.

FRANKLIN - looks like Type II, no case. "available for sale when I find out the value" - Lynn Eve, 348 SW 9th Av., Boynton Beach, FL 33435. (407)736-2970.

COLUMBIA BAR-LOCK #14 - double keyboard, downstroke - Irving Anderson, 202 Rumstick Pt. Rd., Barrington, RI 02806.

BING - case & lid, good working order- Joseph Steinruck, Box 301 Abington, CT 06230.

FOX - #39315 - Don Miller, 67 Keller Ave, Kenmore, NY 14217. (716)876-8893.

PORTEX #5 - case, instructions & Sears sale slip; good working cond. Earl Mc Neil, 3035 Bixler Ct., Holiday, FL 34960.

REM 7 - Mrs. O.K. Hall, Box 136, Newport News, VA 23607

REX - Joseph Rosel, 3098 White Oak Rd., Junction City, KY 40440. (606)854-3898.

ODELL #4 - Joseph Muliolis, 28 Mist Hill Dr., New Milford, CT 06776.

BLICK 7 - w/case. Ex. cond. - John Withrow, 2664 Bimini Dr., Tavares, FL 33778

BLICK - model unspecified, w/ oak case. Mrs. A.E. Erickson, 6210 North Ridge West, Ashtabula, O 44004.

BLICK 8 - w/wooden case. Joseph Ossola, Box 652, Granville, IL 61326.

BLICK - model unspecified. Orig. case & instructions. Virginia Scott, 907 S. Main St. #5, Columbiana, OH 44408. (216)482-3955

BLICK 5 - w/ case. Ex. cond. Neva Von Hofe, 9619 Oak Dr., Box 306, St. Helen, MI 48656. (517)389-4162.

BLICK, REMINGTON (blind writer), OLIVERS - Robert Bastian, 3720 West Ely Rd. #2, Hannibal, MO 63401

BLICK 6 (501 Special) - Mrs. WW Salge, 1958 N. Meridian Rd., Huntington, IN 46750

HAMMOND - model unspecified, universal kbd., w/ case. Julie Haines, 145 Burns Way, Fanwood, NJ 07023. (908)-889-8079.

HAMMOND MULTIPLEX wooden cover. Earl Campbell, 1109 Mick Rd., Wellsville, O 43968.

HAMMOND MULTIPLEX wooden cover. William Baranik, 1303 Mifflin St., W. Mifflin, PA 15122.

HAMMOND MULTIPLEX - black metal cover. Jane Thompson, 16055 Knapp Ave., Flint, MI 48503.

WELLINGTON No.2 - Working order. Richard Zurakowski, 1648 Denwood St., Alliance, OH 44601.

BOOK DEAL! *Collector's Guide to Antique Typewriters* $12.95. *The Typewriter and the Men Who Made It* $17.95. *The History of the Typewriter, Successor to the Pen* $24.95. ALL THREE FOR $42.90 (like getting *Collector's Guide* free). All prices ppd. THE POST GROUP, Box 459, Los Gatos, CA 95031-0459.

BOOK BARGAIN! NOMDA'S museum is offering the Dan Post reprint of old TW manuals at rock bottom prices. Booklets available in two assortments at $5 per assortment (less than $1 each!). **Assortment #1**: Blick, Caligarph, Hammond, National, Sterling, Sun, Victor(index), Yost. **Assortment #2**: Chicago, Fox Port., Hall, Noiseless, Rem 6&7, Smith Premier, Williams. Add $1.50 per asst. for shipping. Write: TODD HOLMES, NOEHM 12411 Wornall Rd., Kansas City, MO 64145.

TOY TYPEWRITERS described & catalogued in a booklet by Fritz Neimann. Photos of 78 *different* Simplexes. Photos of 24 other toys, too, including color shot of rare Lord Baltimore. Great reference book. $16 ppd. FRITZ NIEMANN, Galerie Alte Technik, Niemannsweg 6, D-4503 Dissen GERMANY.