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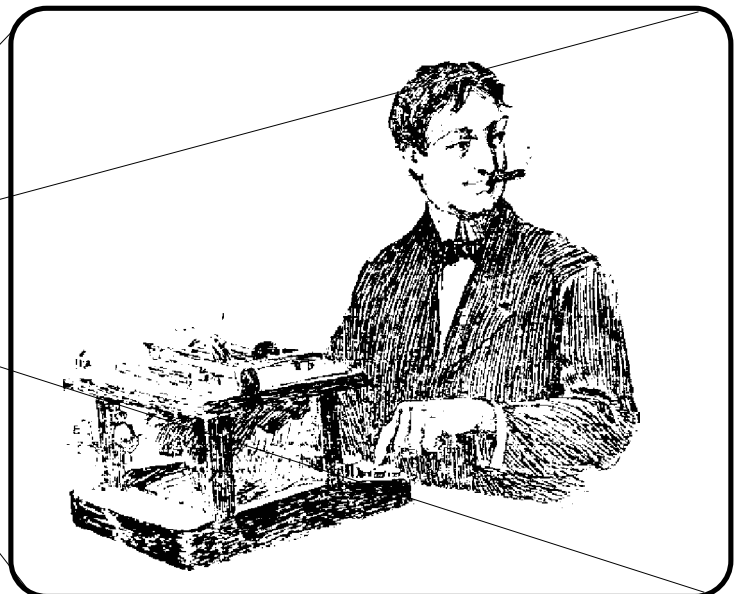
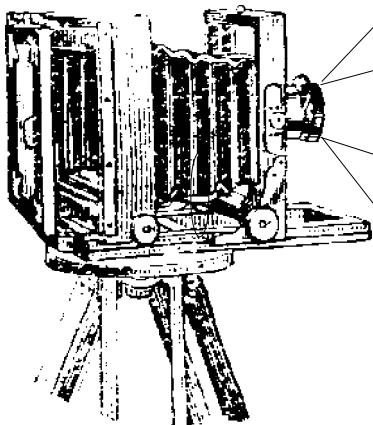


ETCetera

Magazine of the Early
Typewriter Collectors Association

Number 19 ---- June, 1992

A SNAPSHOT FROM 1887



The world of typewriters before the Gay '90's. Full story p. 4.

ETCetera

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Typewriter Collectors
Association

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Editor's Notes

During a recent trip East, I had the pleasure of visiting with Kay Young-flesh who manages the typewriter collection at the Smithsonian Institution in Washington, D.C. The only typewriter currently on display at the Smithsonian is a Malling Hansen Writing Ball, which is part of the "Denmark" showcase at the recreation of the Philadelphia Centennial Exposition of 1876. The rest of the Smithsonian's collection is in temporary storage while exhibit areas are being refurbished. Kay was good enough to take me "behind the scenes"

to see some of the treasures close up. As is often the case, many of the objects surprised me with their size. I had seen them in photos, but without external references, I had no feel for their true dimensions. The Sholes & Glidden patent models were much smaller than the photos make them appear, while the magnificent Beach machine was much larger. One sad note to report as a result of my visit: Kay informed me that after 1995, the Smithsonian's Typewriters will be taken off exhibit *permanently*. It sounds awfully final, but who knows what the future may bring?

†††

An April trip to the big Metrolina Antique Expo in Charlotte, North Carolina was fun, but produced little in the hunt for old typewriters. The show claims 5000+ dealers, and although I couldn't make an exact count, my gut tells me there were only half that many. About a half dozen collectible typewriters were on sale, but just common items. Even those weren't very buyable. One fellow had a \$495 price tag on a so-so Oliver #3.

†††

A couple of large for-sale lists have surfaced among collectors in the past two months. First, Tom Fitzgerald of Philadelphia handled the sale of the collection belonging to Frances Wolowitz. She inherited it from her late husband, who was the inventor of the correction key found on many modern electrics. Then, Larry Wilhelm passed around a long list of machines he had left over after buying a whole collection from a private party. Machines on the market don't always quickly make their way into the ad sections of typewriter journals, so it pays to stay in touch with your fellow collectors around the country.

†††

Southern California collectors assembled for a Saturday meeting in

January of this year. As always, those attending brought along a number of interesting machines for show and tell. Alan Chamberlain, of San Diego, displayed an intriguing Japanese machine bearing the Toshiba name-plate. The types are on a big cylinder which slides and rotates into place. I guess you'd call it an index machine... but *what* an index machine! I brought a Brooks which I lucked upon at a flea market late last year. Since it includes a base and cover, I played "Guess the Typewriter" with the group before unveiling it. Nobody guessed. I also was quite proud to show my square-front Crown index machine, also acquired last year. It is in unbelievably good condition, complete with base and cover (including instructions in the lid). The serial number is 85. I think that's the earliest known, but would welcome any information to the contrary.

†††

Marco Thorne, of San Diego has put together a comprehensive index of ETCetera issues #1-17. It's quite a project, and he deserves lots of praise. He intends to update the index annually. For a copy, send \$1.60 (\$1.70 Canada, \$2.70 elsewhere) to Marco at 4325 West Overlook Dr., San Diego, CA 92115-6116

†††

Dan Post, son of the late collector/publisher of the same name, recently donated his remaining inventory of typewriter history books to the National Office Equipment Historical Museum in Kansas City, MO. The books, issued by his dad, are collectors' mainstays. They include *The Collector's Guide to Antique Typewriters*, *The Typewriter and the Men Who Made It*, and *The History of the Typewriter*, a 1909 work by G.C. Mares. The NOEHM is selling the books, but they have been unable to supply me with a price list. For info, write to the NOEHM, 12411 Wornall Rd., Kansas City, MO 64145.

Anderson Replies...

The following is an abridged version of a letter written by G.K. Anderson to "The Phonographic World" on July 23, 1892:

"I wish to call attention to mis-statements made in an unsigned article on page 440 of the July WORLD. The article begins as follows:

'It is a significant fact that after *ten years* [italics yours] of hard pushing and the expenditure of large sums of money by wealthy corporations, the shorthand writing machine has made no appreciable progress as opposed to the pen and pencil in the hands of stenographers.'

"No, it is not a 'significant fact' or any other sort of a fact.

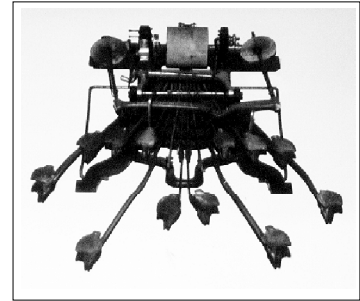
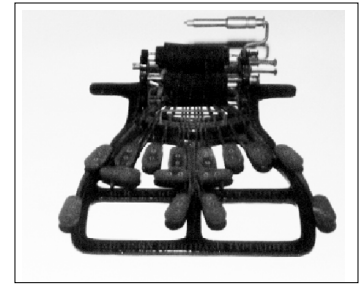
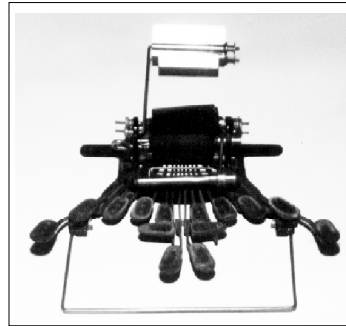
"The 'Stenograph' [see *ETCetera* #16] is the only shorthand machine which has been before the public for ten years, and the claim that it has been pushed and advertised as above stated, is known to be ridiculously untrue by every reader of magazines and newspapers.

"But suppose it were true—what would it signify? Merely that the 'Stenograph' would make no better progress until more extensively advertised or further improved.

"...But with the introduction of the 'Shorthand Typewriter' [Anderson's machine] the speed of 'the shorthand writing machine' was increased from a letter per stroke to a word per stroke; the notes were made more legible by the use of Roman letters, and the employment of wide paper made room for interlineations, etc. At first, this later machine was open to the objections of weight and bulk, but within a year these disadvantages have disappeared, so that now its case is even smaller than that of the 'Stenograph.'

"In his article the writer evidently seeks to convey the impression that there are several shorthand machines on

Three different models of the Anderson Shorthand Typewriter. From the Mike Brooks collection, Oakland, California



the market...

"As a matter of fact, only two shorthand machines besides the 'Stenograph' have ever been even temporarily before the public.

"The 'Reporting Machine,' patented by me in 1885, was soon after transferred to a stock company, which buried it so completely that it has never been heard from since.

"...The other shorthand machine, and the only one besides the 'Stenograph' ever seriously put on the market, is the 'Shorthand Typewriter,' first patented Sept. 10, 1889; not ten years ago by any means. Furthermore, my first ship having been 'scuttled by its crew,' I have given stock companies a wide berth, and no corporation, wealthy or otherwise, has invested one cent in 'pushing' the 'Shorthand Typewriter.'

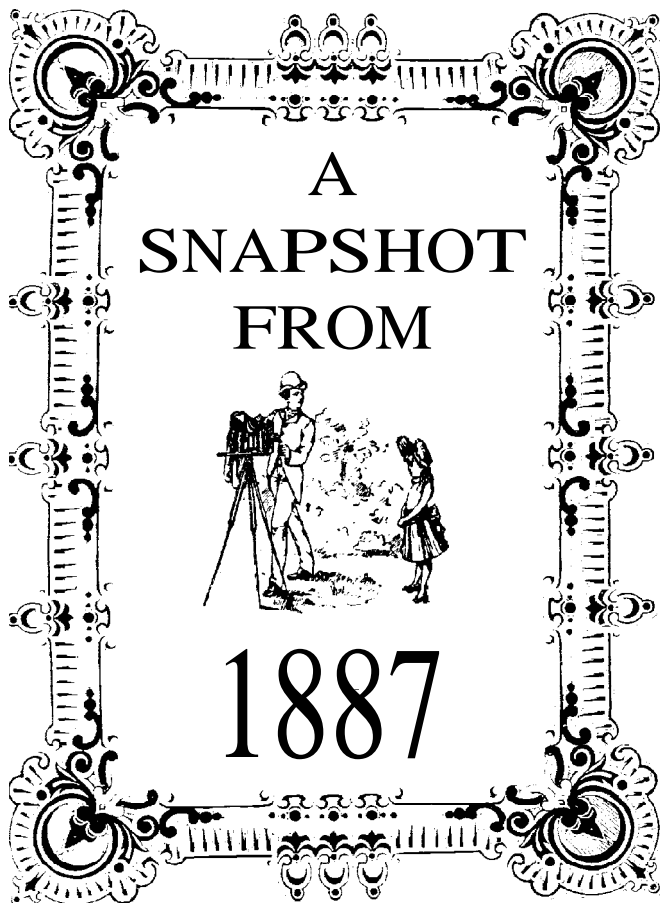
"In view of these facts, is not the article... intentionally misleading?

"...No fair comparison, with truth as a basis, would be to the disadvantage of the shorthand machine. The number of operators is underestimated, because many of those in the best positions cannot be used as references, as their employers do not care to be bothered answering letters or interrupted by callers. But in proportion to the amount of money spent on its introduction, or the time it has been before the public, the shorthand machine makes quite as good a

showing as its 'big brother.' If comparisons were made with the Anderson Shorthand Typewriter alone, the results would be still more favorable. For instance, take the Remington Typewriter. It is called 'Remington,' not because that was the name of its inventor, but because E. Remington & Sons were the first of its promoters whom it failed to swamp. The Remingtons pushed it awhile, then tried agents, then resumed the sale themselves. I remember that it was sold by the Fairbanks Scale people for some time. Yet, after having been kept before the public so many years, backed by corporations then very prominent, after all the money that had been spent on it by judicious, experienced business men,—the monthly sales of the Remington Typewriter when Wyckoff, Seamans & Benedict took the agency, were less than the present monthly sales of the Anderson Shorthand typewriter, which has been very little advertised, and was patented less than three years ago.

"Although the number of people who use pens increases annually, the Remington Typewriter is now a splendid success. If its 'little brother' has thus far kept up with the procession, why and when will it begin to fall behind?

BOSTON, MASS., July 23, 1892
G.K. ANDERSON "



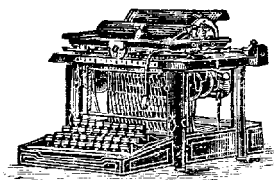
The following is excerpted from an 1887 booklet by Arthur M. Baker entitled "How to Succeed as a Stenographer or Typewriter." It offers a first hand "snapshot" of what the professional world thought of the typewriter at that time, how "new" it still was, and how limited the market.

The employment of type-writing machines in business offices, etc., has increased so rapidly during the past five or six years, that it bids fair, at no distant time, to supersede the pen for everything except such writing as must be done in bound books.

It was quickly seen that an expert operator could do at least twice the amount of writing with it, that one person could accomplish in the same time with the pen; that its work was neater, and more easily read; that the writing occupied from half to a third less space, and that therefore there was a saving of that proportion of paper; and that, when required, several copies could be made at one time. Having these advantages, the present popularity of the typewriter is not surprising, and it can now be said to have secured a permanent foothold in the business circles of this country.

Its progress in England has so far been slower, owing to the greater conservatism of business men there, who are loathe to give up their old, established methods. I am told, however, that the type-writer is gradually making its way there, and is now partially used in some of the government offices in London.

REMINGTON



Standard
Typewriter



The first successful type-writing machine was the Remington. The earliest machines of this make appeared on the market about ten or twelve years ago. They were somewhat crude and their type consisted of all small capitals. Numerous improvements have since been made, and they now have type with capital and small letters, their work closely resembling ordinary print. The sale of these improved machines soon became so large that it tempted the invention and patenting of others which differ more or less from the original. What is known as the "Caligraph," made its appearance, with a similar principle of construction, the most noticeable difference being the separate keys for capital and small letters. The Hall, the Hammond and the Columbia, type-writers have since appeared, and I have seen a circular of the "Crandall" machine, but am not sure that it is on the market. A visit to the numerous type-writing and other offices will show that the Remington is still the favorite in New York, Chicago and other cities, although I have been informed that the Caligraph and Hammond are being quite widely introduced.

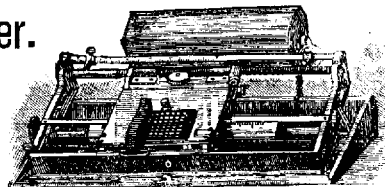
No sooner was a practical typewriting machine on the market, than the stenographer saw that it would be an important acquisition for him. Not only could he transcribe his notes in half the time but the transcripts were more legible, neater and more compact. He therefore became a pioneer in the use of type-writing machines.

Stenography and type-writing affiliated naturally and at once, and there are now numbers of offices in which they are combined... The time is not far off when every professional shorthand writer will either be also a type-writer or employ one in his office.

Those stenographers who do not combine type-writing with their business, dictate their notes to expert operators in type-writing offices. Complaints have lately been heard, however, from professional type-writers of a falling off in their business, which cannot be accounted for by the dullness in business generally. It is really due, chiefly, to two other causes; the increasing number of firms that have machines of their own, and employ operators, and the increasing number

Hall Type-Writer.

MODEL, 1887.
Simple, Rapid, Durable.
Send for Catalogue to
Hall Type-Writer Co.,
Salem, Mass.



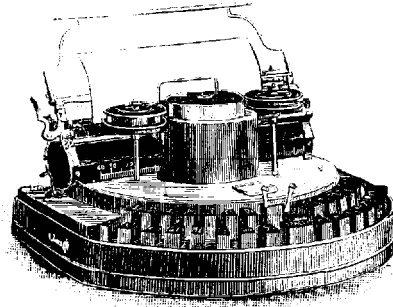
Price, \$10.

Interchangeable Type in all
Languages.

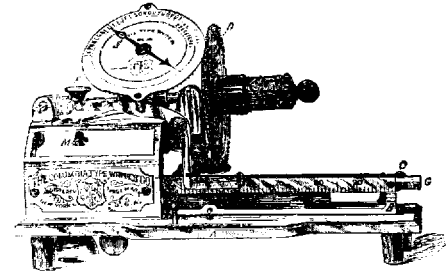
ARLSON, O.
I would recommend the Machine to
business and professional men without
any hesitation, and do not think there
is any better in the market.
H. K. SAUDER,
Chief Stenographer

THE HAMMOND. THE COLUMBIA TYPE-WRITER.

A perfect writing-machine. Price, \$30.00.



Price, including one extra type wheel, \$100.



Possessing High Speed, Easy Action, Great
Durability, and Extreme Portability.

A consumer in 1887 did not have a very wide choice when shopping for a typewriters. Arthur M. Baker mentions the five shown here, and says he had heard of (but not seen) the Crandall as well.

of type-writing offices. An inevitable result of the large increase in the number of type-writing offices, without any real demand for them, has been keen competition for work, and cutting of rates.

The rates usually charged by old-established and well-equipped type-writing offices, are 5 cents per folio for the first copy (that made from the ribbon), 3 to 4 cents per folio for the first carbon copy, 2 to 3 cents per folio for the second carbon copy, and 2 cents per folio for the third carbon copy.

...Competent type-writing offices have the advantage over operators in other offices, that when much copying has to be done at short notice they can do it, by dividing it among several operators.

In order to be a really good type-writer, the operator must be able to spell and punctuate correctly, as he or she frequently has to write from dictation. Some operators become very expert with practice, and easily write sixty words a minute from dictation, and it is claimed that some can reach a speed of eighty words. This latter rate, however, looks a little like an exaggeration, except when the matter is easy and has a large preponderance of short words. Fifty words a minute is considered a satisfactory rate of speed, and when it can be kept up, with few errors, it constitutes a good operator.

...Speed depends a great deal on the proper fingering of the keys where there is a key-board. Some operators use the first two fingers of each hand only, but it is usual to use all the fingers of each hand, except the fourth.

...Type-writing has one disadvantage (if it can be called so) compared with pen-writing; it shows up any laxity or deficiency in the way of punctuation or the proper use of capital letters, which would probably pass unnoticed if the writing was done with a pen. It is surprising what a number of otherwise well-educated persons err in these respects.

...In order to start a type-writing business is is necessary

to hire an entire office, as, owing to the noise of the machines, part of one can rarely be obtained for that purpose. The person who proposes to open an office for this business should endeavor to get a suitable room, with good light, in a large office building which has a number of law offices, but no type-writing office in it. Owing to the rapid multiplication of these offices, however, it is now difficult to find any of the larger business buildings without one or more of them. Assuming that an office is opened in a building having a number of law offices, and no other type-writing office, the chances are that it will get most of the copying, etc., that the other offices in the building have to send out to be done.

Care should be taken to do all work neatly and accurately. It should always be compared with the original and all errors or omissions corrected before it is allowed to leave the office. If work is offered with the stipulation that it must be ready at a certain time, it is better to refuse it, than to take it and disappoint in the time.

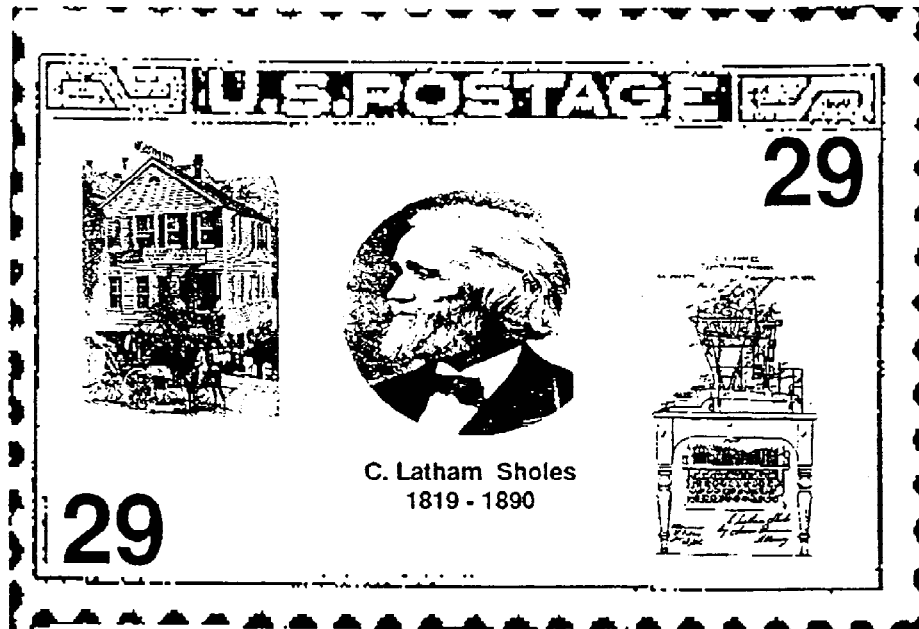
It frequently happens that a hurriedly written paper sent to a type-writing office to be copied, is imperfectly punctuated. The type-written copy should supply this deficiency just as it would be supplied by the printer if sent to be printed.

Incompetent work will neither gain new customers nor retain those who at first send their work.

Some offices take pupils and instruct them in type-writing. They usually charge from \$15 to \$20 for a two months' course.

Those type-writing offices which have a well-established and steady business, and do the best work, have competent operators who are paid a regular salary. Other offices have one or more assistants who are paid no salary, but usually receive 50 percent of the amount received for what work they do. When there is no work, or not enough to need their assistance, they get nothing. It is needless to say that the best operators get the salaried positions.

Stamps of Approval?



Conceptual design for the Sholes stamp from the NOEHM proposal

What's next in making the public aware of typewriter history? How about a postage stamp? Better yet, how about a whole *series* of postage stamps?

The Museum Committee at the National Office Equipment Historical Museum in Kansas City has formally presented a proposal to the U.S. Postal Service for the creation of a commemorative series on typewriter inventors.

Tom Russo Sr., of Wilmington, Delaware is the project coordinator handling the campaign for the museum. Tom sent *ETCetera* a copy of the proposal submitted to the Citizens Stamp Advisory Committee.

The proposal suggests the following set of seven stamps:

1873 Sholes & Glidden Typewriter	Christopher Latham Sholes
1881 Hall Index Typewriter	Thomas Hall
1884 Hammond No. 1	James Bartlett Hammond
1889 Smith Premier	Alexander T. Brown
1892 Oliver No. 1	Thomas Oliver
1893 Underwood No. 1	Franz X. Wagner
1895 Blickensderfer Typewriter	George C. Blickensderfer
1906 Royal No. 1	Edward B. Hess
1872 Universal Keyboard	C.L. Sholes & J. Densmore

The Universal Keyboard is included for its obvious longevity and its "significant importance to the growth of the industry."

If you have quarrels with this list, the NOEHM and *ETCetera* is interested in hearing from you. Who do *you* consider the seven most important typewriter inventors? Send your replies to *ETCetera*, and we'll publish them in the next issue.

The NOEHM proposal includes letters of support from two U.S. Senators, three museums, the Xerox Corporation, Lexmark International, Inc. (manufacturer of type-writers with the "IBM" name), Executive Women International and, we're flattered to say, the editor of *ETCetera*.

Tom tells us that the typewriter stamps are in line for consideration for 1994, but the odds are long. 40,000 applications for commemorative stamps are sent to the Citizens Advisory Committee each year, but only 40 are approved. But then, they said the typewriter was a long shot, too.

If you'd like to help grease the wheel, *please* write a letter of support to:

Citizens Stamp Advisory Committee
Stamp Administration & Advisory Board
U.S. Postal Service
475 L'Enfant Plaza, S.W.
Washington, D.C. 20260-6753

First Look At Frank Lambert



Frank Lambert, June, 1926

The photo at left shows typewriter inventor Frank Lambert in June of 1926. The picture was provided to ETCetera by Aaron Cramer of Brooklyn, NY, who received it when he was able to purchase a Lambert typewriter *once owned by the inventor*. The machine was one of three up for sale, and Cramer tells us the other two were purchased by Uwe Breker of Cologne, Germany. Perhaps we will see one or more of these machines at Uwe's semi-annual auction. The machine Cramer purchased was one of the British-made Lamberts, manufactured by the Gramophone and Typewriter Company. He says at least one of the other ones was an American machine, but he was unable to provide details on the third. The machines were sold by a friend of Cramer, who apparently had received a quantity of Lambert's possessions. Unfortunately, there were no documents associated with the typewriter, although there were papers referring to some of his other inventions. We believe this is the first photo of Frank Lambert ever published in a typewriter journal.

Sholes & Glidden Update...

Thanks for your latest ETCetera [#17]. The item on the Hammonds is interesting (since I have so many), and I was especially interested in "A New Sholes & Glidden IV." I had known about that machine privately for several years and had tried to buy it. After it went up on the Gene Harris auction I found out from the firm that both Tom Russo and I had submitted the two highest single bids and that mine was just a hair under his. If someone else was to get it, I'm glad that it was Tom.

I had seen the machine after inadvertently finding out about the Keller collection while going through Joplin, MO bringing back my treadle machine from Indiana [see ETCetera #1]. A local antique dealer told me of him, I telephoned and went to meet him and saw his collection.

I want to note that I don't find it unusual at all to see an older machine with 100% perfected hardware, including black paint and the squared off tip, minus the "A" in front of the serial number. When I first saw Tom's no. 1575, I knew it had originally been a treadle machine. Both of my Sholes & Gliddens in the 200 serial number range are 100% perfected black machines with the squared off tops: A288 having "A" but 298 not having it.

What puzzles me more in early Remington history are such things as the real status of "perfected" and "standard" in the earlier No. 2's and No. 4's, what the real No. 1 was, and the real order and introductory dates of models 1,2,3,4 and 5. I find many sources, including Remington's own statistics, contradictory and confusing, not to mention incomplete.

My latest find is an early "Perfected" No. 2 with the shifting rod mechanism still intact over the number scale as on the experimental Sholes & Glidden with both upper and lower case [Smithsonian Collection]. Yet, I know there is still an earlier version of the No. 2 machine that I don't have yet (the one in the London Science Museum Collection).

Jim Rauen
San Jose, CA

Jim Rauen has an extensive typewriter collection, but freely admits he's a Remington specialist. On his shelves are 7 different Sholes & Gliddens, and he's always looking for more. Jim expects to retire in 3-1/2 years, after which he'll document his collection more completely. We hope he'll share more of his knowledge with us at that time.

Back to Basics

For Beginning Collectors

Where's the Keyboard?

Shopping in the Bargain Basement of the Typewriter Industry



When the Remington Company marketed the first commercial typewriters in 1874, there was a pricing problem from the start. The first models of many new inventions bear hefty price tags, and consumers won't generally start flooding the showrooms until bargains start to appear.

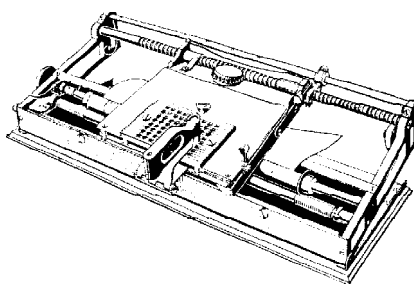
The first machine from Remington cost \$125, which figures out to about \$1300 today. That's not bad for a heavy duty office machine. However, this one was brand new and untried. It also had lots of bugs to be worked out, another phenomenon typical to new inventions. At the time, a pen cost you about a penny, so why spend \$125 on something that didn't even work that well?

You can understand, then, that typewriters didn't sell so well in those early years of the industry. In 1878, Remington turned things around with a new model, the famous Remington No. 2. They dropped the price to \$100, added new features and came up with a typewriter that was reliable and durable. It vastly improved the efficiency of an office, and sales took off.

It soon became apparent, however, that a large part of the marketplace was cut out by retailers offering machines at \$100. What about the doctor or minister or home user who didn't have lots of paperwork? Could a really cheap typewriter be made to serve their needs?

The answer was a resounding "Yes!" A whole segment of the industry then geared up to produce what became known as "index" machines.

The term "index" comes from the fact that the machine has its letters printed on a chart of some kind, the chart being called the "index." On an index typewriter, there is no keyboard. A typist selects the letter on the chart by using a dial or a pointer or some similar mechanism, and then a lever or key is pressed to do the actual printing. The speed of the machines was snail-like ("about a page a day" as a popular collector's saying goes), but their low price made them worth it.

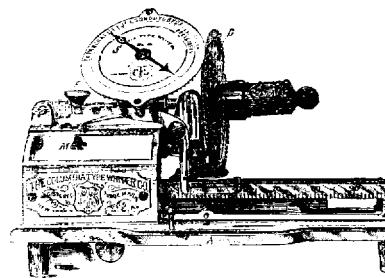


The Hall Typewriter of 1881

The first index machine was the Hall Typewriter, introduced in 1881. You'd hardly know this was a typewriter at all, to look at it. It appears more like some sort of scientific measuring device, with its gleaming metal parts and its handsome mahogany case. The Hall's letters were embossed on a square rubber plate, which rested against an ink pad. The pointer used to select the letters also moved the plate into position, and a separate motion pressed the letter to the paper for printing. Price was \$40, and later dropped to \$30. Thousands were made well into the 1890's, and there are many surviving today. Other similar machines were also marketed, such as the Morris in the US and the Graphic and Kniest in Europe.

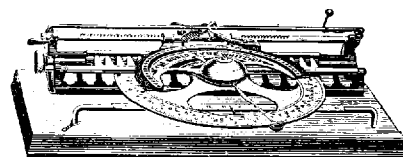
After the Hall broke the ground, dozens of other manufacturers produced index machines of every shape and configuration you can imagine. Prices ranged from \$1 to \$30. Some were nothing more than toys, others were quite sophisticated.

The Columbia Typewriter of 1888 was an ingenious and beautiful little machine that actually offered proportional spacing. The Columbia's letters



The Columbia Typewriter

were placed on the perimeter of a type wheel which sat perpendicular to the platen. The index was a circular dial with a clock-like pointer that moved as the type wheel was rotated. A fine-tooth rack advanced the carriage in proportion to the width of the letter selected. The Columbia was priced at \$30. Many other cheaper machines would follow.

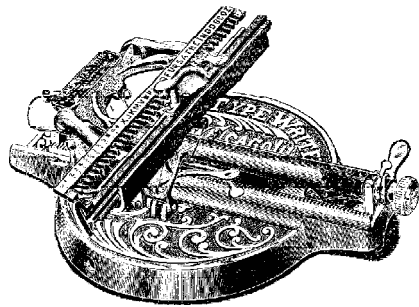


The World Typewriter of 1886

Among the simplest was the World Typewriter, made by Pope Manufacturing Company of Boston, the same firm which made the famous Columbia bicycles and the Hartford Automobile. The World was introduced in 1886, and consisted of a semicircular arc loaded with rubber type. A simple handle rotated the arc into place, rubbing the type along ink pads on the way. A separate key pressed the type to the paper. The cut-rate World came out as a caps-only model for \$8. Later, double case mod-

els were introduced at \$10 and \$15 with the price dictated by the quality of the trim. A similar machine called the American became very popular a few years later.

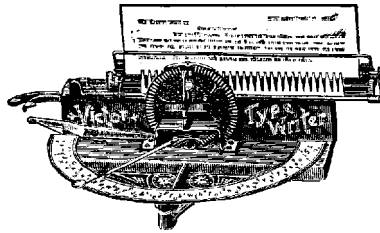
A very different mechanism appeared on the Odell Typewriter of Chicago. It was introduced in 1888 at \$20, but became more successful after the turn of the century when the price



The Odell Typewriter

came down to \$5. The Odell was a heavy little machine with type mounted on a straight bar. To print, you slid the bar into place, and pressed down to hit the paper. A roller supplied the ink. Many other machines used this "linear" idea including the New American, the Sun

and the International. A different linear index machine was the Merritt of 1890, with a sliding bar containing printer's types to do the printing.



The Victor Typewriter

Another index machine dating from 1890 has the distinction of being the world's first daisy-wheel typewriter. This was the Victor, made by the Tilton Manufacturing Co. of Boston. The Victor's index was semicircular strip at the front of the machine. The pointer was geared directly to the daisy wheel, which rotated into position as each letter was selected. A lever at the side of the machine pressed a little pin up against the type to drive it to the paper.

Generally speaking, index machines are oddities among antique typewriters. None had any impact on the development of typewriter technology.

They were economic expedients and little more. With few moving parts, they were cheap enough to be affordable by anyone. They served to produce type-written copy, but only at the slowest of speeds. When cheap second-hand typewriters and good quality portables came onto the market, the day of the index machine was over. Those that remained were tossed away. A few were stowed in dusty desk drawers or musty closets, where they remain to be rediscovered by those today who have an eye for history.

FLASH !

An English translation of Ernst Martin's encyclopedic book on calculators (*Die Rechenmaschinen*) has recently been done, and is available from the MIT press. This book, originally published in 1925, is a must-have for anyone interested in old adding machines. The price is \$50, which is less than a German-language reprint would cost you. Contact the MIT Press at 1-800-356-8569.

INTERNATIONAL NEWS

Germany

The IFHB (Internationales Forum Historische Bürowelt), the German collector's organization, published issue No. 32 of its magazine *Historische Bürowelt* in February, after a hiatus of 8 months.

Included was a report on the 10th anniversary meeting of the Group, which now boasts 500 members and is, by far, the largest typewriter collectors society in the world. The birthday bash was attended by 200 members, attesting to the continuing enthusiasm of the German collecting community.

Other news to note from *Historische Bürowelt* is the mention of a burglary! Three rare Malling Hansen Writing Balls were stolen from the Denmark Technical Museum on December 23 of

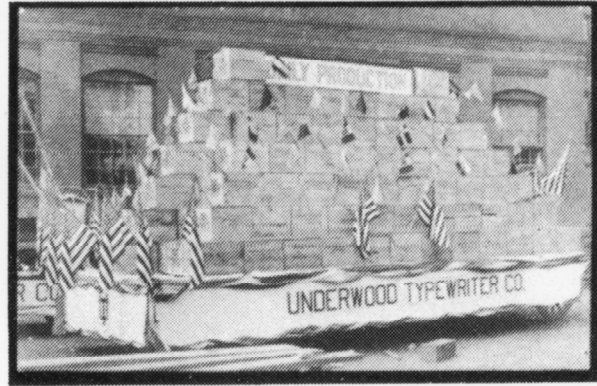
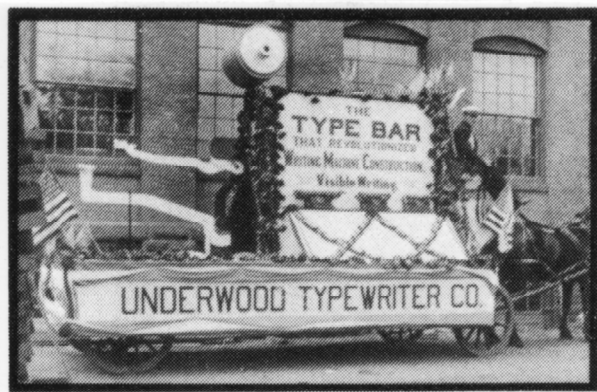
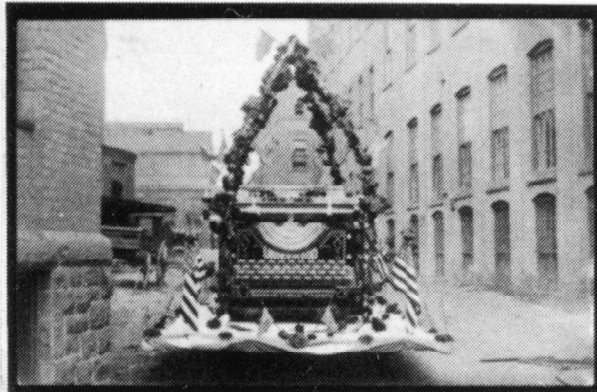
last year. IFHB promises to get the serial numbers to the rest of us in due course, and we'll pass them along in *ETCetera*. Meanwhile, if anybody tries to sell you a Malling Hansen, watch out!

Philadelphia

Tom Fitzgerald issued Vol. 8/No. 2 of his *Typewriter Exchange* in April, with a cover story on what's to be found in "Typewriter City," better known as Syracuse, NY. Syracuse is home to the Onondaga Historical Society, which houses the former collections of SCM and Remington. The storage rooms contain a number of intriguing rarities, including some prototype Sholes & Gliddens that would knock any collector's socks off. Syracuse is also

home to Siegfried Snyder, who hosted Tom during his stay. Siegfried does the German translation summaries for *ETCetera*, and is very active in his volunteer work to help manage the Onondaga Collection.

TypeEx also includes Tom's written version of the lecture he delivered at last year's collectors meeting in Kansas City. The subject was accessing historical records in the search for typewriter history. Tom outlines his historical sources ranging from U.S. Patent records to the New York Times Index, down to the humble historian at the corner church! All have contributions to make if you bother to ask the right questions.



Underwood On Parade

Postcards International, of New Haven, CT sold this lot of four postcards in its auction of December, 1991. The cards appear to date from 1907, and one shows a seldom-seen view of the famous Giant Underwood that was displayed at the Pan-Pacific Exposition of 1904 in San Francisco (and later re-fitted and displayed at the New York World's fair in 1939).

The set sold for \$500! Here's the catalog description:

#34. Patriotic Floats

Set of (4) advertising floats for the Underwood Typewriter Co. in Hartford, CT. Close-up views of 4 diff floats decorated w/flags, patriotic bunting, etc.

Showing: 1)an enlarged typewriter; 2) a model of the inner works, plus three actual typewriters under a large sign: 'The Type Bar that revolutionized Writing Machine Construction'; 3) chart showing 'Comparative Growth, Year by Year' from 1896 to 1907; 4) stacks of typewriter crates titled 'Daily Production'"

Postcards International runs semi-annual auctions and also markets poscards by catalogue and through a direct mail approval service. PI may be reached at P.O. Box 2930, New Haven, CT06515-0030. Tel. (203)865-0814. FAX (203)495-8005.

LETTERS

Thorough restoration of typewriters in my slowly but steadily growing collection is an important activity for me. The first I restored, which got me going three years ago, was a Caligraph.

I had been looking for some time for a mechanical object that I would enjoy

restoring. I wanted something that offered diversity in design and was affordable. One day, while searching in a second hand shop, I saw perched on the top of a very high pile of "junk" a strange, and obviously old, typewriter. I was amazed with its unconventionally elegant shape. It was in rough condition but I knew that the search for my me-

chanical object was over. Since then, I have worked on a Williams 2, an Imperial B, a New Century #6, a National, an Empire #1 and a Blickensderfer #5.

Martin Howard
Toronto, Ontario, CANADA

†††

First, you are due some congratulations for making ETCetera so interesting. Where do you dig up all the dope?

In issue #18, you have an article by Ken Gladstone of Jacksonville, FL, titled "Looking for Lamberts." In it he mentions going to the Daytona Beach Flea Market to track down a Yost typewriter [which was nowhere to be found when he got there].

It's a small world. Around the first of November 1990 on our way down to Tamarac, FL, where we spend the winters, I stopped off at the Daytona Beach Flea market. They had the usual conglomeration of items for the tourists, T shirts, watches, souvenirs, cosmetics... etc., etc. At one end was a building marked "Antiques."

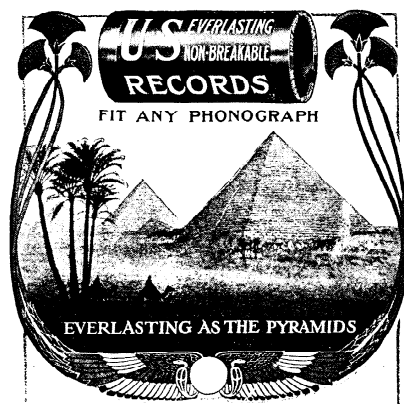
My Never-Lovin' -Wife and I walked in and saw that Yost (Model 4) in better than average condition, and it is now sitting on one of the shelves in my Florida Condo.

I recall the antique tool dealer in the same building, but Gladstone had better eyes than I do as I never spotted the Lambert.

At least we both have the satisfaction of knowing that an ETC member now owns each.

Small world I say.

Arthur North
Tamarac, FL



One of our "crossover" collectors who's also into phonographs put us in touch with an Ohio phono collector who was intrigued with the "Everlasting" ribbon tin pictured in ETCetera #17. He sent the picture above and the following letter:

The design is strikingly similar to one employed by the U.S. Phonograph Company of Cleveland in advertising their U.S. Everlasting cylinder phonograph records. You estimated that the Everlasting ribbon tin dates from the 1930's and is not likely to be any earlier than the 20's. U.S. Phonograph manufactured their machines and records between 1910 and 1913, and was out of the market by 1914. So, I agree that the two firms are probably unrelated.

The term "everlasting" was appropriate for U.S. Phonograph's cylinder records, because their celluloid surface would not wear with repeated playing the way Edison's contemporary wax cylinders did.

[Office machine collectors know, however, those wax cylinders were perfect for dictation equipment, because they could be shaved and reused - Ed.]

By the way, my congratulations on the fine format and layout you've brought to ETCetera.

Bill Klinger
Chardon, OH

ADVERTISEMENTS

WANTED: Bernard Williams will pay \$500 plus shipping costs for aluminum Blick #8 or #9. 80 Manor Road, Burton-on-Trent, Staffs., ENGLAND. tel. 0283-65858.

WANTED: Ribbon tins! Steve Hosier, 1301 E. Ave. "I", Sp. #243, Lancaster CA 93535.

FOR SALE: Folding Corona \$40 obo, Corona Standard (30's deco design) exc. cond \$50 obo, Royal #1, ser. #1743 \$40 obo. Bruce Starritt, 1620 Prairie Grove, Houston TX 77077

FOR SALE: Mitterhofer Mod. 1, Typewriter from Austria 1864, original Replica. Price 3750-DM. Bernd Bertsch, Binnetstr. 7, 7107 Bad Friedrichshall, West Germany.

FOR SALE: Franklin #7. Parts machine. \$60 + shipping. Barry Klein, Federal Rd. (Rte. 7) & Old Brookfield Rd., Danbury, CT 06811

TRADE OR ?-Burroughs Elec. typewriter clean, working; Friden elec. calc. 172 keys. Seeking old portables like Blick 5 or 6, Fox, Hammond, Klein Adler, etc. Marco Thorne, 4325 W. Overlook Dr., San Diego, CA 92115. (619)582-6048.

TIPS:

OLIVER #5 - 17" carriage. Martin Kane, Lake Hopatcong Historical Society, Box 668, Landing, NJ 07850. (201)398-2616

OLIVER #7 - Anita Litalien, 120 De LaPaz, San Clemente, CA 92672, (714)498-1519.

FOX - visible with base & cover. Clarence Mollenkopt, Eastland Valley Apt. #108, Blue Cut Rd., Newark, NY 14513

CALIGRAPH NO. 2 - Alice Chiarizio, 13 Mastic Ct. West, Homosassa, FL 32646. (904)382-1015.

HARRIS VISIBLE NO. 4 - Richard Nicholson, 3 N. Canal St., Lyons, NY 14489

REMINGTON NO. 2 - rough condition. Frank Glick, 53 Aspen Ln. Crested Butte, CO 81224.

OLIVER #3-fair cond, looks complete. Joyce Swanlund, 1137 Barberry Ln., Belvidere, IL 61008

BLICK 9 - Lucille Mallory, Rte. 2, Box 109, Friendship, TN 38034

BLICK 7 - base/cover. Harriet Schneller, HCR 65 Box 35B, Pittsfield, VT 05762

OLIVER #5 - complete with cover and original instructions. Leon Hoppe, 105 Hummingbird Circle, Livingston, TX 77351.

REMINGTON MONARCH No. 3 - looks nice. Mrs. Virgil Ripp, R2, Evansville, WI 53536.

SMITH PREMIER No. 2 - seller will send photo to interested buyers. Rojean R. Erlien, 2833 W. Avalon Rd., Janesville, WI 53546

BLICK 5/case, type sample book. Palmer Alvermann, R#1 Box 138, Clear Lake, WI 54005

DALTON adding & listing machine, full-width carriage. Donna Nicholls, Box 113, Hammond, IL 61929

RIBBON TIN ROUNDUP



Two Biggies for you tin collectors to go looking for this issue .

As always, we encourage you to send in photos of tins from your collection. Please photograph tins close so that six tins fill up one frame of film. Place them against a plain background and keep camera square-on. Shoot outside or near a window during the day, and don't use flash, or you'll get hot spots. Also, avoid red-on-black tins—they don't reproduce well in black-and-white.

At top is a spectacular Eureka tin from Mittag & Volger. Colors are blue, white and silver. The big tin was made to hold 12 round tins, 2-1/4" in diameter, 7/8" high, probably bearing the famous "Round Box" trademark.

At bottom is an equally spectacular full set of Paragon wide ribbons for the Remington Typewriter. A caseload of these sets was sold a few years back by a dealer in the Northwest U.S. The box is cardboard, with a fancy red, white and black label. The tins inside all hold their original purple copying ribbons.