

CONTENTS

Editor's Notes.....	2
Giant Burroughs.....	3
The World Typewriter.....	4
Collecting Economics.....	8
International News.....	9
Letters.....	9
Book Review:	
American Typewriters, A	
Collectors Encyclopedia....	10
More on Ingersoll.....	11
Ads.....	11
Ribbon Tin Roundup.....	12

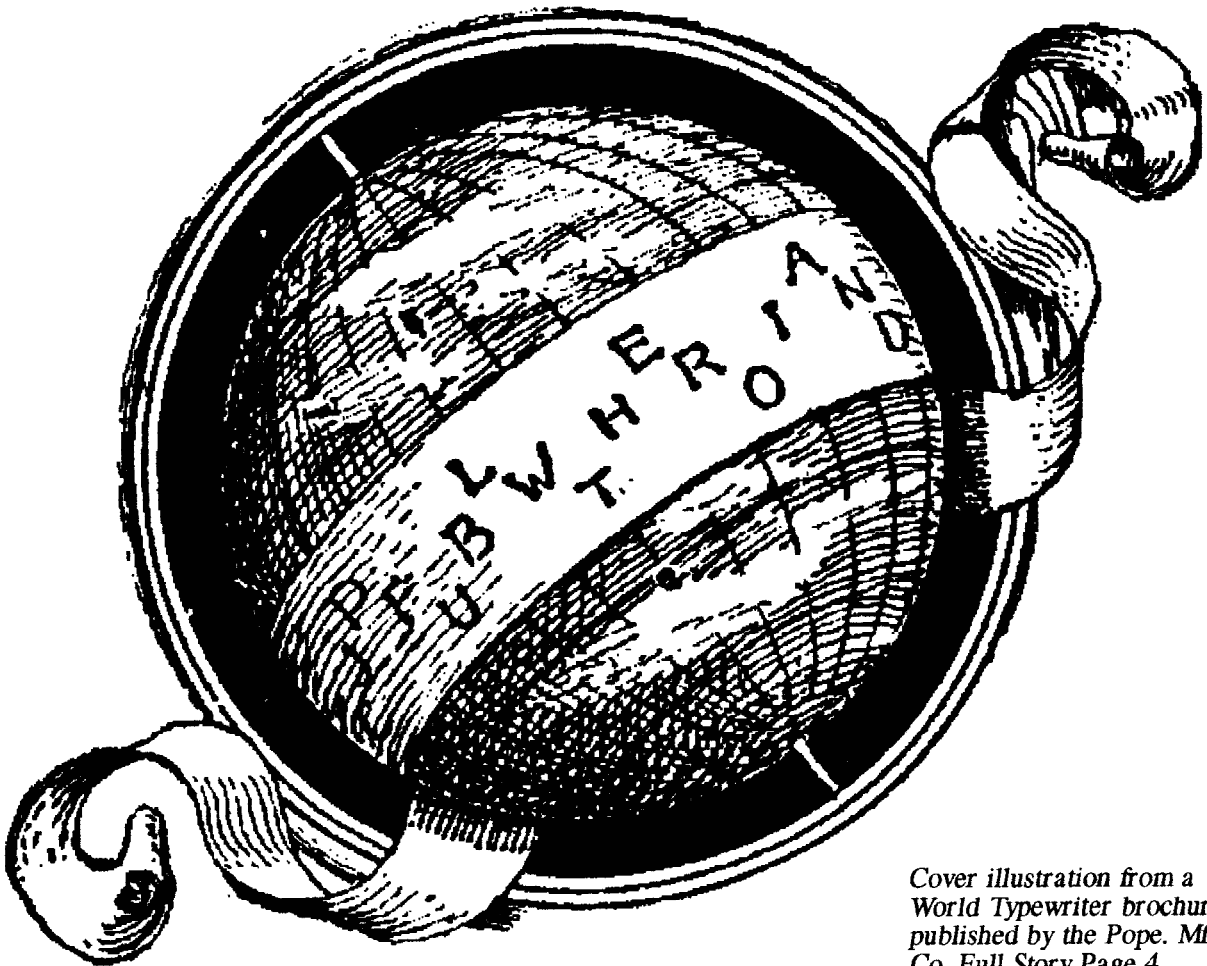


ETCetera

Magazine of the Early
Typewriter Collectors Association

Number 20 -- September, 1992

A Brief History of **THE WORLD**



Cover illustration from a
World Typewriter brochure
published by the Pope. Mfg.
Co. Full Story Page 4

ETCetera
Magazine of the Early
Typewriter Collectors
Association

Sept., 1992
No. 20

Editor, Address Changes
DARRYL REHR
2591 Military Ave.
Los Angeles, CA 90064
(310)477-5229 (voice or fax)

Treasury
JAMES KAVANAGH
23502 Heritage Oak Ct.
Newhall, CA 91321
(805)245-6369 hm
(310)553-2800 bus

German Summaries
SIEGFRIED SNYDER
2018-2020 James St.
Syracuse, NY 13206
(315)479-6162

ISSN 1062-9645
©1992 by The Early Typewriter
Collectors Association
Published four times per year in
March, June, Sept. & Dec.
\$15/yr. North America
\$20/yr. overseas

EDITOR'S NOTES

You're often damned if you do, damned if you don't when buying and selling machines. Unless he's made of money, the typical collector will try to buy machines as cheaply as possible, and, when it comes time to sell, unload them as expensively as possible. The marketplace tends to temper both sides of the equation.

Once in a while, however, it doesn't hurt, to offer fellow collectors a good deal or two, with the

knowledge that what goes around, comes around. But sometimes you can offer up machines on a silver platter, only to have them ignored. A while back I had a very decent Jewett which I had purchased privately for \$175. It was doing nothing on my shelf, and I would have sold it for what I paid for it. A friend expressed interest, but took no action for a year.

In another case, I had a lovely set of folding Corona Specials—four machines in all, one in each color: red, blue, green and black. At the last ETC meeting in Southern California, I offered them at auction, deciding to accept as little as \$200 for the lot. To my surprise and chagrin, the bidding never got that high.

Both deals were very good buys at my prices, but with no action, I sent them to a public auction, and did much better. Too bad somebody missed some bargains, but at least I tried.

†††

It may be somewhat obvious, but membership in ETC is a great publicity tool for collectors in their hunt for machines. Each year, members are given the opportunity to obtain a personalized letterhead (prompt renewal required), and the name of the group itself lends weight and credibility to any collector. Since we have no officers or formal structure, every member is equal to every other member... or should consider himself to be. So, when you're contacting your local newspapers, putting out your flyers, and extending your reach, let people know you represent the Early Typewriter Collectors Association. It sounds good... it is good.

If someone asks about joining, pass along the name and address. If someone asks about advertising a machine for sale in our magazine, try to buy it yourself first, and if you don't want it, pass it along for others.

†††

David Proper, of Keene, NH sent in a newspaper article informing us all that public schools no longer offer "typing classes." Wherever you go, it's called "keyboarding" these days, and it's almost always taught using computers. An example is given from Redding, CA, where students at Sequoia Middle school get 36 days of lessons each year in sixth, seventh and eighth grades. When I was a kid, it was usually a one-semester course in high school. Many modern classes also teach the 10-key numerical keyboard as well. I wonder if students are reminded that the QWERTY keyboard dates from 1873 and the present 10-key layout is an artifact of 1914? Do they also have to tell them not to confuse the 10-key adding machine buttons with the ones on their telephone? 1-9 on the phone are reversed, but I suppose teenagers pick that one up right away.

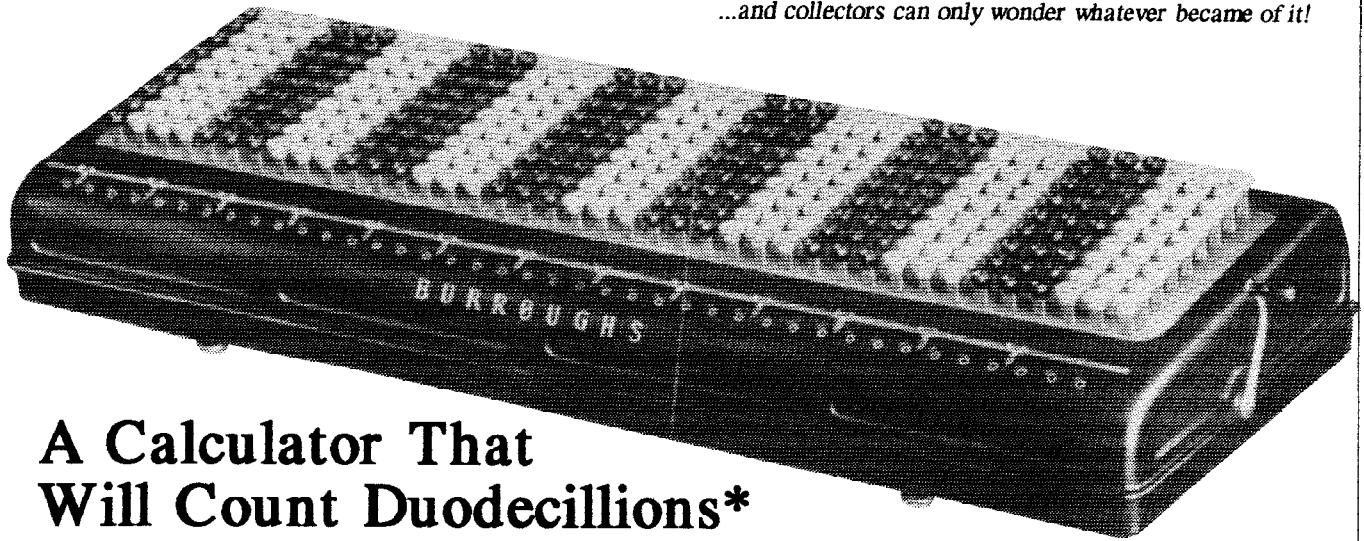
†††

BOOKS, BOOKS, BOOKS.

In addition to his *Collector's Encyclopedia* (see p. 10), Paul Lippman is now offering a xerox reproduction of the *Text Book on Typewriter Repairing* by H. C. Frierson. This is a 1912 volume covering Remington upstroke, and visibles 10&11, Smith Premier visible and upstroke, Oliver, Underwood, Royal, Monarch, early L.C. Smith and Fox upstroke and visible; 362 drawings and 122 pages of text. Price is \$22 + \$4 shipping in the US. Contact Paul Lippmann, 1216 Garden St., Hoboken, NJ 07030.

Jack Lacy sent us an ad from NOMDA's *Hotline* offering the Dan Post books. Mares' *History of the Typewriter*, *The Typewriter & the Men Who Made it*, and *Collector's Guide to Antique Typewriters* are priced at \$28.25 ppd for all three. Fifteen repro instruction manuals are \$11.50 ppd. Write: NOMDA Educational Foundation, Attn: Museum Books, 12411 Wornall Rd., Kansas City, MO 64145.

An intriguing discovery... This 40-column Burroughs adder (Comptometer-type) was displayed at Chicago's Century of Progress Exhibition in 1933. The text below is taken from a Burroughs brochure. The big machine was one of a kind, ...and collectors can only wonder whatever became of it!



A Calculator That Will Count Duodecillions*

◇ The long machine above is a Burroughs Calculator— the largest of its kind in the world. It will count up to within one of ten duodecillions.

◇ Perhaps it would be well to know a little more definitely just what a duodecillion is. In brief it is a number so great that the imagination collapses before it.

◇ Imagine—if you can—that your income is a million dollars a second. Now, after that, suppose you are ambitious enough to try counting your wealth as it piles up. Adding \$1,000,000 a second—\$3,600,000,000 an hour — and keeping up the pace day and night with no stops for lunch or sleep, it would take you 31,688,087,814-028,950,237,026,896 years to accumulate a duodecillion dollars.

◇ Now, we are going to take you on a long journey into the mountains, into the earth—in fact, into the solar system itself.

◇ Can you conceive the number of drops of water in the Mississippi River? Then add the Atlantic Ocean, the Pacific and the seven seas, including the rivers and lakes, and compute the drops. Then presume that the earth with its circumference of

HOW FAR IS ARCTURUS?

Arcturus, the star whose light officially opened the Century of Progress, is 40 LIGHT YEARS away from the earth.

Light travels at the rate of 186,000 miles per second.

The calculation required to figure the number of miles from Arturus to the Century of Progress is:

186,000	(miles light travels per second)
<u>x 60</u>	(seconds in one minute)
<u>x 60</u>	(minutes in one hour)
<u>x 24</u>	(hours in one day)
<u>x 365-1/4</u>	(days in one year)
<u>x 40</u>	(light years from Arcturus to Earth)

OR

186,000 x 60 x 60 x 24 x 365-1/4 x 40

WHICH EQUALS

234,788,544,000,000 MILES

ASK THE ATTENDANT TO PERFORM THIS CALCULATION FOR YOU ON THE DUODECILLION MACHINE

25,000 miles and its diameter of 8,000 miles is solid water, then compute the drops in the sphere. To save time we will inform you that there are approximately 1,430-956,800,000,000,000,000-000 drops.

◇ This is only a starter. Mercury and Venus have about the same cubic dimensions. We won't count Mars. Jupiter would have 19,316 times as many drops as the earth; Saturn 11,466 times as many; Uranus 77 as many and Neptune 186 times as many as the earth. Now we have the entire solar system except the sun—and the moon. We'll leave the moon out and include the sun.

◇ Besides the planets the sun is so very big that all the planets combined could be left out without materially affecting the calculation. The sun would contain 1,820 times as many drops as all of them together. The entire solar system then would contain approximately 1,891,278,559,188-892,000,000,000,000,000 drops, or about 1-1,000,000 of a duodecillion. And that is just 1-10,000-000th of the capacity of this Duodecillion Burroughs Calculator.

* The Duodecillion Calculator was built to be a curiosity only and therefore is not for sale. It is the only machine of its kind ever constructed and is three times as large as the largest standard Burroughs Calculator used by thousands of businesses throughout the world.

A Brief History of The World

by
Darryl Rehr

Cut from *Scientific American*, Oct. 16, 1886, published on the same day the World was first patented. Illustration is out of proportion, showing machine about twice its actual size.



A CHEAP TYPE WRITER.

The World Typewriter is well-known as a charming and sought-after index machine that any collector would be eager to add to his shelves, but little has been written about the World, other than the standard squibs that have appeared in reference after reference. There is quite a bit to be said about this machine based on simple observation of easily accessible patent records, advertisements (from the archive of Richard Dickerson), specimens I have seen directly, and published photos of other extant machines (principally from the catalogues of Auktion Team Köln). However, there is also much yet to be discovered, and this exploration, should be considered open-ended. It's hoped those among you who have information to add will write in and help out with the inevitable follow up.

To begin, we go back to January 20, 1886, the day that John Becker, of Boston, applied for the first patent for the World Typewriter, a swinging sector index machine inked by pads using rubber type. The patent (#350717) was granted Oct. 16, 1886, but in general, the application date for pertinent patents (as opposed to the date a patent was granted) would seem to be key to examining an invention's development, since it represents an earlier date at which the invention was complete.

We have no details on John Becker or his background from the current research, but we do know that he and George Becker, of New York, teamed up to market the new machine, and apparently had considerable success from the start. The two Beckers were apparently brothers, but were possibly father & son, cousins or otherwise re-

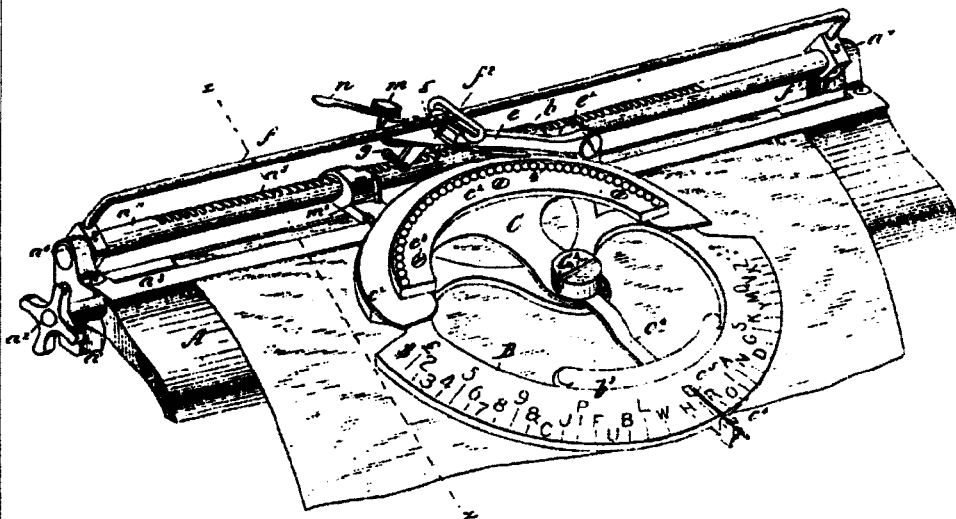
lated.

The original World patent shows a machine familiar to us, yet different. The patent drawings show a single-case machine with an indicator arm that swivels *beneath* the index, instead of above as in production models. The whole appearance of the machine is somewhat spare compared to existing specimens.

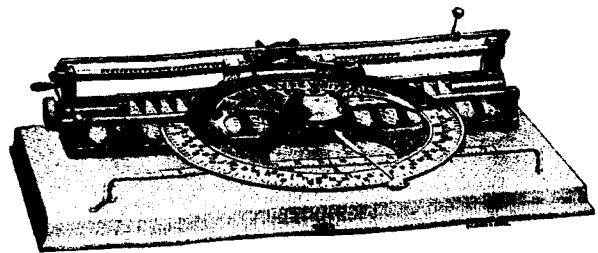
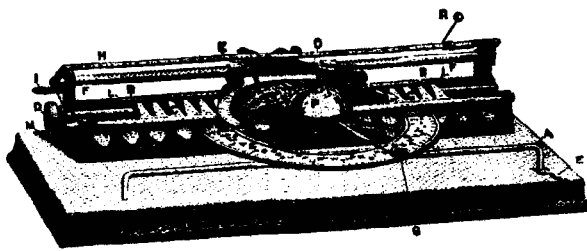
The next patent (#453166) was filed Sept. 9, 1886 (granted in 1891). This patent drawings show a more-familiar machine, mounted on a wooden base, with the characteristic "comb" used to hold the paper against the platen, a space "key" at left and a bell. The indicator, however, still swivels below the index. The shape of the printing assembly in this patent bears consideration. Notice its graceful lines and compare them to the more basic appearance of the single-case World as we know it. This "graceful" shape appears occasionally in advertising cuts for the World, but it is unlikely any machines of this profile were produced.

On the same day the original patent was granted, the World Typewriter was featured in *Scientific American*. The article was entitled "A Cheap Typewriter," and the illustration shows the machine as configured in the second patent. Oddly, *Scientific American* distorts the proportions, making the typewriter appear twice as big as it actually is. The article lists the machine's maker as the "World Type Writing Machine Co." of Boston.

Though we don't know exactly when the World hit the market, we can say that it was not later than July of 1887, the date of the earliest ads we've seen for the machine. In



Left: Drawing from original 1886 patent. Middle Left: Cut showing standard single-case World. Middle Right: Cut from Pope Mfg. Co. pamphlet of double-case World. Note spokes on type head at 4 and 8 o'clock. Bottom Right: drawing from second World patent showing model with more graceful lines than production machines.

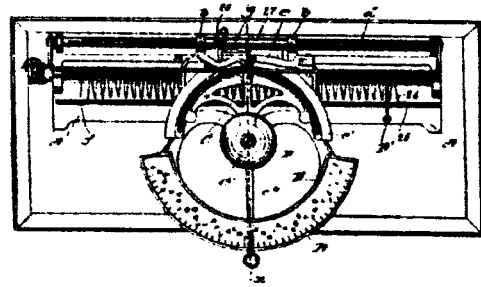


that month, the World was advertised in Century and Scribners, with Geo. Becker & Co. listed as "Sole Agents." The price was \$8, which was a bargain at the time. In July, 1887 the World was competing mainly against two other index machines: the Hall Typewriter (\$40) and the Columbia (\$30).

For the next year, George Becker aggressively advertised the World Typewriter in Scribners, Harpers, Cosmopolitan and other national publications. By Dec., 1887, additional models were advertised: No. 1, Japanned in a pine box @ \$8, No. 2 Japanned, in a leather box @\$10 and No. 3, nickeled with a satin & plush-lined walnut case @ \$15. All three were single-case machines. Though the base casting on all Worlds is Japanned (painted black), I wonder if these designations refer to the finish of the printing assembly. I have never seen a single-case World with a print head that's black or nickeled, and ask readers to send photos if they know of any surviving.

In November of 1888, World advertisements suddenly deleted George Becker's name, substituting the World Type-Writer Co., but at Becker's New York address.

From the ads, it seems the Pope Manufacturing Co. took over marketing of the World Typewriter in December, 1888. Pope was nationally-famous for making Columbia bicycles, which it manufactured in its factory in Hartford, Connecticut. At this point, it is unclear just how the association with Pope came about, but the company handled the World for little more than two years, giving the whole enterprise the appearance of a "quick-



buck" operation.

As far as the development of the machine goes, it is significant that Pope's first World ads (Dec, 1888) offer a double-case machine in addition to the single-case. In that month, a Scribners ad priced the single-case at \$8 and the double at \$12, but Harpers Weekly listed the single at \$10, the double at \$15 and a walnut case for \$2 extra. This would remain the pricing structure for the rest of the World's existence.

It is possible Pope may have insisted on a double-case version of the machine before it would agree to take it on. The patent record shows two different double-case versions of the World. One uses the familiar arc-shaped type head with two type rows and a shift. A second patent (issued to George Becker) is a linear index machine with a shift. Neither of these made it to production, and the manufacturers simply extended the type arc to accommodate the additional characters for the double-case machine (which was 1/2" wider than the single).

According to the ads, the first of the double-case

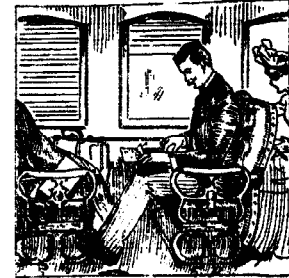
PRICES.

Single-Case World, bronze	\$10.00
Single-Case World, for blind, bronze,	10.00
Single-Case World, German, Spanish, or Russian, bronze	10.00
Single-Case World, nickeled, extra	2.00
Single-Case World Type Plates, each,75
Single-Case World Indicator50
Double-Case World, nickeled	\$15.00
Double-Case World Type Plates, each,	1.00
Walnut Case, with handle	2.00
Walnut Case, plush lined, with handle,	3.00
Ink: dark blue, black, green, red, per tube,10
Hektograph Ink10

Prices of Paper furnished on application.



This is a sample of Double-Case type.
 THIS IS A SAMPLE OF SINGLE-CASE TYPE STYLE 1
 THIS IS A SAMPLE OF SINGLE-CASE TYPE STYLE 2
 THIS IS A SAMPLE OF SINGLE-CASE TYPE STYLE 3
 THIS IS A SAMPLE OF SINGLE-CASE TYPE STYLE 4
 THIS IS A SAMPLE OF SINGLE-CASE TYPE STYLE 5



Worlds had 72 characters. Sometime between February and June, 1888, this number was increased to 77, although a booklet issued by Pope listed the double-case model as having 76.

The Pope booklet includes a number of intriguing details on the World Typewriter. The copy states that the World was placed on the market about "two years ago," dating the booklet somewhere about mid-1889. This is probably correct, since we begin seeing ads with illustrations also seen in the booklet beginning Sept., 1889. The booklet also states that:

-50,000 Worlds had been sold in those first two years, a claim which may have been inflated

-John Becker "will continue to manufacture the World typewriter at his shops in Boston, and the sale of it throughout the United States will be entirely under the control of the Pope Manufacturing Co."

-the World double-case is being introduced as a new product

-the highest speed attained on the World was 75 words per minute, the average speed 35

The last page of the booklet lists the models and type-styles available (see above).

Note that nowhere is the single-case referred to as "No. 1" or the double as "No.2." These are designations apparently applied by present-day collectors, as they do not appear in the booklet or in any ads for the World.

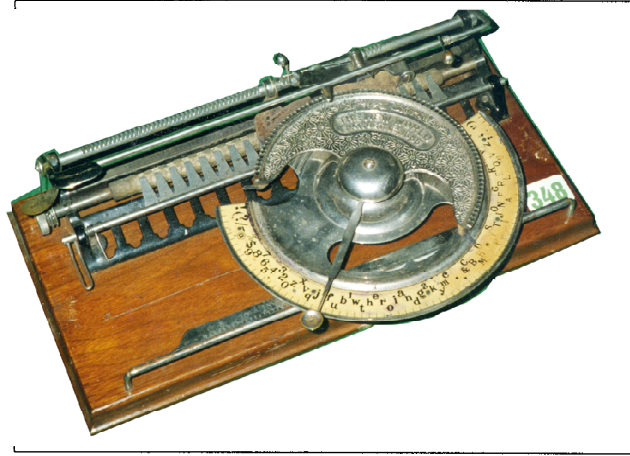
This variety of models offers collectors some in-

centive for looking more closely at their World machines in search of variations otherwise undocumented. The bronze-finish single-case World is the familiar version of this machine. As is seen in the advertising cuts, it has two large spokes on the typehead in the 4 and 8 o'clock positions. Again we see mention of a nickel-plated model, as offered by Becker, but no Japanned version is listed. We do see, however, a model for the *blind*. According to Adler, this had a Braille index. The double-case World was available in a nickeled finish only, which is how we find it. However, the advertising cuts show it with the same 4 o'clock-8 o'clock spokes as the single-case model— a distinctly different profile than almost all extant machines. The type head on the typical World double-case is nearly solid metal between the center and the index, except for a curved cutout at the bottom. The rod on which the type head rests has a scale, visible beneath this cutout (most single-case Worlds have no scale). Some machines have embossed bull's eyes in the sheet metal on either side, but no variation is seen beyond that. I know of only one double-case machine with the 4-o'clock/8o'clock spokes.

Pope's involvement with the World Typewriter ended sometime in 1991. By October of that year, advertisements for the machine listed the maker as the "Type-Writer Improvement Co." of Boston. This company name was seen earlier in the machine's history as assignee of the patent for one of the shift-key double-case machines. The patent, filed 11/21/87 was issued to Daniel Allen, Jr. on Sept. 10, 1889, and assigned to the Type-Writer Improvement Co. of Portland, Maine. Interestingly, Portland is given as the location for the Pope Manufacturing Co. in the 1889 patent for a typewriter copy holder invented by Nathaniel C. Fowler, Jr. of Winthrop,



OPPOSITE PAGE: price list, type styles and illustrations from instruction/promotional booklet published by Pope Mfg. Co. in mid-1888.



ABOVE RIGHT: New World Typewriter c. 1891, with curved cutout in print head common to nearly all known double-case machines. **ABOVE LEFT:** single case World with scale beneath type head, a rare variation.

Mass. It is unclear just what was going on in Portland all this time. Antique bicycle enthusiasts, however, tell us that Col. Albert Pope was in the habit of acquiring all kinds of patents, hoping to capitalize on a few of them occasionally. Perhaps a branch office of Pope, located in Portland, was involved in the Fowler Patent.

None of this, unfortunately, sheds any light on the activities of the Type-Writer Improvement Co. of Boston and its marketing of the World after October of 1891. It is possible the company was set up by the Beckers to continue making the machine after their deal with Pope ended, but there's no hard evidence to support this.

In any case, the machine advertised was now called "The New World." Indeed, there are existing examples of this machine, with "The New World" embossed on the type head instead of "The World Typewriter" seen on all other machines, both single and double case. In 1892, ads for the machine claimed "100,000" in use, but by this time, the World's days were certainly numbered. In some cases, magazines placed World ads on the same page as those for the American index machine. At \$5, the American did the same job as the World, but cost 1/3 the price. With competition like that, the World could not last.

The final ads for the World in the archive are dated 1893. Beyond that the machine seems to have disappeared. Still, as index machines go, it had a long and successful run. It's heyday was certainly that of the Pope influence, when advertising (and, presumably, sales) reached a peak. When Pope pulled out, advertising dropped drastically, but apparently this item was so cheap to produce, very little was needed to continue the enterprise on a shoestring.

Identifying your World may be easy or not, depending on the example you have. The single-case Worlds I have seen have no identifying marks. Many double-case

Worlds have Pope Manufacturing Co. markings on a celluloid strip located beneath the print head. I have not seen a similar strip on any single-case models, but they may exist. The Type-Writer Improvement Co. machines seem to be marked "The New World" as previously mentioned, though others carry the more-familiar markings. Dennis Clark, whose massive collection resides at the National Office Equipment Historical Museum in Kansas City, tells me his 4 machines are all marked. One is a single-case by the World Typewriter Co., three others are double-case: #451 is a Pope machine, #8932 is a "World Typewriter" by Type-Writer Improvement Co., #15605 is a "New World" by Type-Writer Improvement Co.

The single-case machines I've seen have no serial numbers but the double-case machines do, located under the pivoting type-carrier (you have to swing it out of the way to see it). There's no way to tell what the serials mean at this point. If #15605 is a Type-Writer Improvement machine, then the number does not correspond to quantity, since the company was claiming "100,000" in use.

Intriguing finds for collectors in the future could be some of those "Japanned" machines advertised by the Beckers so early on, also, the nicked versions of the single-case World, and do we dare wonder if experimental versions of the "shift-key" machines exist?

In closing, let me suggest a project for some future enthusiast. Since the rubber type strips of Worlds have not survived, we would all benefit from someone who could fabricate a facsimile so that all those machines on collectors' shelves may one day type once more.

BACK TO BASICS for the beginning collector

Collecting Economics

What are old typewriters worth? What should I pay for one that's been offered to me? What should I charge for one I'd like to sell?

These questions are logical for any beginner to ask, but there are no easy answers. Some would like it if ETCetera would publish a "standard" price list akin to the catalogues for postage stamps or coins. However, the founders of ETC at the outset were very clear in saying that they didn't want our organization to get into such a thing. The reason? Once such a price list is put into print, it eventually circulates among dealers and others, causing prices to rise and making the occasional bargain almost impossible to find.

Still, there are some things we can say to guide the beginner in the unknown waters of the marketplace.

Basically, prices in the antique typewriter "market" are driven by collectors in and around Germany. They generally pay more for machines than those of us in the U.S., Great Britain and elsewhere. So, when buying or selling a machine, recent German prices are what we look at as a reference level.

To get information about these prices, an interested collector can obtain auction catalogues from Auktion Team Köln, which holds semi-annual auctions of typewriters, calculators and other pieces of old office equipment. Information about these auctions may be obtained from the U.S. representative, Jane Herz, 595 Grenville Ave., Teaneck, NJ 07666.

By looking at auction prices over a period of a year or more, a collector can observe patterns in the prices of common machines and get a feel for what they're bringing at their highest levels. Rare machines are more diffi-

cult to gauge, since they show up at auction so infrequently that patterns are more difficult to recognize. Instead, you can look at different machines of similar rarity and see what they are bringing to make price judgements.

Another source for current auction prices is the publication *Typenkorb* published monthly by Peter Muckermann (Auf der Warte 34, D-4840 Rheda-Wiedenbrück, GERMANY). *Typenkorb* is written in German only, but it isn't hard to pick out the price-related information. Another German publication is *Historische Bürowelt*, the journal of the German collectors organization (edited, in part, by Uwe Breker, who operates Auktion Team Köln). *HB* has made a practice of "reporting" sales prices of antique typewriters, not only from auctions, but in private transactions as well. Prices of private deals are reported on a voluntary basis by the parties involved, so they paint a picture that is useful, but not complete. We don't hear about the deals made and never reported. Subscriptions are expensive (about \$60/year when we heard last). *HB*, though nominally published four times a year, has been issued only sporadically recently. Also available from *HB* is a compilation of these price reports in a booklet called *Börsen Spiegel*. The last one was issued in February, 1990.

When looking over price reports from Germany, keep in mind that price levels have declined significantly (generally about 30%) since their peak around 1989. It's very important that the price levels you use as references are current, and not old. If you're going by 1989 prices, you're far above today's prices. Also, be wary of prices reported in "ranges" instead of specifics.

How do you use the overseas prices as a guide? Well, when selling a machine, you may well be tempted to simply ask the same as the latest auction price. Your rationale is, "If I can't get the price here, I can always send it over to auction."

It is wise, however, to think a little further. Often, those price reports include all taxes and commissions (17.1% to buyer and seller in the Köln auctions), meaning your net will be roughly 30% less than the reported price. You may consider offering your fellow collector the machine at 17.1% less than the reported price, representing the buyer's commission. This way, the buyer saves some, and the seller makes more than selling at auction. Other sellers will go a step further and price their machines 30% less than the reported price, taking the same money they would have gotten at auction. Obviously, the lower the price, the easier it will be to sell the machine, especially for common or middle-of-the-road collectibles. Super-rare items usually command the highest prices wherever they happen to be sold.

The other consideration is the shipping costs saved when selling here versus overseas. In one transaction a year or so ago, a Chicago typewriter was sent to Holland via Schenkers International, a freight forwarding firm that send weekly containers overseas from all major US cities. Schenkers charges a "consolidation rate" which is much cheaper than sending parcels individually. Even so, the Chicago cost \$100 to send to Holland, and the buyer had to pay another \$100 on the other end to get it through customs (those charges are passed on to you if you're shipping to an auctioneer). Total costs are less when shipping in quantity. Auktion Team Köln claims you can save by sending your parcels to their New Jersey representative via UPS and paying a pro-rated amount of the container rate to Germany for their big shipment. It is uncertain, however, just how much these savings are.

On the other hand, when selling a machine in the U.S., the buyer typically pays shipping, although everything is negotiable.

The same considerations work in reverse when buying machines. Looking at the German price levels,

you might ask yourself, "What would I have to pay if I bought it at auction?" Then, when dealing with a seller, and realizing he'd net only 70% of that price, you have room to negotiate.

Some buyers are offended when confronted with high asking prices, but there's no reason to be. The sensible way to do business is to sell machines at the highest prices you can, and buy them for the lowest price you can. If you are facing a price that's too high for you, have the courtesy to make a counter offer before you give up on the deal. If your counter offer is too far below German prices, you may not succeed, since the overseas market is always available to the seller.

There's an aspect of buying and selling machines privately that never comes into play when dealing with auctions. If a buyer is unsatisfied with a purchase, the seller is generally obligated to refund the purchase price upon return of the machine, unless a no-return agreement is made in advance. With auctions, machines are always sold as-is, and let the buyer beware. This works in the seller's favor if the machine has a defect unlikely to be detected by buyers examining the machine in an auction setting.

The German price levels are also good benchmarks when dealing with private parties who have no knowledge of typewriters. If you really want the machine, you'll be able to rationalize a purchase price up to the general level you observe overseas. You'll also know that if the machine is offered to other collectors, they'll be looking at the same benchmark. If you're not that interested in the machine yourself, but would like to get it for trade or resale, you can decide on a percentage of the German price level that makes it worth your while to handle. With typewriters, as with all collectibles, the bargains are found when the seller doesn't know his merchandise. Ask anyone who's stumbled upon a rare machine at a

flea market.

Ultimately, the value of a typewriter is the price that a buyer and seller agree upon. This changes all the time, and those who are really interested in the buying-selling-trading aspect of typewriter collecting have a lot of work to do to gather accurate information, and keep up with an ever-moving market.

INTERNATIONAL NEWS

Kansas City

The National Office Equipment Historical Museum is in the process of planning another International Collectors Meeting for May 13-15, 1992.

If you are interested in details of the meeting, contact Jack Lacy, P.O. Box 790, 1316 Montezuma Way, West Covina, CA 91790, USA.

Philadelphia

Tom FitzGerald's *Typewriter Exchange* Vol.8/No.3 was distributed in April. It carries a cover story on one of Tom's favorite subject, the Brooks Typewriter. In it, Tom writes of documents which tell the tale of the tooth-and-nail fights Brooks and his partners had with the firm they hired to produce their machines. It seems they submitted prototype machines to the factory for use as "templates" upon which to base the mass production. Unfortunately, the manufacturers were not well able to cope with all the changes the Brooks team came up with, and it was a classic battle from start to finish. It's a wonder any machines were produced at all!

Netherlands

Fred Kemper, one of the publishers of *KWBL*, the Dutch collectors journal, wrote last May about the publication's delays. *KWBL*'s last issue (6.4) was dated September. Vol. 7 had yet to begin by mid-year, 1992 and Fred wrote, "Publishing an issue

of *KWBL* remains the work of people and therefore the problems lay in the field of production. At the moment we do not know at what time the 7.1 issue will be published, but we are sure it will be."

We hope *KWBL* regains its footing. It remains one of the best.

Germany

A sad note from Germany. The Dierbach family of Hamburg has notified us of the death of collector Heinz Dierbach, a familiar name on the collectors circuit for years. Heinz always had a friendly letter to write, with an amusing anecdote to relate. He passed away on May 2 at the age of 83.

LETTERS

In the 1920's my father owned a drug store at 3rd & Hill in Los Angeles. I often went to pick up items at Western Wholesale Drug Co., on North Los Angeles Street and was fascinated by their heavily used Tel-autograph between floors!

Marco Thorne
San Diego, CA

I was interested in the article in *ETCetera* [#19] concerning "Underwood on Parade."

I saw this typewriter in Atlantic City when my Dad took me to an Underwood display on a pier there. Not only was the giant Underwood there, but, after viewing it, you were ushered into a small theatre where Underwood had a rather remarkable display. When the curtain went up a typical scribe was sitting at a desk on a high stool writing with a quill pen. In front of your eyes, he disappeared and in his place was a young lady operating an Underwood. The illusion must have been done with mirrors, but I found it extremely interesting.

William A. Dyer, Jr.
Indianapolis, IN

BOOK REVIEW

AMERICAN TYPEWRITERS: A Collector's Encyclopedia

By Paul Lippman

277 pp., hardbound, \$55.00

Longtime collector and typewriter historian Paul Lippman has acquitted himself well in *American Typewriters: A Collector's Encyclopedia*. This latest addition to the collector's bookshelf contributes yet another dimension to a field that has a far way to go before it can be said to be crowded.

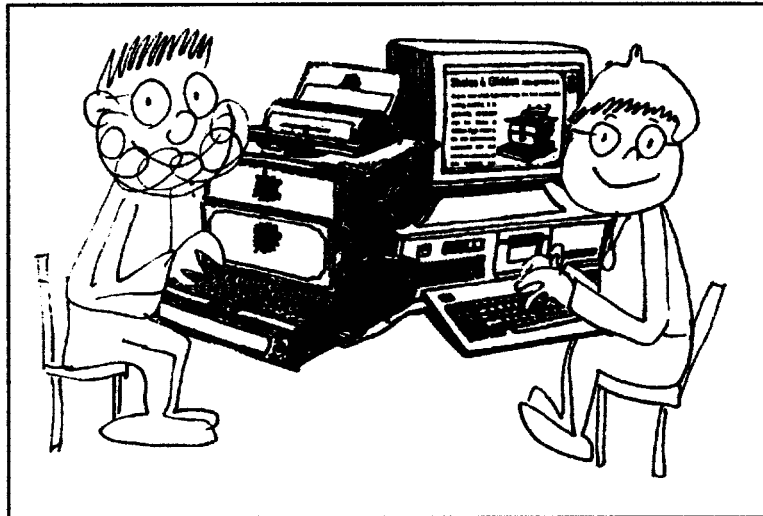
For his *Encyclopedia*, Paul chose to limit the scope of his work to typewriters made in North America, where the typewriter industry was founded. The book is an attractive volume, published in a convenient size format (6" x 9"), with a full-color picture of a Crandall on the front and a World on the back.

It is constructed primarily as a field identification guide. Following brief notes on the general history of typewriter development, an alphabetical section lists American typewriter makes by brand name, cross referencing all known name-variants.

The strength of this book is in the details it presents not only on obscure machines, but common makes as well. For instance, this was the first mention in print that I've seen about differences in Bar-Lock typebar shields. You may know there are ornate shields and plain shields but did you realize the ornate ones have two distinct variations?

In these pages you'll find perhaps the most-complete enumeration of differences in the Blickensderfer, Oliver, Remington and Smith-Premier lines, just to name a few. Included, where available, are detailed serial number lists, enabling the collector to place a given machine in time.

If there are faults to be found with the *Encyclopedia*, they come from the historical errors left uncorrected by the author, despite recent research. For instance, he incorrectly attributes



It's just a cartoon, but it's amazing how well this illustration captures the personalities of author Paul Lippman and his wife Barbara

the Brooks Typewriter to the infamous Union Typewriter Co., better known as the Typewriter Trust. It is an often-repeated mistake. A few years ago, it was finally noticed that the Brooks machine was made by the *Union Writing Machine Co.*, and not the Trust. The other minor quibble one might have are some confusing inconsistencies. The Oliver section tells the reader that models 7 and 9 are fitted with pencil clamps, while an adjacent illustration of Model 5 shows it with such a clamp as well.

In addition to the raw power of the information in the *Encyclopedia's* alphabetical section, Paul adds a number of intriguing extras. Among these is a section on restoration, not to be found in any other collector's book. Also, some history of ribbons and carbon paper, plus listings of serial number locations and an inventory of other books and publications for the collector to seek out. The idea was to make this a true collector's reference, allowing those who care for these machines to identify and appreciate the detail of the specimens they own.

Paul does not target his book to speculators or those who would buy it simply to see what price they should put on an old machine. Wisely, he tells the reader the value of a

typewriter is what a buyer is willing to pay and a seller is willing to accept. Without getting into dollars, he makes occasional reference to the relative rarity of certain models. While useful, even this can be troublesome. For a few machines, Paul sticks his neck out and tells us how rare they are by saying exactly how many specimens are known, though not all of his numbers are accurate.

This new *American Encyclopedia* has scored well in aiming at the moving target of typewriter history. It certainly belongs on every collector's shelf. I'd place it just between *The Collector's Guide to Antique Typewriters*, published by the late Dan Post, and Michael Adler's *The Writing Machine*. As a collector's reference the *Encyclopedia* is likely to be a mainstay for years to come, and, as with other books and journals, I urge its purchase. A good reference library is a must for any collector. No money is better spent.

"American Typewriters: A Collector's Encyclopedia" is available from Paul Lippman, 1216 Garden St., Hoboken, NJ 07030. The price is \$55 + \$4 shipping.

ADVERTISEMENTS

WANTED: Remington 2 typewriter, preferably in working order, but a "fixer-upper." Fred London 3716 South Country Club, Tempe, AZ 85282

WANTED: Merritt parts machine, early Blick 5, Blick 9. Also need info about Wellington: ads, brochures, etc. Jos Legrand, Keelstraat 18A, 3770 Vroenhoven, BELGIUM

FOR SALE: Blickensderfer 8. Mrs. J.R. Werth, 12264 Charing Cross Rd., Carmel, IN 46032

TIPS:

SMITH PREMIER 10 - photo looks good. Arlene Beauchamp, 11223 Del Diable St., San Diego, CA 92129

FOLDING CORONA - wide keyboard model. Nice cond. with case. Allyn R. Colen, 3420 N. 42nd St., Phoenix, AZ 85018

REMINGTON 7 - with base and cover. Mrs. Kenneth Rinehart, 619 S. Ottawa Ave., Dixon, IL 61021

INTERNATIONAL electric (first IBM) - working condition. Glen Treadway, 11009 Salt Tree Lane., Port Richey, FL 34668

OLIVER #3 - Calvin Chong, 3237 Mohican Ave., San Diego, CA 92117
18 MACHINES for sale incl. Olivers, Blick, Hammond, SP 3, Rems 5,6, others. Send for list from Don Roberts, Box 850, State University, AK 72467

CORONA 3/case - Scott Simpkins, Box 105, Chatham, NY 12037

CORONA 3 - Steve Toth, Jr., Box 1117 El Secreto, Rancho Santa Fe, CA 92067

OLIVER #11 - Joe Cericola, 15 Winemag St., Natick, MA 01760-2846

CORONA 3, sand finish - J. Yonkees, 11800 Grant Rd., Apt. 806, Cypress, TX 77429

SMITH PREMIER #4 - with base and cover. Good cond. Dorothy Scullen, 904 W. Churchill St., Stillwater, MN 55082

CORONA 3/case,tools - ex. cond. - Pan Naslund, 2121 Kenton Lane, Green Oaks, IL 60048

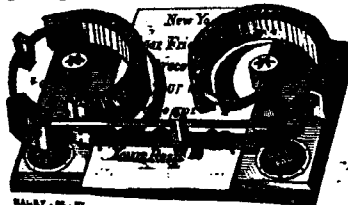
MINERS SPECIALTIES.

The Ingersoll Typewriter--Only \$2.25.

A very simple, convenient, durable and ingenious device for lettering show cards, price tickets, labels, directing envelopes, writing letters, and a hundred other purposes which its possession will suggest. It is very durable, will last a lifetime, and is the most useful and attractive Toy ever invented. Children learn their letters, the arrangement of letters into words, and words into sentences, without knowing they are obtaining their education.

As you see by the cut, this is no cheap fraud with metal type, but a well made machine with patent rubber-faced type. Each one labelled on top, mortised and suspended upon a coiled spring steel rod over the paper while being shifted into position for printing, as shown by the letter e. You cannot lose the letters or soil your fingers. The ink fountains are not exhausted for months, and are replenished with the ink furnished, in a moment. Great taste may be displayed in using the two colors of ink, as all the letters can be inked from either pad. A little practice enables a child even to print quite rapidly, giving a clear, sharp impression.

Don't think that it is a toy *only*. While it is the *best* and most *durable* toy ever invented it is also *useful* and *labor-saving* to every business man in the country. Each machine is put up in a neat, strong box, with two colors ink powder and full directions.



The cut shows the perfected machine, the most valuable improvement being the opening through the base, allowing the type to print through directly upon whatever the machine is placed, be it large or small, round or flat. This increases its usefulness ten-fold, as it will now print Boxes, Bags, Barrels, Bundles, Boards, Books, Maps, Plans, etc., and on walls and ceilings even. There is not a person in any business, calling or profession who would not use this for a great many purposes; for instance, a merchant can mark all tickets or packages with size, name, quality, cost and selling prices; print little show cards, head and index his books, print names on pass-books and pay-envelopes, mark drawers, tills, edge of shelving, express packages, etc. A little girl of twelve or fourteen will direct three hundred envelopes in a day, making the cost but little more than with a pen, but even if it cost ten times more, it would pay, especially for circulars or catalogues, as many people never saw their names in print, while ALL like to see it in good, plain type, and will preserve anything marked at such evident expense. Then, too, the capitals and small letters being in different colors (which is more convenient than to use but one), excites curiosity as to how it was done.

Many firms in New York have been using several and find they get better and smoother by constant use. One firm informs us that twelve machines have saved them \$7000 in two years' time.

It is especially useful to farmers, while, as an instructor for children, it is unequalled. The "Ingersoll" typewriter is something entirely new, and has scarcely been heard of outside of New York city; it fills, cheaply, a want long felt, both as a ready and interesting instructor for children, and a quick, durable and ever-ready "marker" for business men.

Sent to any address, by mail, postage paid, on receipt of \$2.25.

ETCetera #13 (Dec., 1990) featured a cover story on the Ingersoll Typewriter, a strange device that, until that time, had been seen only in drawings in the typewriter literature. The 1990 article showed a photo of the only known example of the Ingersoll, discovered shortly before press time by the editor.

Though we still don't know all that much about this weird machine, a piece of literature has turned up to give us a better fix on its age, which turns out to be 4 or 5 years *earlier* than first suspected. The ad shown above is from a catalogue in the Smithsonian entitled "Miners Specialties," which is dated 1886-7. From the text in the ad, the Ingersoll appears to have been on the market for

at least enough time to have produced some of the exaggerated testimonials typical to ads of the era.

The ad describes the cut as showing the "perfected" machine, though it really doesn't. The text describes the perfected machine as one with an opening in the base, allowing the typewriter to write on any surface on which the machine is placed. This certainly describes the existing example of the Ingersoll machine, but such an opening is not shown in the cut. This, of course, indicates that there was an earlier model of the Ingersoll.

So now we know. The Ingersoll dates from at least 1886, perhaps earlier. We also now know it retailed for as much as \$2.25 (that's \$29.25 in today's dollars).

RIBBON TIN ROUNDUP



A nice set of European tins from the collection of Ken Gladstone of Jacksonville, FL.

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.

KEY:

Brand - colors; descriptive details, if needed (Ribbon company)



TOP: **Boda**-black, green, red, white, German (Bock & Danckwerts, Hamburg). **Rubin**-purple, white, black; 2" tall, German. **Alid**-red tin, green black, white paper label, 2" tall, German; (Aug. Leonhardi, Dresden). **Pelikan**-black, red, blue, yellow; detailed Pelikan logo, 1-1/4" tall, German. **Pelikan**-black, orange, blue, yellow; silhouette Pelikan logo, 1-1/4" tall, German. **ESA**-red tin, blue, white, yellow, black paper label; 1-1/4" tall, German (Eduard Schulz, Aussig).

BOTTOM: **Bräer**- maroon bakelite, yellow, maroon paper label, German. **Praha**-blue, gold; Czech. **Stute**-black bakelite, black, white paper label, German. **Belcopy**- white, blue, orange cardboard, French? **Gallus**-yellow, blue, French. **Paul Traeger**-red tin, green, white paper label, German (Paul Traeger, Berlin).