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ETCetera

Magazine of the Early
Typewriter Collectors Association

No. 24 ----- Sept., 1993

Blickensderfer at the Fair



Covering 30.5 acres, the mammoth Manufactures and Liberal Arts building at the 1893 Chicago World's Fair was billed as the largest building in the world. It held exhibits from countries circling the globe, displaying the most lavish finery available in the marketplace. Somewhere, in the midst of the gleaming silver, costly fabrics, luxurious ceramics and precious jewels, a little company from Connecticut was demonstrating its new machines. The Blickensderfer booth may have been hard to find, but it stole the show from the other writing machines, and its World's Fair appearance may have launched its success.

Full Story, page 3.

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EDITOR'S NOTES

An 88-year-old gentleman from Pennsylvania wrote to me describing his old typewriter. He said it had a 1-inch vertical type wheel, and when a key was pressed, a hammer kicked up from the back pushing the paper against the ribbon. This, of course, attracted my attention. As I spoke to him on the phone, he simply could not remember the machine's name. He had bought it at auction 60 years ago, and it had been packed away for years.

He did say, however, that it had "gold scrollwork" all over it. Can you guess what it was?

I asked him to take a photo, and he said he'd have to get his son to do it.

Ten days later, with no photo, I called again. He took the machine out of storage, and complained that it was quite heavy. I was intrigued, since no typewheel machine of this description would be considered heavy (except, perhaps to an 88-year old!). He still could find no name, and said he couldn't get anyone to take a picture.

The solution? I went to Target, bought one of those disposable cameras, complete with flash, and shipped it to him! A week later, he returned it, and after a trip to the one-hour photo shop around the corner, I had my answer. If you haven't figured it out, it was a Commercial Visible No. 6.

Next time you're after a mystery machine that seems worthwhile, remember the disposable-camera-trick, and get that photo without putting your seller to so much trouble.

†††

Has anyone ever seen the Darryl F. Zanuck production of *Wilson*? It's a screen biography of our 28th President. The film correctly shows Woodrow Wilson in the White House clattering away on a Hammond Multiplex. But there's more to this Presidential story. I've heard *Wilson* actually had two Hammonds. Apparently, he wrote so fast, the machine would actually heat up, causing the mechanism to slow down. So, the President would switch machines, allowing one to cool down while the other was in use. The film only showed one Hammond. I guess Zanuck never heard this piece of typewriter lore.

†††

And then there's *The Shocking Miss Pilgrim*, the 1947 Betty Grable film. I've read in the past that this picture shows her typing on a Sholes & Glidden Type-Writer, but I never real-

ized this movie was *about* the introduction of that machine and its role in bringing women into the workforce. Shown on cable TV's *American Movie Classics* network, the host mentioned the producer's insistence on accuracy. The typewriter used was borrowed from the "Remington Museum" with the assurance that it was authentic to the setting, which was the year 1874. Those of us who know better, however, could see details on the machine added no earlier than 1877 (parts introduced by Remington to improve the original product). Still, there are many interesting typewriter "moments" in the film. If you haven't seen it, try to rent it, or watch for it again on AMC.

†††

The National Office Machine Dealers Association (NOMDA) has elected to eliminate regular walk-in hours at its National Office Equipment Historical Museum in Kansas City. It has also chosen to eliminate the position of curator at the museum. In the future, the museum will be open by appointment only, although appointments will not be difficult to get.

According to NOMDA President Leon Carter, the changes were made in response to the question of "how best to use the members' resources, when there wasn't enough for a full-time curator to do." He says there should be no problem in honoring requests by researchers needing access to specific machines for close viewing and study.

While these developments are disappointing to the collecting community, the bright side may be the energy of the sole remaining museum committee member, Joyce Chapman. Joyce hopes to publicize the museum's existence more aggressively than has been done in the past, so that it may yet become more active in promoting typewriter history. We hope NOMDA and NOEHM will finally get going and publish a photo catalog of the Clark Collection, making what's in the museum accessible to people other than those who can visit Kansas City.

The Summer of '93

by P. Robert Aubert



May Estelle Munson



George C. Blickensderfer

I've always had a special interest in Blickensderfer typewriters. This is because my first collectible was a "No. 7." Over the years I uncovered a number of interesting things about the brand that few people know. For example, the "Blick" would have been a total failure were it not for an event that occurred 100 years ago this year.

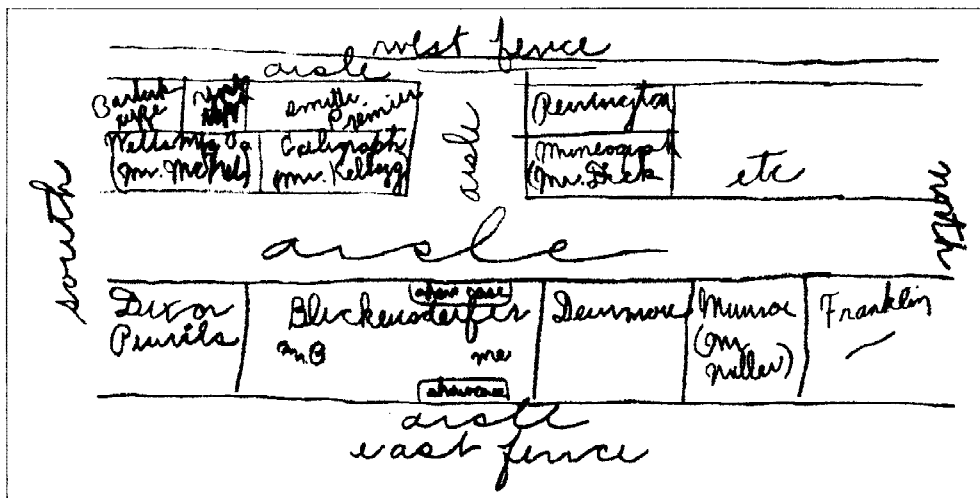
George Blickensderfer had been a successful businessman long before entering the field that eventually made him famous. In his travels, he saw the need for a small lightweight portable writing machine and began experimenting in a small workshop behind his house. By the spring of 1889, he had developed a revolutionary new typewriter that met his criteria. It had a removable font-wheel that permitted the use of various type styles. The design also improved registration, since the characters were in fixed positions on a rotating cylinder. Machines with typebars tended to print unevenly, because pivot wear occurred at different rates. The Blickensderfer also featured an improved keyboard configuration that increased operator speed and reduced fatigue. In spite of these obvious advantages, expected sales failed to materialize. The reasons why are lost to history, but I suspect the early Blickensderfer machines were uncompetitively priced at \$100, and the public was reluctant to embrace a radical and unproven design produced by an inexperienced new firm. George Blickensderfer apparently realized part of the problem and sometime in 1891 redesigned his typewriter. The new Model 5 was much simpler and priced to sell for

around \$40. All he needed then was a viable marketing plan.

About the same time, preparations were underway in Chicago for the World's Fair of 1893. The event couldn't have come at a better time for the Blickensderfer Company. The Columbian Exposition provided a perfect opportunity to introduce the new typewriter, take orders on the spot, and become known in the trade.

A number of years ago, I discovered 13 old letters written by a woman who actually worked for Blickensderfer at the Fair. This material provides some insight into the early years of the company and forms the basis of my new book entitled *A Grand Chicago Summer* that I hope will be released early this fall. Incidentally, it is not another book about typewriters or George Blickensderfer, but instead focuses on the life experiences of a young lady at the Fair and in Chicago during the summer of 1893.

Her name was May Estelle Munson, and she lived in Sound Beach, Connecticut, which is quite near Stamford, where Blickensderfer was headquartered. She attended Merrills Business College and was trained as a stenographer and "typewritist." Soon after graduation, she was hired by the Blickensderfer Manufacturing Company. Apparently, the new firm was impressed with her and asked May to be a typewriter demonstrator at the Fair. As you can imagine, her parents were not thrilled with the idea since their



In one of her letters, May Munson drew a diagram showing exactly where she worked among the myriad of World's Fair exhibitors. Other typewriter makers included Barlock, Yost, Smith-Premier, Remington, Densmore, Munson and Franklin. The Blick booth was the largest. According to another contemporary account of the Fair, the British also exhibited typewriters. Brand names were not mentioned, but 11 "typewriter and stationery" makers showed their wares in the British section of the Manufactures Building. The diagram shown is a facsimile made by tracing a copy of the original, which was unsuitable for reproduction.

daughter was only seventeen then. However, Mr. Blickensderfer intervened on her behalf, and she was eventually permitted to go to Chicago. Interestingly, her letters were all handwritten (not typed) in pencil, and were very lengthy. May wrote about five or six letters a week to various people while at the Fair. The transcripts of those written to her parents fill 75 pages of typed single-spaced 8-1/2" x 11" paper!

May arrived by train on July 18 and was met by Mr. Blickensderfer and Mr. Cutter, a local business teacher who was also working at the firm's exhibit. After lunch they boarded the "overhead railway" that went to May's accommodations. She writes, "On the way, the three of us had quite a laugh over the pictures that were on the men's Fair passes. Mr. Cutter said Mr. Blickensderfer looked like a bunco-steerer!"

In May's second letter, dated July 23, she says, "It's fun to show the typewriter, and I'm getting so I can explain almost anything about it that people ask. Everybody is tickled with it, and sometimes the crowd is two or three deep around a machine that is being demonstrated by Mr. Blickensderfer, Mr. Cutter, or myself. None of the twenty-two other typewriter exhibitors have so much company as we, and Mr. B is proud of the fact." The next letter written on August 1 states, "Our exhibit is more and more crowded every day, and business is brisk. All the other typewriter exhibitors close earlier than we do, for our machines seem to attract most of the interest now. I must tell you, our competitors don't like it a bit!" Later, May mentions being paid \$9.00 a week plus expenses, which included her room and board costing \$10 per week.

On August 13 May says, "I started writing very fast on my typewriter and was not looking at the keys. A gentleman was watching me intently and seemed astonished by my dexterity. In fact, the whole demonstration amazed him. He came all the way from the Argentine Republic, just for the Exposition and I got the distinct impression they don't have typewriters in his country!"

Sometime in mid-August, Mr. Blickensderfer returned to the East on business. Mr. Cutter was "rather lazy" and left May alone to "answer questions." During this time the machines were locked up out of fear some mechanic would learn the secrets of their operation. May's letters indicate she socialized with a number of other typewriter people in the area. Miss Spoon, her counterpart at the Caligraph exhibit, Mr. Kellogg, that firm's manager, Mr. Albert Dick of Mimeograph fame just to mention a few. On a number of occasions May had to deal with the advances of young men she encountered. In one letter May told her mother about the Sapodilla Soap Exhibit manager. "He leaned over, pretending to be looking at my typewriter, and whispered very confidently that he knew the typewriter was nice, but he thought me nicer. What a big goose! He said, too that if he bought a machine he was going to get me too, but I replied with more warmth than politeness, see if you do!"

In a letter dated September 17, May says she is worried about the future of the firm. "Yesterday Mr. Williamson, the draftsman in the factory, of whom you have heard me speak, came in to the booth and, as Mr. B. was busy, sat down by me. I asked him if the rumor about the impending consolidation of the Blickensderfer Company with Yale &

Towne Lock was true. He relieved my anxiety by saying there was no truth in it what-so-ever, that they had only spoken of the possibility, and he didn't think it would come to pass. Mr. Williamson said the typewriter factory would likely start up again in about two or three weeks and run full blast, no half way work about it."

An incident described in the same letter illustrates a shortcoming of the Blickensderfer machine. Don't believe everything May writes, for I am sure she was using a prepared demonstration text. "In the afternoon a gentleman, who had recently purchased a typewriter, brought the machine back and wanted to talk with Mr. Blickensderfer. The poor fellow was afraid he wouldn't develop enough speed on it to accomplish his work. Mr. B. had me show him speed was certainly possible once one had experience, for I typed eighty words a minute on it while the two stood right there!"

In May's final letter, dated October 1, she tells her folks about the funny things people say as they watch her. "One thing is often heard is, 'why it's just like playing on the piano!' This never fails to bring a broad grin to my face, for the geese think they are saying something original!" Later

May was surprised when a woman asks, "Does it sew good?" After she left Mr. B and May broke out laughing.

Of course, in the limited space available I couldn't write everything May said about typewriters. However, I hope what is here will provide you with a small sample of life at the time and place. George Blickensderfer's Model 5 was the product that saved the Company and formed the basis of most of his later machines. It is interesting to note the Exposition offered an Endorsement Award for various categories and of course typewriters was one of these. All the standard machines then on the market were entered for competition and, even though against the rules, nearly all were withdrawn when the Blickensderfer made its appearance. The Blickensderfer machine won the award for "an extraordinary advancement in the art, scope, speed, operation and manufacture of typewriting machines."

The World's Fair ended on October 29, 1893. Mr. Blickensderfer and May Munson returned to Stamford soon after. Orders just poured in for a machine that wasn't ready for production yet. Those used at the firm's booth were essentially hand made. The No. 5 did not appear in quantity until the Spring of 1896!



Fig. 1
Blickensderfer #1

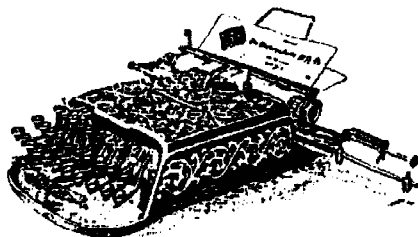


Fig. 2
Blickensderfer #3

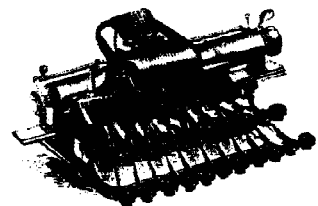


Fig. 3
Blickensderfer #5

Model Confusion

There has been some confusion in the historical record about identification of early model Blickensderfers.

According to two undated Blickensderfer brochures discovered by Richard Dickerson, the model shown in Fig. 1 is the No. 1, weighing 10 lbs., and priced at \$100. Much of the confusion comes from *Phonographic World's* 1891-92 survey of typewriter history. The text (May, 1892) says only that there will be "two" models, "designated by number." Illustrations in *PW's* June and August, '92 issues then identify the familiar No. 5 as "The Blickensderfer Typewriter," and the machine in our Fig. 1 as "The Blickensderfer (No. 2) Typewriter." Considering the vagueries and

other inaccuracies in *PW's* articles, it's reasonable to assume they simply got it wrong. In fact, there may have never been a No. 2 at all.

The Blick brochures speak of the No. 5, priced at \$35, weighing 6 lbs, but they also mention a No. 3, weighing 8 lbs., priced at \$65. One brochure includes a photo showing actual specimens of the No. 1 and No. 5. Since there is no known photo of the No. 3 (only the cut in Fig. 2), we can't be certain it was ever produced.

It's certainly possible that all three models of the Blickensderfer were demonstrated by George C. and May Munson at the Chicago Fair in 1893.

WASHINGTON, FEB. 11TH, 1875.

DEAR COUSIN HENRY;

IN WRITING YOU A FEW DAYS AGO, I FORGOT TO NOTICE YOUR INQUIRY IN REFERENCE TO THE REMOVAL OF CHAMBERLAIN FROM THE SENIOR P.O. I SHOULD HAVE SAID THAT I THINK THAT MR. PARSONS IS SATISFIED THAT CHAMBERLAIN SHOULD NOT HAVE BEEN REMOVED. I KNOW THAT HE IS INTENDING TO FIND SOME EQUALLY GOOD POSITION FOR CHAMBERLAIN IN THE POSTAL SERVICE.

I HAVE SAID THIS MUCH PARTLY TO MAKE AMENDS FOR ^{my} FORGETFULNESS, BUT MAINLY TO SHOW YOU A SPECIMEN OF THE WORK OF A MACHINE CALLED THE TYPE-WRITER, WHICH I AM JUST TRYING FOR THE FIRST TIME.

IT IS ABOUT THE SIZE OF A COMMON SEWING-MACHINE; AND HAS A KEYBOARD LIKE A PIANO, EACH KEY REPRESENTING A LETTER OR FIGURE.

THE PAPER IS PLACED UPON A ROLLER AND THE TYPE STRIKE UP AGAINST THE PAPER AS YOU TOUCH THE KEYS. I AM NOT YET VERY SKILLFUL IN USING IT, BUT I HAVE WRITTEN THIS IN ABOUT TRICE THE TIME IT WOULD HAVE TAKEN ME TO WRITE THE SAME AMOUNT WITH A PEN. YOU WILL ALSO

SEE THAT I HAVE MADE A FEW BLUNDERS FOR EXAMPLE CRETE CALLS MY ATTENTION TO THE FACT THAT I SAID APEN INSTEAD OF A PEN. A MAN WHO IS USED TO IT, CAN OPERATE THE MACHINE A THIRD FASTER THAN HE CAN WRITE WITH A PEN. THE FAMILY JOIN ME IN MUCH LOVE TO YOU

Letter written by James Garfield on an original Sholes & Glidden Type Writer, Garfield's machine used the sans-serif typeface

A Future President Learns To Type

by Marv Gisser
South Euclid, OH

While doing some other research, I came across this letter showing the 1875 use of a Type-Writer by James A. Garfield. Although he became president in 1881, Garfield was a member of the U.S. House of Representatives at the time of the letter. The original is in the library of the Western Reserve Historical Society.

Dated Feb. 11, 1875, the letter was written in Washington and sent to Henry Boynton, Garfield's cousin, in

Cleveland. The "Crete" referred to is Garfield's wife, Lucretia.

Interestingly enough, the reference on the second page to naming the sixth child does not seem to be chronologically correct. The sixth child, Abram, was born in 1872, and would not have been a "new" baby. Edward, born in 1874, would seem to be the baby in question. He, however was the seventh child, and died in 1876. On the other hand, Garfield may have omitted his

ALL THE HOPE TO HEAR FROM ANY ONE OF YOU WHENEVER THE SPIRIT
 MOVED THAT ONE. CRETE IS STANDING BY ME AS SHE OUGHT ALWAYS TO DO AND
 SAYS ---JUST AT THIS POINT THE NEW BABY SOBALLED AND SHE WENT OUT
 OF THE ROOM,SO I MUST OMIT TO SAY WHAT SHE WAS ABOUT TO TELL ME.
 IT WOULD BE ALMOST LITERALLY TRUE HERE I TO SAY THAT I HAVE
 NOT YET HAD TIME TO HELP FIND A NAME FOR THE AFORESAID BABY,AND
 THEY THE SIXTH IS A LITTLE HARDER TO NAME THAN THE FIRST OR SEC-
 OND. I WOULD SAY TO PHEBE THAT IT IS A LONG TIME SINCE WE HAVE HEARD
 FROM HER AND I THINK SHE OWES ME A LETTER. I HER GOOD REPORTS
 OF THE PROGRESS OF THE GIRLS AT HIRAM,WHERE WE SHALL SEE THEM
 THERE BEFORE THE SEASON IS OVER.
 WITH MUCH LOVE I AM AS EVER,
 YOUR COUSIN,
J. Garfield
 JAMES A. GARFIELD.

Courtesy of the Western Reserve Historical Society

first-born, Eliza, from his count. She lived only from 1860 to 1863 and obviously was not around in 1875.

Another interesting point concerns what Garfield calls his typing "blunders." Having served as president of Hiram College, he was known as intelligent and erudite. In fact, during this 1880 presidential campaign, a letter purportedly from Garfield was introduced by the opposition. The content was designed to cost him the labor

vote, but since the letter contained two spelling errors, it was proven to be a forgery. Perhaps it's a good thing it wasn't typed. Garfield apparently put the first sheet back in the typewriter since the scratched-out portion at the top of page one is the same as the top of page two.

I have visited Lawnfield, Garfield's home, and there is no typewriter or any further indication of his use of such equipment.



James A. Garfield
 20th President of the U.S.

BACK TO BASICS

for beginning
collectors

The Beginner's Bookshelf

It has been five years since the last Back to Basics column on books for collectors. Since that time, most of the sources for available literature have changed, and a number of new books have come to market, so it's time for an update.

NOMDA Offerings

Without doubt the best buy in typewriter literature is available from the NOMDA (National Office Machine Dealers Association). Its office museum now offers the complete inventory of books and pamphlets published by the late Dan Post. Dan's son donated remaining stocks of the books to the museum a few years ago, so NOMDA is able to offer them at a bargain price. Send payment to: NOMDA Educational Foundation, Attn: Museum Books, 12411 Wornall Rd., Kansas City, MO 64145.

Here's a rundown of what's available:

A Collector's Guide to Antique Typewriters

This 125-page book has been the "first" for many collectors. It is a reprint of a 1923 typewriter history published by *Typewriter Topics*, the leading trade magazine of the day. It catalogues most collectible machines made until that time. In the reprint, Dan added a comprehensive collection of historical typewriter advertisements. The combination is excellent.

The History of the Typewriter: Successor to the Pen by G.C. Mares

This is a reprint of a 1909 history written by an Englishman whose goal was to provide detailed descriptions of

every typewriter known. Mares' work has been a primary source for many later writers. It is a thick book of 314 pages, packed with illustrations, and oozing detail. It should be read cover to cover.

The Typewriter and the Men Who Made it by Richard N. Current

Historian Current wrote this book as his Ph. D. dissertation, basing it on a trunkload of correspondence owned by Priscilla Densmore. She was the great niece of James Densmore, the principal entrepreneur behind the Sholes & Glidden, which founded the world typewriter industry. Current's work tells the story of the first typewriter enterprise in detail, correcting often-repeated errors, and giving the best insight on the earliest days of the typewriter industry. A must-read for all collectors.

The above three books are available in a package of all three for \$25 (original price was \$55), plus \$3.25 for shipping.

In addition to the books, Dan Post published reprints of actual brochures and instruction manuals for fifteen different historical machines. They include manuals for: *Williams, Sterling, Yost, Blickensderfer, Chicago, Fox Portable, Caligraph, Hall, Remington 6&7, National, Smith Premier, Victor, Sun #2, Noiseless, Hammond.*

Originally, these booklets would have cost you \$5-7 each. NOMDA now offers *all fifteen* for just \$10 + \$1.50 shipping.

Adler

Since 1973, one book has been the mainstay of typewriter literature, and it continues in that role today. It is *The Writing Machine: a History of the Typewriter* by British collector-dealer Michael Adler.

This is a high-quality volume, 381 pages long, originally published by Allen & Unwin of London. Though some of its facts have been corrected by 20 years of subsequent research by dozens of other collectors, this remains

the best typewriter reference in the English language.

The Writing Machine is marketed in the U.S. by Tom FitzGerald, 2125 Mt. Vernon St., Philadelphia, PA, 19130. Price is \$62 postpaid. If Tom is out of stock, you can try writing to Michael Adler directly. His address: Hadlow Oast Farm, Hadlow Down, E. Sussex, TN22 4DU ENGLAND. Michael's price is the same as Tom's, plus shipping from England.

Lippman

One of the major new additions to the collector's library recently has been *American Typewriters: A Collector's Encyclopedia* by Paul Lippman. This is intended as a field identification guide as well as an historical reference. Paul's intent was to catalogue all American typewriters, so the overseas products won't be found here. Published in 1992, the *Encyclopedia* includes some photos not published in earlier works. The book also includes many details on various models and makes that collectors will be curious about, but historians concerned more with the "big picture" might have tended to ignore. Price is \$55 (shipping: \$4 USA, \$5 Canada/Mex., \$10 Europe, \$14 Asia). Send to Paul Lippman, 1216 Garden St., Hoboken, NJ 07030

Paul is also providing a service to collectors with his xerographic reprint of *Text Book on Typewriter Repairing* by H. C. Frierson. First published in 1912, this has detailed descriptions of the mechanics and repair of Remington upstrikes & visibles 10 & 11, Smith Premier visibles and upstrikes, Oliver, Underwood, Royal, Monarch, Fox upstrike and visible and early L. C. Smith. 122 pages of text with 362 diagrams. Price is \$22 + \$4 shipping.

Beeching

The Century of the Typewriter by Englishman Wilf Beeching is another long-standing standard typewriter work. Originally published in 1974, it had been out of print until Wilf printed his own second edition recently. Beeching has long been in the typewriter business, concentrating on the

refurbishing of used machines, and his book is written from an industry insider's point-of-view. *Century* contains many factual inaccuracies, but it has its photographs as a major strength. It contains the best collection of typewriter photos (not engravings) anywhere in one book. Many of them are printed from negatives provided by the Milwaukee Public Museum, home of one of the world's best collections. *Century of the Typewriter* is available for \$25 (+\$3.50 shipping) from Wilf Beeching, 45 Albany, Manor Road, Bournemouth, Dorset BH1 3EJ, ENGLAND.

The Calculating Machines

One of the more exciting publishing events over the past few years has been the release of the MIT Press's English translation of *The Calculating Machines* by German Ernst Martin. With this book, the long dearth in literature on adding machines and calculators has been relieved. *The Calculating Machines (Die Rechenmaschinen)* has always been the standard work in the area, even when it was available only in German. It is a comprehensive

catalogue and history of mechanical computing machines written in 1925, and is filled with excellent illustrations. Interestingly, a German-language reprint has been available for several years at a price of \$75. The MIT version, produced at a much higher quality than the German, is priced at only \$50 (plus \$2.75 shipping) from the MIT Press, 55 Hayward St., Cambridge MA 02142. Phone orders at 1-800-356-0343.

Die Schriebmaschinen

If only Martin's book on typewriters *Die Schriebmaschinen* were also available in English! This book is considered *The Bible* by German typewriter collectors. Started in the '20's, and last updated in 1949, it is available in a facsimile edition today for \$110 ppd. Even if you don't read German, you could get a lot out of *Die Schriebmaschinen* from its illustrations. You'll even be able to figure out a few facts from the text, and you can always have it handy for a quick translation from a German-speaking friend or neighbor, if you have one. Order from Peter Muckermann, Auf der Warte 34, D-

4840 Rheda-Wiedenbrück, GERMANY.

Bliven

Among the out-of-print books still somewhat available is *The Wonderful Writing Machine* written by Bruce Biven in 1954. Commissioned by the Royal Typewriter Co., the coverage of post-Royal typewriter history is heavily weighted toward that company. However, Bliven's treatment of the early days is highly entertaining and readable. This is a very enjoyable way to digest your typewriter history. *The Wonderful Writing Machine* is a hardback book of 236 pages with lots of illustrations. It frequently comes up at typewriter auctions. Also, I have a few copies available at \$75 each. Send to Darryl Rehr, 2591 Military Ave., Los Angeles, CA 90064.

As I've written often, books should really be a beginning collector's first purchases. Not only is no money better spent, but these references will be your "wish books," spurring your imagination for fabulous finds to come!

...And Something New for the Bookshelf

Old Typewriters by Duncan James
paperback, 32pp. £2.25

An interesting short book on typewriter history has been received by ETCetera. It is entitled *Old Typewriters* and was written by Duncan James, of England.

Old Typewriters is one of the most succinct treatments of this subject. The history begins, predictably, with the familiar recitation of Henry Mill's 1714 British patent which many previous writers have also chosen as the beginning point in typewriter invention. It continues with a substantially correct (correct as we now know it,

that is) version of the machine's evolution. Included along the way are numerous photos of good quality, most of them taken from Bernard Williams' collection in Nottingham.

There is little to criticize about this modest effort, although it is disappointing to see someone still using the name "Ideal" to describe Blickensderfer's "Scientific" keyboard. This is a frequent error in older histories, but the correction has appeared often enough in recent years that it seems apparent that James relied only on older works for his research.

There is nothing new uncovered in James' work. It is really just a pamphlet

targeted, it seems, at those of casual interest, who might find it in a rack in a bookshop or antique store. In that respect, it serves its audience well.

Those who would like to order a copy may write to Shire Publications Ltd., Cromwell House, Church Street, Princes Risborough, Buckinghamshire HP27 9AJ, ENGLAND. Ask about "Shire Album 293: "Old Typewriters." Price is listed at £2.25. No information was provided on shipping costs.

--Reviewed by
Darryl Rehr

BOOK REVIEW

History of the Lambert

by Peter Muckermann

65pp., 8-1/2" x 11", 17 color photos
German text, English summary

Just before press time for *ETCetera* #23, Peter Muckermann sent us his new *Die Geschichte der LAMBERT*, or, for those who don't read German, the *History of the Lambert*.

This impressive publication is the first truly comprehensive work on one of collectordom's favorite machines.

Peter began his work several years ago, distributing questionnaires to collectors worldwide. From this, and other research, he assembled a list of more than 130 existing machines ranging in serial number from #1 to #80011. The serial numbers do not appear to have been strictly sequential, since, as Peter found, other evidence indicates that a total of about 30,000 machines were made in the U.S., England and France. With fewer than 1% of the survivors known, Peter asks, "where are the others?"

In his history, Peter has employed modern color photocopy technology to provide vivid views of Lambert construction variations, showing details that would have paled in lesser black-and-white media. For readers west of the Continent, he also provides

English summaries of the German text. Also included is a survey of Lambert advertisements. Oddly, very few of the American ads for this machine show a picture of it, while illustrations abound in European ads. One interesting exception is the Sears Catalog ad for a Lambert sold under the name "Garden City." Though the ad survives, there are no known examples of the Garden City Typewriter today.

Although the Lambert is one of the most appealing of collectible typewriters, very little about it was known before Peter undertook his project. His analysis sheds new light on Lambert model numbers. The English translation is a little confusing, but after consulting with Peter, we'll clarify it here (and include a copy of this article with the book, to help English-speaking readers).

The designation of Lamberts as models 1 & 2 appears to be a convention of convenience among American collectors (Peter absolves Europeans of the error). However, in existing documentation, there are no such designations. There is however a reference to a Model 3. This is in an original instruction manual clearly titled for "Lambert Mod. 3." From this, we might reasonably deduce the existence of numbers 1&2. However, we (Americans) are apparently wrong in calling Lamberts with embossed bases #1's and

those with silkscreened bases #2's. Peter's theory is that 1's and 2's *all* have embossed bases. Model #1 was made for the European market, Model #2 for the American market. Model 3's are those with silkscreened bases. They were made only for the American market, and apparently only for businesses. According to Peter, they have carriages 11-1/4" wide, compared to 10" for models 1&2. The Butler, another name variant, has a 12.5" carriage. It should be noted that serials for #3 run from #307 to #8862 in Peter's list. Numbering for this model may have been entirely independent of #1 & #2.

The only major omissions from the Lambert history are the details on Frank Lambert's life presented in *ETCetera* #21, which was published shortly after Peter had to draw the line, and send his history to the typesetter. Peter also omitted page numbers in the German original, making the translation a bit hard to follow. Wise readers will spend a minute or two and number the pages by hand.

Die Geschichte der LAMBERT is a worthy purchase for any serious collector. In the U.S., Peter has asked *ETCetera* to distribute the book for him. Copies are available from Darryl Rehr, 2591 Military Ave., Los Angeles, CA 90064. The price in North America is \$20 postpaid.

A Word About the World



Larry Wilhelm recently acquired a single-case World Typewriter that came with an instruction booklet which apparently sheds new light on the early history of the machine.

The booklet, dated 1887, makes us revise some conclusions about the World. In *ETCetera* #21, we observed there was nothing to document the machine's introduction prior

to July, 1887. Also, our research showed the double-case World was apparently introduced when Pope Manufacturing Co. took over marketing in Dec., 1888.

In the Wilhelm booklet, there is no mention of Pope or any other manufacturer, so it is reasonable to assume the booklet was published by an earlier maker of the World (John & George Becker and/or one of their companies).

On its back page the booklet *does* mention a double-case machine, priced at \$12. Apparently, this tells us the double-case came out prior to the Pope involvement. This final page also provides evidence to date the introduction of the World at 1885, two years *earlier* than we could assume earlier. Here's what the back page says:

"TO THE PUBLIC:

"The success of the WORLD TYPEWRITER is assured by the large number of machines sold during the past two years.

"Desiring, however, to please those who wished a machine which would print both large and small letters; we invented an improvement on our type-writer which would print both large and small letters; we invented an improvement on our type-writer which meets the wants of those who require both upper and lower case letters.

"We place this machine on the market at the low price of \$12.00, and we are confident that it does the work of the high priced type-writers..."

An 1885 introduction date for the World is still an open question, however. After all, the first patent was not even *applied for* until Jan. 20, 1886. Another page of the Wilhelm booklet says "12 months ago it was an experiment. But now we have sold 20,000 machines and 20,000 persons have tested and bought our Typewriter within 12 months' time." So, what exactly did the World people mean?

As usual, the more we find out, the more we want to know!

LETTERS

Longtime collector Art North writes of his concern for the disposition of collections belonging to members who have passed away:

About 10 years ago, a friend passed away leaving quite a collection of cameras, lenses... model trains.... Before you could say "Cock Robin" old friends had ransacked the camera collection, buying items for 10% of their worth. The widow was about to give the "train sets" to the neighboring children when I found out about it.

Any time a member passes away... the model Railroad Collectors Ass'n... sends a committee to evaluate the collection and it is disposed of at their auction sales. The listings are made by the committee, so that bidders know the condition and other description has been verified.

So, I contacted them, they sent 2 men down, they spoke to me and the widow, catalogued the items, and after commissions, etc. the widow received a check for over \$7,500. I estimate she was screwed out of at least that much in optical lenses and cameras.

This is something our association should be thinking of.

Art North
Tamarac, FL

I thought the Kansas City convention and auction was a resounding social success and there certainly were some bargains at the auction. Thanks, by the way, for bringing the Lambert recording. Maybe it's just me, but I got goosebumps listening to the tape.

Ken Gladstone
Jacksonville, FL

ADVERTISEMENTS

FOR SALE: Impressive late 50's-era Burroughs elec. Accounting machine (Model P600). Pastel color. Working condition. Lucille Young, Box 935, Yakima, WA 98907

FOR SALE: Odell #1 (with Indian symbols on base and Lake Geneva, Wis. nameplate) in good condition. \$1200. Also, ribbon tins for sale or trade. Ken Gladstone, 10241 Walnut Bend North, Jacksonville, WI 32257. (904)268-2320.

FOR SALE: Lambert 1 w/square top wood case, ser #5003, cond. 2; Hall (National-Boston Model) Serial #9973, cond. 2; The Franklin, ser. #5025, good parts machine (99% complete); American index, complete but worn nameplate. Anthony Casillo, 325 Nassau Blvd., Garden City South, NY 11530. (516)742-4919.

LOST: Missing from K.C. auction - one ribbon spool cover from Sholes Visible. Delicate looking, black with three spokes, gold starlike shape in ctr. May have been mixed with other wrappings or boxes. If it turned up with your machine please contact: Jim Rauen, 6937 Glenview Dr., San Jose, CA 05120. tel 408-268-2943

TIPS:

UNDERWOOD portable, including case with built-in tripod desk. Photo shows good condition. Elaine Schmoll 25 Bianchi Dr., Yew Ulm, MN 56073.

OLIVER 3, Hermes 2000. Noah Rosenbloom, 128 Camelsback Rd., New Ulm, MN 56073. (507)354-8595.

CORONA 3-Corona TW Co. with case. James Hoffman, 58 Cranford Blvd., Mastic, NY 11950

Correction

Your Bozo editor flunked his "mastery of the computer" test and found these items deleted from the Clark Collection List (ETCetera # 23). Make a xerox of this page and keep it with the last issue.

Underwood	1919	3-bank port.	117675
Underwood	1920	3-row black	
Underwood	1924	Univ. port.	
Underwood	1923	Noiseless port.	
Underwood	1922	port. grey	
Vari typer	1926		300009M
Vertical Platen	1897	patent model	
Victor	1889	1 index early	827
Victor	1890	2 index later	3108
Victor	1891	2 vis.	6893
Victor	1912	3 vis.	13789
Virotyp	1914		8717
Visagraph	1919		50004
Washburn, C.A.	1870	patent model	

RIBBON TIN ROUNDUP



Can *Ribbon Tin Roundup* compete with the glorious color of Hoby Van Deusen's *Ribbon Tin News*? Of course not... not yet anyway. However, Hoby's June issue came out in mid-July, graciously allowing *ETCetera* to keep the "on-time" crown. We're grateful, and will return the favor by printing our ribbon tin photos in glorious black and white.

This issue, some more Miller-Bryant-Pierce tins, as well as a mixed bag of others. Notable are the Grand Prize tins in 3 varieties. As a San Francisco brand, perhaps these are more easily found in the Western U.S. than elsewhere.

KEY:

Brand - colors; descriptive details, if needed (Ribbon company, if known/Tin manufacturer, if known)

TOP PHOTO: **Miller Line Nylon** - red, white (Miller-Bryant-Pierce Div. of Smith Corona/Anchor Hocking); **Miller Line** - yellow, green (Miller-Bryant-Pierce Div. of Smith Corona/J.L. Clark); **Diamond** - yellow, black, white (Miller-Bryant-Pierce Div. of Smith Corona/J.L. Clark); **Black Hawk** - black, white, silver (Miller-Bryant-Pierce Div. of Smith Corona/J.L. Clark); **Red Feather** - blue, red, white (Red Feather Products, Ltd./Decorated Metal); **Peerless** - blue, white (dealer and maker unknown)

BOTTOM PHOTO: **Grand Prize** - beige, maroon, gold, lt. blue, dk. blue, purple, black (Pacific Carbon & Ribbon Mfg. Co., Inc./); **Grand Prize** - blue, white (Pacific Carbon & Ribbon Mfg. Co., Inc./Decorated Metal); **Grand Prize** - ivory, brown, blue (Pacific Carbon & Ribbon Mfg. Co., Inc.; Decorated Metal); **Write** - orange, gold, black; "Write" logo in black medallion (Write, Inc., NY/Decorated Metal); **Write** - red, white, gold (Write, Inc., Bridgeport, CT/); **Bell** - blue, white; or would you call this "Kabella?" (dealer & maker unknown)