

CONTENTS

Editor's Notes	2
A New S&G V	3
Sholes Patent Model	4
A Hammond Tale	6
Beginner's Remingtons	8
Shorthand Showoff	10
Ads	11
Computer Connection	11
Int'l. News	12
Letters	12



ETCetera

Magazine of the Early
Typewriter Collectors Association

No. 27 ----- June, 1994

Patented by Sholes



*1879 patent model built by Frederick Sholes
Complete story page 4*

ETCetera

Magazine of the Early
Typewriter Collectors
Association

June, 1994
No. 27

Editor

Darryl Rehr
2591 Military Ave.
Los Angeles, CA 90064
(310)477-5229

German Summaries

Siegfried Snyder
2018-2020 James St.
Syracuse, NY 13206
(315)479-6162

ISSN 1062-9645

©1994 by The Early Typewriter
Collectors Association
Published four times per year in
March, June, Sept. & Dec.
\$15/yr North America
\$20 overseas

EDITOR'S NOTES

One collector recently got bent out of shape in a major way when I did not answer some telephone calls. Sorry, but life is busy here, and if I can't handle the phone traffic, please forgive me. It's always better to rely on Uncle Sam's postal service, because I do answer all my mail, unless I lose it, which sometimes happens as well.

Anyway, in March's *Maine Antique Digest*, the collector wrote an article doing a major hatchet job on me. She had just found a Keaton Music Typewriter, and somehow or other got it into her head that I thought *her* machine would devalue *mine*! She seemed to think my lack of phone response was a "veil of secrecy." Oooo!

But we must all be prepared to roll with the punches, right? ETC members

know what a horrible person the ETCetera editor is. So what *else* is new?

†††

But what a vote of *confidence*! By the end of January, when ETCetera was being locked up, the ETC renewal rate was up 18% over last year. We're glad so many of you are happy, and we hope it stays that way.

†††

In print: a classic folding Corona appears on the cover of the book "The Macintosh is Not a Typewriter." Well... no kidding. Nice that they chose something other than an Underwood for the cover shot.

†††

Speaking of the Mac, this user-friendly computer has a pangram programmed-in to demonstrate all the letters in a font: *How razorback jumping frogs can level six piqued gymnasts!* Actually, I believe a pangram is defined as a *sentence* containing all letters of the alphabet, and the razorback frogs bit sounds more like a title. Anyway, when all this was mentioned in an article in *MacUser*, I wrote a reply alerting them to our beloved *J.Q. Vandz struck my big fox whelp*, a very elegant pangram, using each letter only once. The editor of *MacUser's* letter column was kind enough to call thanking me for my reply, but informing me that an earlier letter would be published, one which included this each-letter-once pangram: *Mr. Jock, TV quiz show Ph. D. bags few lynx.* Not bad.

†††

How about this for a typewriter story? It came in an inquiry to me:

"I have a typewriter I am interested in finding out about. My husband found it—I mean literally *found* it on the side of the freeway—not a scratch on it! The markings are Corona XC-R-

D. It took us a while before we noticed all the keys are *not* in English. They are all in *Hebrew*. We thought this was very unusual. My husband and I collect lots of different things but never before or since have we had to *swerve* to avoid something we ended up keeping!"

†††

Here's a trial balloon. Would anybody object to a modest change in the name of our group to the "Early Typewriter and Calculator Collector's Association?" With the increasing interest in calculators among members, the change might be appropriate. The name of our magazine needn't change at all. If you have an opinion, write it out, send it in, and we'll publish it.

†††

The University of Wisconsin/Madison newspaper ran an article on the school's Chancellor appearing with the orchestra as a soloist performing Leroy Anderson's "The Typewriter." The paper's choice for a photo illustration, however, was amusing. I doubt it was the machine the Chancellor intended to use. If so, the concert would have been very quiet, since the machine was a Remington *Noiseless!*

†††

Did you know James Eugene Munson, co-inventor of the Munson Typewriter, wJKas part of a family that goes *way* back? I learned of this from H. Lee Munson of Greenlawn, NY, referred by Bernard Williams.

H.L. is the historian for the *Thomas Munson Foundation*, an organization comprised entirely of people descended from Thomas Munson, one of those hardy folks who helped colonize America. The first record of Thomas Munson dates back to 1637, when he was listed as one of the men who fought in the Pequot Indian War.

James Eugene, the typewriter (and shorthand) pioneer is just a face in the crowd among Munson descendants.

A New Sholes & Glidden

V



*LEFT: Sholes & Glidden, ser. #A189.
ABOVE: detail showing decal on keyboard lid*

Starting back with ETCetera No. 1, we established a pattern of inviting news of any newly-discovered Sholes and Gliddens that appear within the collectors' network. In that first issue, Jim Rauen described his find of the ultra-rare treadle version of this important machine.

Now, our "New Sholes & Glidden V" represents the oldest privately-held S&G in the United States. In fact, it is the third-oldest the world.

The machine has a serial number of A189, which, according to research by Richard Dickerson, would place its production date at June or July of 1874. The "A" stamped alongside the serial number means it was returned to the factory for the improvements Remington made to the machine after 1877. In this case, there's even a strange variation on the "A," because it does not appear before the "189," but rather after it, and it happens to be stamped upside down!

The Remington improvements are often called the "Perfected hardware," since they were incorporated into the model sold as the Perfected Type Writer No. 1 (although that name appeared in sales literature only—the "Sholes & Glidden" name remained on the machine itself). The Perfected No. 1, as it came from the factory, was painted black. It had a return lever much like the later upstroke Remingtons and included a whole menu of mechanical improvements. Earlier machines could be upgraded to the "Perfected" either at the factory or at the dealer level (only machines upgraded at the factory

had "A" added to the serial number). Earlier hardware, including the side-mounted carriage return wheel (and the associated handle on tabletop machines) was usually removed on the upgrades. The lack of a mounting stub at the right rear of machine A189 indicates that this one was originally a treadle model before the improvements were installed.

Although many upgraded models were also repainted black, others retained their original fancy ornamentation. Such is the case with A189, which has an especially impressive set of decals, including an Oriental scene on the front deck and the magnificent portrait of a woman on the rear deck. The machine lid, which was part of the upgrade, was decorated to match the rest of the machine. Also present is a fold-out copy holder, a scarce accessory on these machines.

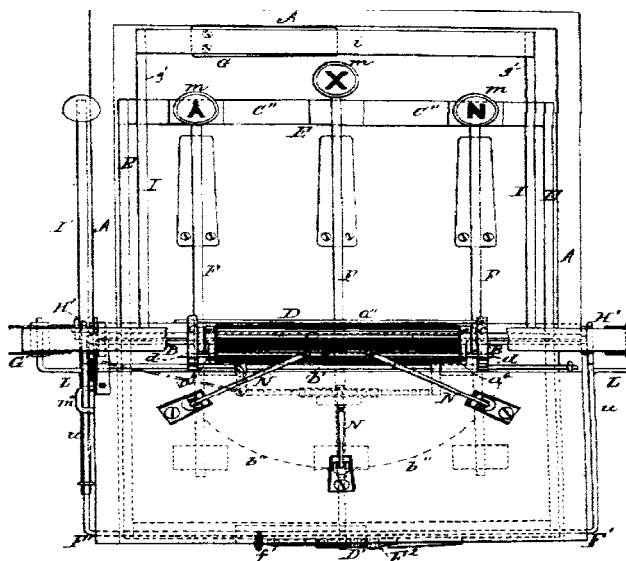
Sholes & Glidden A189 came to me from the lakes region of Minnesota. I am told it once belonged to Perry M. Endsley when he was personal secretary to John S. Pillsbury, founder of the Pillsbury Co. The machine was passed down to Endsley's daughter who sold it in the 1940's to raise some funds. The buyer kept it until this year, when it was offered to me.

A189 is actually the fourth Sholes & Glidden I've stumbled across in my decade of collecting. The third, serial A957, is a black machine which I have yet to write about. There is an interesting story behind this one, involving a repair which has yet to be made. Once it's done, look for the story in "A New Sholes & Glidden VI" (unless, of course, someone else comes up with an S&G in the meantime).

—Darryl Rehr

The Frederick Sholes Patent Model

By Darryl Rehr



Witnesses.
Henry A. Parker
William P. Whitney

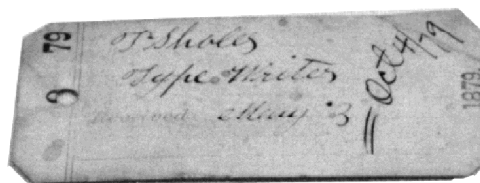
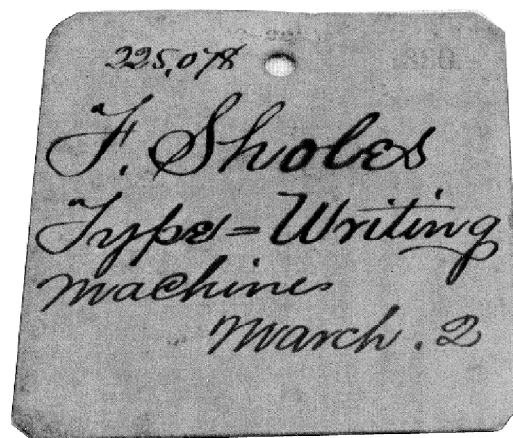
Inventor
Frederick Sholes
by James A. White

The U.S. patent model illustrated on our cover was built in 1879 by Frederick Sholes of New York, one of the sons of Christopher Latham Sholes, who is credited with inventing the machine which founded the world typewriter industry. Frederick Sholes appears to have made a few brief attempts to tread in his father's footsteps. There are two typewriter patents in his name, one of which was accompanied by this patent model.

The patent for the model was granted on March 2, 1880, and assigned the number 225,078. The model is a curious device, built to demonstrate a *backstroke* typebar mechanism. Patentees were required only to show the workability of the specific mechanisms in their claims, and so there was no necessity to build a complete working typewriter. Therefore, the Sholes model has only three keys: just enough to demonstrate the design and no more.

Oddly, the emphasis in the patent is not the backstroke design, but rather the ribbon carrier and the method for moving the carriage. Sholes put the ribbon on a movable frame which flips up at the touch of a lever, making the work visible to the operator. The carriage moves via a direct-gearing mechanism instead of being pulled by a cord.

One very intriguing design feature in the model is the paper-path employed. While other backstroke machines, such as the Brooks, have the paper coiling up inside baskets in a machine's interior, the Sholes patent model is different. The paper is fed, top first, between two rollers. It



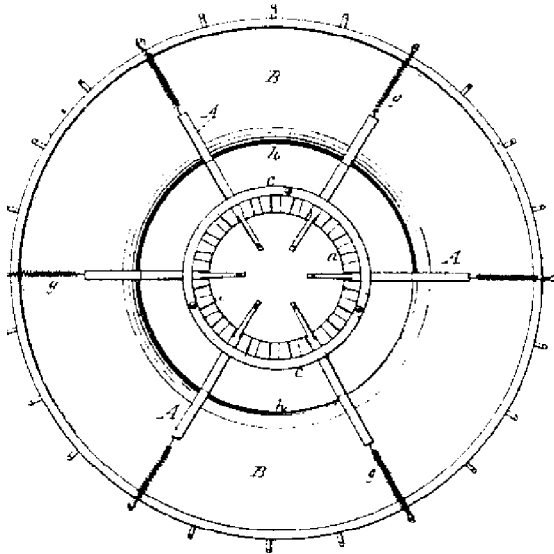
LEFT: Drawing from Patent 225,078 corresponding to photo on cover. ABOVE: Handwritten patent tag, dated March 2, 1880, and model submission tag dated May 3, 1879 (reason unknown for Oct. 4, '79 entry).

travels downward around one roller 90°, makes contact with a curved brass plate, and is fed right back in the direction of the user.

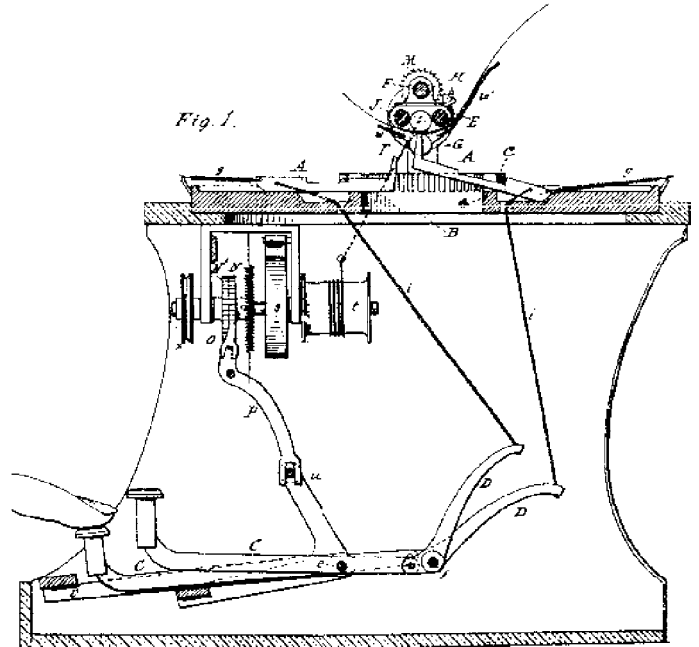
The model is hand-made of mahogany, brass and steel. It seems quite obvious that keytops from an existing Sholes & Glidden are used. The actual typebars may come from an S&G as well. There is no evidence that any production machine resulted from the design.

This was not Frederick Sholes' only patent. One other was granted to him and William Miller in June of 1879. This earlier patent (No. 216,232) involved a machine which resembled the upstroke Sholes & Glidden, with a novel typebar action. In the design, Sholes placed his typebars radially, but resting horizontally, just a fraction of an inch below the platen. Each typebar rides in a slot. When a key is pressed, the bar moves in a horizontal-radial motion into the center, and flips up to hit the platen. A spring then pulls it back into the rest position. It sounds bizarre, and from the illustration, we can conclude that the patent model would have only six keys. Wouldn't we all like to see *that* one too!

The model we do have, for Patent No. 225,078, was discovered by the author earlier this year and is one of only a handful of typewriter patent models surviving today. Each, by its nature, is one of a kind. Patent models in general have a rather tumultuous history (see *About Patent Models*), and we are lucky for *any* that turn up.



Drawings from Patent 216,232 for upstroke machine with novel typebar action.



About Patent Models

The Frederick Sholes patent model is one of thousands originally submitted to the U.S. Patent Office as part of the application process. At its opening in 1780, the Patent Office required models from all applicants. By the 1830's 10,000 models had been accumulated, and the entire inventory was destroyed by fire just as ground was being broken for a new building to house them all. This was the first of *four* such fires to attack the U.S. heritage of patent history.

In succeeding years, the number of patent models submitted severely taxed the storage capabilities of the Bureau of Patents. So, in 1870, the Bureau changed its rules, and inventors submitted no models unless specifically requested to do so. The storage facility may have been a firetrap, because in 1877 there was another fire, destroying 76,000 models. Frederick Sholes sent in the model discussed here in 1879. The following year, the Bureau dropped the model requirement altogether, with the exception of flying machines or perpetual motion machines. At the time, both seemed impossible dreams.

By 1908, 156,000 models were in storage, and Congress decided to get rid of them. The Smithsonian Institution had the opportunity to take them all, but chose only 1,061. The rest went back into storage until Congress returned to the matter in the 1920's and put them up for sale. Sir Henry Wellcome purchased the lot, hoping to include them in a patent museum.

However, Sir Henry died in 1936, failing to open his museum, and leaving the 156,000 machines in a Tuckahoe, NY warehouse.

Wellcome's estate sold the collection to Broadway producer Crosby Gaige, and some were put on public display. 700 of these models were sold to the organizers of the New York World's Fair, and 900 others went to the University of Texas in Austin. The World's Fair models were sold to a gentleman named Tunicliff Fox and are today owned by the Hagley Foundation in Delaware. The rest of the models, nearly 155,000, were sold to a group called American Patent Models, Inc., which put 500 machines on display in department stores across the country.

Financial troubles forced yet another sale, and in 1941, O. Rundle Gilbert bought the entire collection at auction for only \$2,100, although he did have to pay \$11,000 in back storage costs. Think of it. 155,000 patent models at less than 12 dollars apiece!

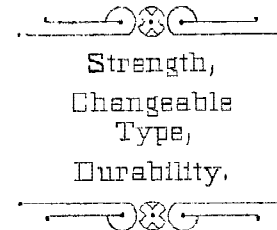
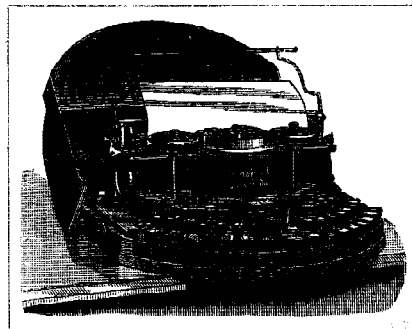
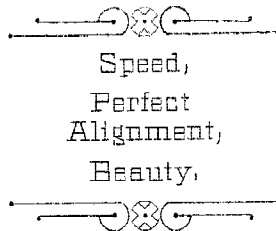
Another fire, in 1943, destroyed 15,000 models which were in the process of being unpacked and catalogued. Finally, a fourth patent fire in 1949 burned all but a few thousand boxes of models.

Gilbert had hoped to establish a museum to house and display the patent models, but these particular artifacts seem to have been *cursed*, with fire attacking them at every turn. In 1970, Gilbert approached the Smithsonian, offering them another chance to purchase the models. He was refused, and so he sold them off piece by piece, either by private sale or in auctions. Most of the models in private hands came from Gilbert in this way.

J. B. HAMMOND,
Pres.

J. M. BANCROFT,
Sec. & Treas.

OFFICE OF
THE HAMMOND TYPE WRITER CO.,
143 CENTRE STREET.



PRICE OF MACHINE WITH ONE EXTRA TYPE WHEEL, \$100.00.
ADDITIONAL TYPE WHEELS, EACH, 5.00.

New York, March 26, 1886.

A Hammond Tale

In 1886, B.B. Bosworth, of Bristol, Vermont, inquired about, received and tested a Hammond typewriter "on approval" from the local dealer, C.C. Post, of Burlington, Vermont. A small collection of correspondence left by Bosworth, paints an interesting picture of the time. We reprint the text of 5 documents in full.

On the letterhead of the Hammond Type Writer Co., 143 Centre St., New York:

New York, March 23, 1886.
Mr. B. B. Bosworth
Bristol, Vt.

Dear Sir: -Your favor of March 22 is at hand and we enclose herewith one of our circulars descriptive of our type-writing machine. The price as you will see by said circular is \$100.00 and from this we do not make any discount in any instance except to those who act for us as agents. Mr. C. C. Post of Burlington, Vt. is our agent for your state and we should be pleased to have you give him an order for one of our machines. We also enclose a slip of instructions.

Very truly yours,
[Dictated] THE HAMMOND TYPE WRITER CO.

[Note the speed at which mail travelled between New York and rural Vermont in 1886! Also consider the speed of Hammond's response. How many companies do as well today? -Ed.]

On the MEMORANDUM stationery of C.C. Post, Burlington, Vt.

To: B. B. Bosworth
Bristol Vt.
March 24th 1886

Dear Sir:- Yours of the 23rd at hand and your remarks noted. I think that if you give the out-side keys as fair a touch as the inner ones, they will print as perfect. They should do so if the machine is properly adjusted, and when it is thus, every letter must print a perfect letter when the key goes down to its proper place. When you give the out keys a touch that brings them down and you hit the key that you intend, it should print a perfect, and the right letter. I find that this trouble when found at all, is invariably with a new beginner which he will soon overcome by practice and use. If you fail to overcome this I will see that the machine is properly adjusted or that you have a machine that is so.

Very Truly Yours.
C. C. Post

[Could it be true? Did Hammond's letter of March 23rd really reach Bosworth on the same day... in time for him to pick up a machine from Post, try it out, and write a letter complaining about a problem? More likely, Bosworth knew about Post before Hammond offered the referral.]

On Hammond letterhead:

New York, March 26, 1886

Mr. B. B. Bosworth
Bristol, Vt.

Dear Sir;-Your favor of March 23rd. to Mr. C. C. Post, has been handed by him to us. The imperfect printing which we notice is due to the fact that you play the machine in too staccato a manner. It is necessary to depress each key fully, especially those at the outer ends of the key-board. We enclose herewith a slip of instructions and invite your attention to the paragraph on touch and fingering. If you will fully follow these instructions we are sure you will have no trouble in obtaining satisfactory results and be able to obtain great speed on our machine.

Very truly yours,
[Dictated] THE HAMMOND TYPE WRITER CO.
[Enclosure]

On C.C. Post MEMORANDUM stationery:

To B. B. Bosworth.
Bristol, Vt.
April 5th 1886

Dear Sir:

How are you getting on with the machine, does it work to your satisfaction? I sent your letter to the manufacturers, and presume you have herd [sic] from them have you not? Have you overcome the difficulty you spoke of having with one or two outside keys misprinting? If this continues the machine is a trifle out of adjustment, which is an easy matter to overcome. If you buy the machine I will guarantee to put it in proper adjustment so it will print perfectly. Any time when you are coming up here bring it along and I will put it in order very quick. I suppose you have used the machine long enough to decide whether you intend keeping it, and can advise me one way or another soon have you not?

Truly Yours.
[no signature]

[Oh, the life of a salesman! Is he not bending over backwards to offer service to make the sale? Is he not sweating as he wonders what's happening to the machine he put out on approval?]

On C. C. Post MEMORANDUM stationery:

To The Bristol Mfg. Co
Bristol, Vt.
April 14th 1886

Gents:-

Yours of the 13th inst is at hand and I note your reply. I am not disappointed at your being pleased with the Hammond Type Writer, but am much disappointed after having had it so long, and acknowledging that you are so much pleased with the machine, that you decline to keep

it. It was talked when the machine was taken, that if it gave satisfaction, that you would buy a machine, on no other conditions do I put machines out on trial, for I cannot afford to carry them and put them out on trial with but those that intend to buy, providing the machine gives satisfaction. Now if it is on account of not wanting to pay for it at this time, and you will do so by having a little time, then I will take your note for it on 3 or 6 months time with interest [sic], if this will be the means of a trade with you for that machine. From the rating your firm have in Dunns report I should suppose that you could afford to buy any thing you desired, especially a Type Writer. At all events if you want the machine and cannot pay now, just send me the Co's note for it as before stated, and I think that I won't be doubting as to its value.

Truly Yours. C. C. Post

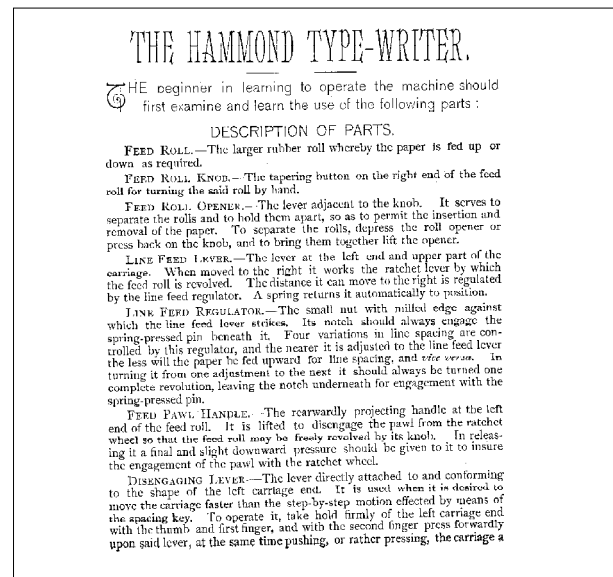
The above note included two different handwritten marginal notes:

If the above is not satisfactory please return it safely to me at your expense.

and

Has F. D. Farr seen the machine? He wrote for prices &c. I told him he could see one at your office.

We have no way of knowing if C. C. Post managed to make the sale to Bosworth, who apparently headed the Bristol Mfg. Co. There was no old machine to go with the paperwork. Both instruction leaflets that Hammond sent to Bosworth were included in the papers. It's interesting that they are all-text with no illustrations (see below).



BACK TO BASICS

for beginning collectors

Beginners' Remingtons

One of the first things beginners learn when they begin to explore typewriter history is the fact that the typewriter *industry* began with E. Remington & Sons, the great American arms-makers, who put the Sholes & Glidden Type Writer into production in 1874. The manufacturers did not actually put the name "Remington" on the machines for a number of years, but the line was eventually prolific, and any beginner would do well to select some Remingtons for collecting.

The details of identifying Remingtons, particularly the early ones, could well fill a book by itself, with no guarantee the information would be accurate. The various records and accounts kept over the years are maddeningly confusing. We can't cover the subject in exhaustive detail here, but there are *some* basics that beginners can look to.

Taking the Remington line from the start, beginners should know that we don't think there was really ever such a thing as a "Remington No. 1." Once it realized that it had *founded* an entire industry, the company referred to the Sholes & Glidden as the "Remington No. 1" in sales and promotional literature. This happened well after the S&G had been discontinued. The first typewriter with a Remington brand name was really the No. 2, which succeeded the Sholes and Glidden.

The Remington No. 2, with its black open-style frame was the archetype for most major typewriters for decades to come. Introduced in 1878, it typed both upper and lower case, a distinct improvement over the Sholes & Glidden, which typed uppercase only.

To the beginner, all of the upstrike Remingtons look very much alike. To identify the No. 2, I like to tell begin-

ners to look for the large wheel at the front of the carriage, which supports the whole carriage frame. Then, lift up the carriage, and see the wooden feed roller. The machine generally will say "No. 2" on it somewhere, but it may not if it's quite early, or if the decals and/or paint are worn.

Number 3 and 4 in the Remington line are interesting and different machines. The No. 3 is obviously different, with a wide carriage. The No. 4, is unique among Remingtons. It is an open-frame, upstrike machine that types capitals only. It also has a large diameter platen, very much like the original Sholes & Glidden. The No. 4 is rare today and desirable as well.

Remington "improved" its line between 1886 and 1893 (sources differ) by offering a model No. 5. It is another open-frame upstrike, and apart from the obvious front-mounted bell (also seen on the No. 3), its differences from earlier machines are difficult to describe. An illustration is shown. Compare the No. 5 to the No. 2 and see what differences you notice.

The No. 5 apparently was replaced in 1894 by the No. 6 and 7, which became the best sellers of Remington's upstrikes. The only difference between them is the number of keys: 38 on the 6, 42 on the 7. These are the Remington upstrikes most-likely to be found by beginners. They are quite common, and are excellent specimens of the classic upstrike design.

Remington introduced No. 8 in 1897 and 9 in 1902. These improved on the 6 & 7 by offering wider carriages or larger keyboards. All four machines remained in production until 1914.

In 1908, Remington succumbed to marketplace pressure and introduced No. 10, its first visible writer. Early Remington 10's were products of upstrike-technology, with each typebar individually hung in the type basket. Later, without fanfare, the company improved the model by adding the modern slotted segment, which had been a feature of machines like the Underwood from their beginnings. Remington No. 10's are extremely

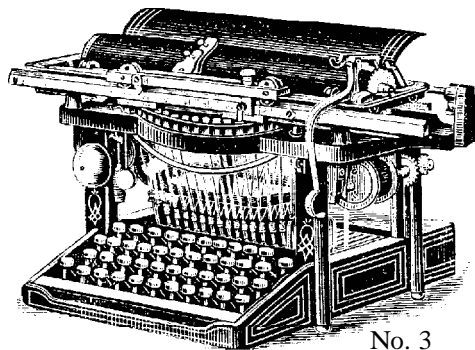
common on the flea market trail today, and are easy for beginners to obtain at low cost. Still, they are good as collectibles, since they represent a turning point in history. Remington, you see, strenuously fought the introduction of "visible" writers, resisting change as many large bureaucratic organizations do. It didn't work, however, and after more than a decade of decrying "visible writing" as unnecessary, the company threw in the towel, and entered the age of modern typewriting.

Later Remingtons of appeal to today's collectors include the "side-lever" Remington portable, introduced in 1920. According to Paul Lippman, there are 2 models. The No. 1 (1920) has only one shift key at machine left. The No. 2 (1925) is much more common and has shifts at both left and right. The Remington portables were also made in a variety of colors, including many two-tone versions.

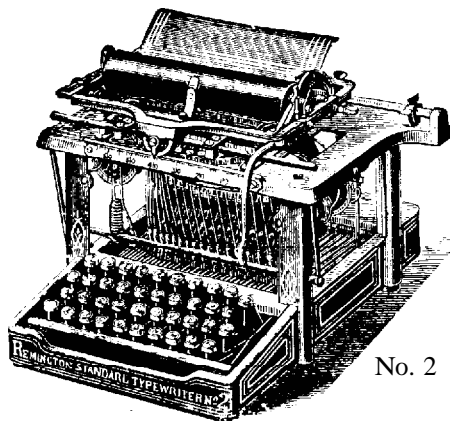
1925 also saw the introduction of the ill-fated Remington Electric. This large, heavy machine was based on the Remington No. 12, but electrified, using the modern "power roller" system. Only 2500 of these were made, and survivors are scarce today. The machine is historically important, because the basic design apparently was adopted for use in the Electromatic, which was eventually purchased and marketed by IBM, becoming the first widely-successful electric typewriter in the U.S.

Later Remingtons are also of some interest to collectors, particularly the Noiseless models, which are intriguing for their design, if not their rarity.

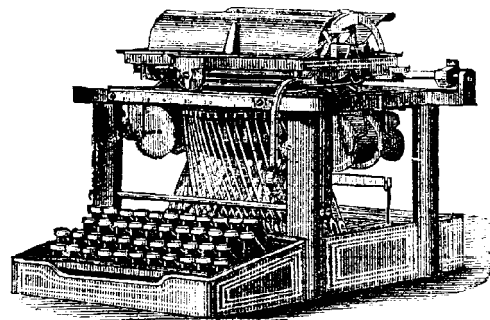
It is probably fair to say that no collection is complete without some representative of the Remington line. Besides those mentioned, there are dozens of other models, particularly the many made in the 1930's, when the company seemed to be struggling, trying anything to carve out a market niche. Even if a beginner cannot find the earliest and rarest models, there are plenty of common Remingtons to assure the presence of that nameplate on the collector's shelf.



No. 3



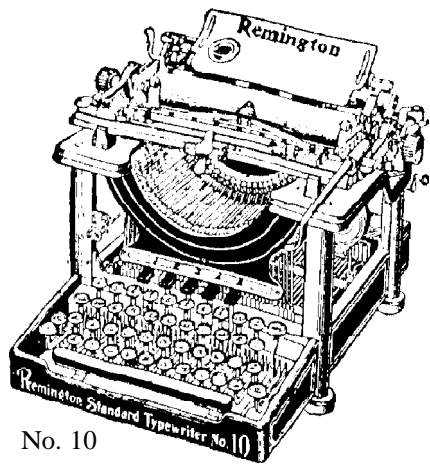
No. 2



No. 4

THE Remington

FAMILY



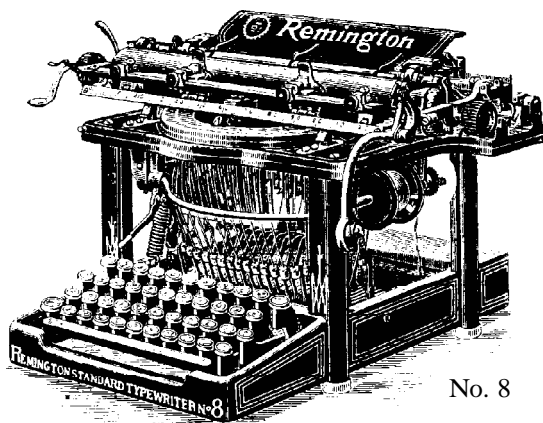
No. 10



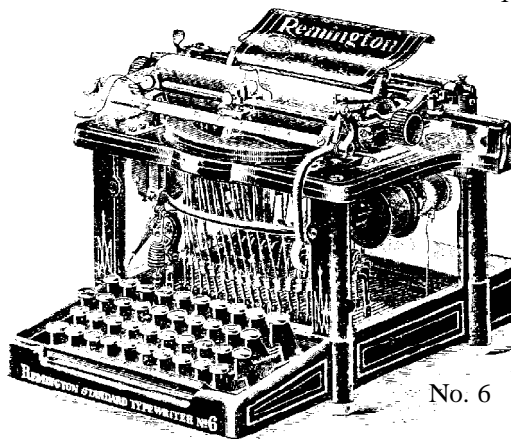
Portable



No. 5



No. 8



No. 6

Shorthand Showoff

*Karen Schoeve, a court reporter in Houston, TX used her antique steno machines and typewriters for a "Turn of the Century" exhibit at the Texas Court Reporters Assn. Mid-year Seminar in that city. The photo shows Karen, in period costume, fingers poised on her 1881 Stenograph, the first stenographic typewriter to come into production (see *ETCetera* No. 16).*

Karen has a number of other steno machines, but only slowly became infected with the full-blown collecting bug. She relates the story of her illness as follows.

The steno machine that started my collection was the one my father found in a flea market in Mexico. When he pointed it out to me, I squealed with delight! I knew exactly what it was and I was ready to negotiate.

"What is it?" I inquisitively asked.

The vendor insipidly replied, "An adding machine."

"No, it's not —" I gasped as my father poked me in the ribs. Oh, okay, so I wasn't a great negotiator at 21. "Ah, an adding machine. How much?" Of course I was ready to pounce on it at any price.

"\$50," the vendor smugly replied.

I was beginning to catch on to this cat-and-mouse game. "I'll give you five dollars." I thought he would laugh me right out of there, but no, he knew he had a live one. Who knows how long he'd dragged this poor machine around?

"\$25," he retorted, trying to stand his ground.

"10," I replied, with confidence. Now I knew I was in the driver's seat. The machine would soon be mine!

"15."

"12."

"Sold!" he sighed with relief, probably at being rid of this upstart rather than having the handsome \$12 he was reaping from this sale.

I proudly paid him \$12 in cash, scooped up my machine and went off in search of another treasure. I knew there was probably one hiding at this venerable flea market.

I haven't told the story of my father finding my first machine in 15 years. I did not become an avid collector at 21 either. My father has since passed away, so I hold that story close to my heart. I did not acquire another "piece" for my collection until my sister went junking in Chicago. She stumbled upon a 1923 Woodstock typewriter. Boy, was I in love. These are the typewriters from what I call the Romantic Era, truly beautiful machines. Their designs show lots of personality and character. I often wonder whose nimble



fingers had typed on its keyboard. Still I did not become an avid collector. I don't know how it happened, but "antiques" started to find me. A friend picked several up at an estate sale for a mere pittance. Willing sellers found me, who obviously "needed" these typewriters. Since then my antique office has grown, complete with old-fashioned mimeograph machines, old Dictaphones, an English candlestick telephone (in working order), ledger book from 1921, a Bates stamp from 1927, a calculator that doesn't fit in one hand much less in your pocket, a postage scale that registers 1 cent, inkwells usable only with a quill pen, brads which I believe preceded paperclips, a company seal (similar to a notary seal), typewriter ribbon tins, an ink blotter, perpetual calendar, old spectacles, and opera glasses. Wait a minute. "Opera glasses?" you say. What does that have to do with an office setting? Oh, I don't know, they just caught my eye. I'm sure the office personnel had plenty of theatres to go to before the motion picture houses of the '20s took over. Books I have collected include a Stenograph Theory Manual from 1947, Westey's Dictionary from 1857 - 3rd Edition, Gray's Anatomy from 1860, Black's Law Dictionary-4th Edition, Bartlett's Familiar Quotations from 1875, and Roget's Thesaurus from 1925 (the old standbys).

After I graduated from my estate sale equipment, I decided to buy some real beauties. My collection now includes two *nineteenth-century* Stenographs, Oliver 2 (nickel), Blick 7, American 7, Varityper (Hammond folding), 1923 Noiseless portable, Woodstock and others.

Advertisements

BERNARD WILLIAMS special collector of Blicks offers \$5000 plus shipping for Niagara Blick, also top prices paid for Nico (Music) Blick & Aluminium Model-9, Roberts 90 or any other unusual Blick models. 80 Manor Road, Burton-on-Trent, Staffs. England DE15 9SP. Tel. 0283-65858.

PETER MUCKERMANN is looking for typewriters in good condition and good working order: Williams 2 or 4, Caligraph 2, 3 or 4, Pittsburg Visible 9 or 10, Lambert (not model 3), Hammond 2 or 12 ideal. Exchange for rare European typewriters possible. Also wanted, ribbon tins with pictures of typewriters on them. Peter Muckermann, Auf der Warte 24, D-3378 Rheda-Wiedenbrück, GERMANY. Tel. (05242) 36339. Fax (05242) 37175.

FOR SALE: Edelmann, Williams 4, Hall, Oliver 2, Densmore 5, New Century Caligraph, Imperial D, American Visible (early version), Lord Baltimore, Niagara, MW. **WANTED:** Instruction books and advertising brochures for old machines. Old trade magazines. Ribbon tins, lapel pins, erasing shields, oilers, any other typewriter ephemera. Darryl Rehr, 2591 Military Ave., L.A., CA 90064. Tel. 310-477-5229

WANTED: Blick Bar. Condition not very important. S. Snyder, 2018 James St., Syracuse, NY 13206.

FOR SALE: roll top typing stand, sides fold down. Needs a little work, legs have some rust. \$125 plus shipping. **WANTED:** Chicago parts machine (esp. carriage & ribbon spools/gears). Larry Wilhelm PO Box 1922, Wichita Falls, TX 76307-1922. Tel. 817-692-3143 hm, 817-72304871 bus.

WANTED: Sholes & Glidden any model in original condition or other rare machines. Please send details and photograph to: John Pace O'Shea, 44 Rudolph St., Sliema, MALTA (Europe) or fax (365)221553.

CLOSING office machine repair shop. Parts from 1940 to 1991. Smith Corona, Underwood, Remington, Olympia, Sharp, Silver Reed, etc. 2 wood parts cabinets: 9 drawers, 34wx20hx19d. Plus 3 metal multi-drawer cabinets, etc. Lund Office Equipment, Bruce MacLean 805-966-2266.

WANTED: double-case World in 2-2 condition or better. Steve Hosier, 1301 E. Ave "I", Sp. #243, Lancaster, CA. Tel. (805)948-0148

FOR SALE: Resulta BS-7 adder. Karl Halder, 2210 Valley Mill, Carrollton, TX 75006.

WANTED: Left ribbon spool and 2 spool retaining nuts for a Wellington No. 2. Frank Lindauer, 1229 Beech Valley Rd., Atlanta, GA 30306.

WANTED: Stenograph machines, any model year and version. Court reporter collecting for fun. Also any miscellaneous office-related or court reporting related items prior to 1930. Prefer to be dated or trademarked. Interested in Stenograph ribbon tins only. Karen Schoeve, Fast Pace Reporting, 811 Dallas, Suite 1150, Houston, TX 77002. Tel. 713-650-3500

FOR SALE: duplicates from the Dennis Clark collection. Wide variety, common to amazing. Dennis Clark, PO Box 25, Ledyard, CT 06339. Tel. (203)848-7260.

FOR SALE: 1950's Smith-Corona "Eighty-Eight Secretarial" with large Old English type. Everett Russell. Tel. (301)384-9242.

WANTED: Early IBM TW's (Electromatic, Mod. A, B, C, etc.) Good to ex cond. Also, any other early electronic TW's or calculators (esp. Remington mod. 99/ light green case). Mark Rosengrant, 2339 Warrington St., #B, San Diego, CA 92107. Tel 619-222-1234.

FOR SALE: new leather straps for Blick cases. Black or brown. \$5 ea., ppd in US. Overseas \$6. Bob Aubert, 614 New Jersey Ave., Riverside, NJ 08075.

EMPIRE/WELLINGTON Research: Round 1. Creating comprehensive serial #/variants list for these machines. Seeking Kidder/Colby biographies, serial #/production info, adverts, etc., etc. Send Make, Serial #, Model #, keycap colour and other known variant info to A. Sellers, Box 35, Glenburnie, Ontario CANADA K0H 1S0. Respondents qualify for shared info, privacy respected on request.

Tips:

ROYAL STANDARD (flatbed) with base & cover. Steve Borre, #1 Lafayette Ave., Palmerton, PA 18071

FRIDEN Mod. 132 electronic calculator. Neat, with small TV-type display. John Cherney, 1442 E. Davis St., Arlington Hgts., IL 60005. tel. 708-259-1115

FRIDEN automatic calculator, Model "ST" - Gilbert Malm, 1947 E. Kenwood, Dr., Maplewood, MI 55117

SMITH PREMIER 10 - fixer-upper. Lee Dodd, 1666 Dodd Rd., Niles, MI 49120

SMITH PREMIER #2 - Judith Evans, 192-14 Kiona Rd., Randle, WA 98377

COMPUTER CONNECTION

You can now contact the editor quickly via "E-mail" on *Internet*, the international network available through many "online" services throughout the world. The E-Mail address is:

Darryl_Rehr@lamg.com

If you're a computer user and have a link to the *Internet*, send an E-mail message anytime you like. It should reach the editor within hours whether you are 7 or 7,000 miles away! If you have your own E-mail address, please send it in. This is a speedy, efficient and low-cost way of keeping in touch.

International News

Germany-Historische Bürowelt

Historische Bürowelt No. 37 appeared in March of this year, with its new *HBwaktuell* bound inside. *HBwaktuell* is the "news" portion of IFHB's publication, and will now appear 10 times a year, with the main magazine appearing now in March, June, September and December (same schedule as ETCetera). *Aktuell* is not translated, but *HBw* includes English summaries.

Historische Bürowelt included a lengthy piece on the various models of the Hammond Typewriter, perhaps the most-detailed such article yet written on the subject. From it, we can summarize Hammond history with this handy timeline of the various models:

- 1883:** No. 1 - Ideal keyboard, 2-piece shuttle, enclosed works
 - 1890:** No. "1U" - universal keyboard, 2-piece shuttle, open works
 - 1891:** No. 1A - Ideal keyboard, thick keys, open works, 2-piece shuttle
 - 1893:** No. 1B - Ideal keyboard, thick keys, open works, 1-piece shuttle
 - 1895:** Nos. 2-8 - Ideal or universal keyboards, thin keys, 1-piece shuttle
 - 1905:** No. 12 - automatic ribbon vibrator - first truly visible model
 - 1910:** Multiplex A - two shuttles on each machine, open works
 - 1914-16:** Multiplex B - metal-covered works
 - 1921:** Multiplex Folding
 - 1926:** Model 26 - anvil "stops" permitting turns of only 180°
- Later machines sold under the name VariTyper

Germany-Typenkorb & Typenhebel

Typenkorb & Typenhebel with its new English translations holds promise for English-speaking collectors seeking a connection with their German colleagues. *Typenkorb*, as we have said, is a monthly, published by Peter Muckermann. It's available to ETC

members at \$30 for the April-Dec. issues of this calendar year. A subscription flier was included in our March issue. If you lost it, just send a letter. Issues are bulk-mailed to Los Angeles and re-mailed from there each month, to save on the astronomical German postal rates.

An interesting nugget from April's *Typenkorb* was included in its auction report on Sotheby's March 4 sale. An *Enigma* (the infamous WWII German code typewriter) was sold for about \$22,000! Prices for top items in our field certainly seem to be rising.

Holland

deutsch Q from the Dutch collectors group made an appearance in April (issue No. 7.4). It includes a number of short articles on Blickensderfer family history from Bob Aubert of New Jersey. Also of interest, a lengthy piece on the *Frister & Rossmann*, a German-made version of the Caligraph machine.

Philadelphia

Tom Fitzgerald's *Typewriter Exchange* finally reappeared in April, 1994, 14 months after its previous issue. Actually, two issues (Vol 9, Nos. 2 & 3) came in the same envelope. With the mailing was a brief message telling readers, "Unfortunately there are times when one must put aside the things one does for pleasure in order to concentrate more fully on the things one must do to survive." We hope those times, for Tom, are infrequent in the future.

Some time ago, Tom acquired a package of correspondence belonging to Carl Dietz, whose great collection is now housed at the Milwaukee Public Museum. Among the jewels in the Dietz correspondence, some letters regarding Abner Peeler, inventor of a number of pre-Sholes & Glidden typewriters. *TypeEx* tells the fascinating story of Peeler's enthusiasm and ultimate failure. At least one and perhaps more of his machines apparently still exist, and we'll hear about them in future issues.

Letters

Further comments on Williams lineup (ETCetera #25). "Academy" & "Junior" models were made alongside models 4 & 6. No doubt to cater for users still hooked on 3-row keyboards (as in the case of Hammonds) and also to offer a machine with a lower price tag. The "Academy" name was used for European exports & "Junior" for U.S. sales. Some Model 2 features were retained but keylever & typebar mechanism followed the No. 4 style. The top chassis posts are longer as on 4 & 6 models.

Also, correction on ETCetera #24, Book Review - Old TW's by Duncan James. Reads - from Bernard Williams' collection *Nottingham*. Should be *Burton-on-Trent*, of course.

Bernard Williams

Burton-on-Trent, Staffs., England
[Editor's note - we stayed the night in Nottingham after visiting Bernie, his collection and his wife (not necessarily in that order) when travelling in England. I suppose I lumped the whole day into the "Nottingham" section of the memory banks.]

At a recent flea market, I found a ribbon tin marked \$7 at an unattended booth. The dealer in the next spot was "on duty" for his neighbor and agreed to take \$5. Then, though, the guy gets on his walkie-talkie, and starts talking to his absent friend. After a few minutes, I hear, "Oh, hey, would you take \$4 for the little typewriter tin you have?"

"Yeah, sure," comes the reply.

"Okay, then I'll have to give these people a refund," says the man in front of me, with a grin on his face as he pulls a \$1 bill out of his pocket and gives it to me. There was nothing but silence on the other end of the walkie-talkie.

I've been to countless antique shows, but that was the funniest prank I've ever seen one dealer pull on another.

Ken Gladstone
Jacksonville, FL