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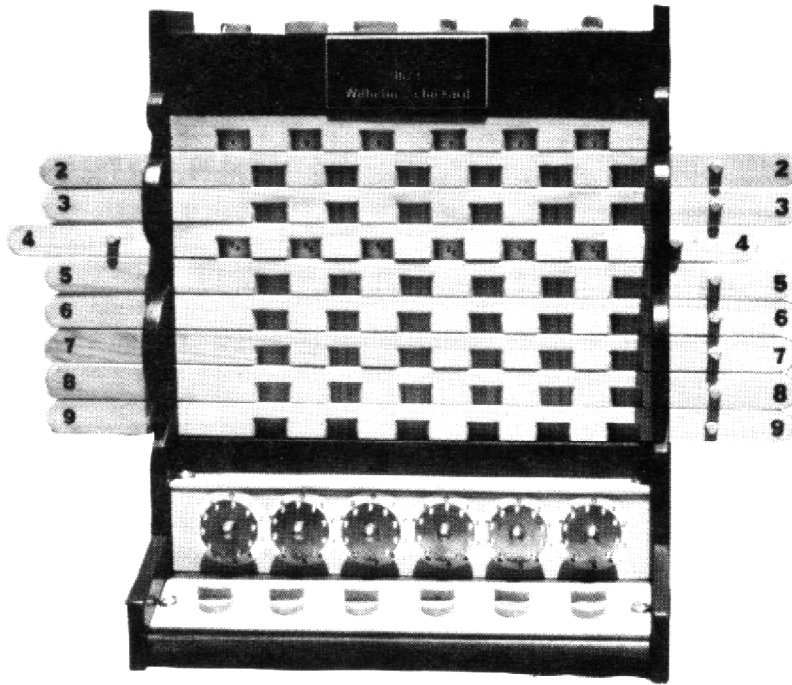
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# ETCetera

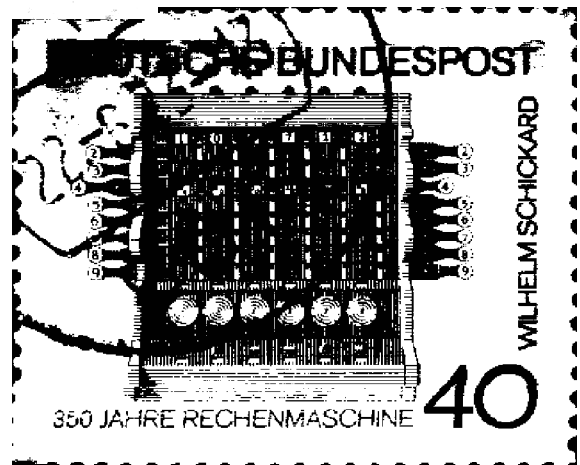
Magazine of the Early  
Typewriter Collectors Association

No. 28 ----- Sept., 1994



## The First Adding Machine

*ABOVE: Museum replica of the 1623 calculator built by German scholar Wilhelm Schickard. The invention is the world's first adding machine with an automatic carry mechanism. RIGHT: German postage stamp of 1973, commemorating the 350th anniversary of the invention. Full story, p. 4*



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Typewriter Collectors  
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Sept., 1994  
No. 28

## Editor

Darryl Rehr  
2591 Military Ave.  
Los Angeles, CA 90064  
(310)477-5229  
(310)268-8420 FAX  
Darryl\_Rehr@lamg.com E-mail

## German Summaries

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

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## EDITOR'S NOTES

Lots of comment from members on both the Color Supplement and the proposed name change for ETC. Actually, I've heard more from members on these two topics than on any other in the history of our group.

The Color Supplement, even with the \$5 price increase, is a universal winner and we'll go ahead with plans to include it with every issue starting next year. The name change was not so well-received. Generally, members would like to have the Early Typewriter Collectors Association keep its simple name, without "calculator" stuck in. So, that's the way it will be. Thanks for your comments. Keep the cards and letters coming.

*Don't Retire Your Typewriter.*

That was the title of a squib in the March issue of *Family Handyman*. Writer Bruce Wiebe encouraged his readers to use an old typewriter platen as a roller for a stand to handle long pieces of wood being fed into your table saw or whatever.

He wrote, "Scrounger alert! Don't toss that out-of-date typewriter quite yet... Simply remove the roller and any bushings you can get out, and make a frame from plywood or particle board to fit the roller. If you can get the bushings to fit, the roller will think it's still in the typewriter and will spin like a dream."

Should we tell Bruce that Sholes & Glidden rollers work especially well?

†††

John Pace O'Shea of Malta has an interesting idea for making display signs for your collection. Starting with a computer, he uses an art program to lay out a design showing the machine, date, and other info. He then makes a hard copy printout on white paper, takes it down to his copy shop and has them xerox it onto clear transparency stock. He then takes a piece of metallic gold contact paper, which on the adhesive side is silver, and sticks it to the back of his transparency. The silver side shows through, and he ends up with a very nice silver-backed sign.

†††

More Pangrams. Remember those? They are the sentences which use every letter of the alphabet. They're ideal for quickly testing the old machine you find at the flea market. But just remembering these is a distinct challenge:

XV quick nymphs beg fjord waltz!

Amazingly few discotheques provide jukeboxes.

Jackdaws love my big sphinx of quartz.

Wolves exit quickly as fanged zoo chimps jabber.

Six big devils from Japan quickly forgot how to waltz.

Victors flank Gyp who mixed job quiz.

Oozing, quivering jellyfish expectorated by mad hawk.

Only the first, of course, demonstrates the ultimate in pangramity, which is the sentence with each of the 26 letters used only once. Gotta love those fifteen nymphs, which we presume are Norwegian.

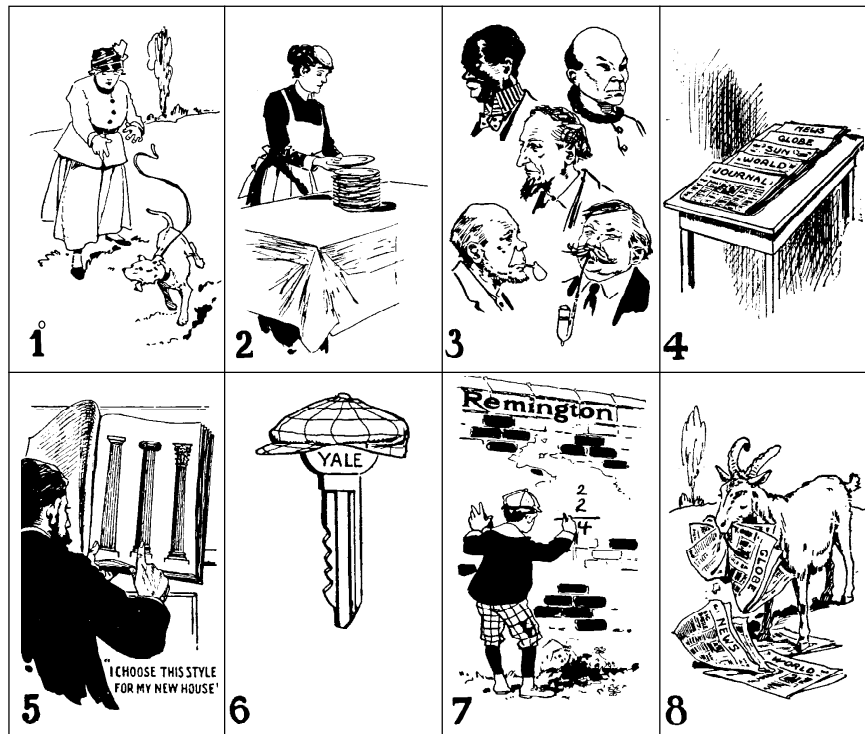
†††

*On Screen:* I saw an old Robert Redford movie on TV a while back. It's called *Day of the Condor*. Does anybody remember it? Anyway, Redford plays a meek CIA agent—one of those analyst types who does nothing but read books and magazines all day (as opposed to the full-blown "spy"). The CIA office where he works is hidden behind the New York offices of the "American Literary Society" (or something like that). In the lobby of this literary organization is a proud Oliver typewriter, displayed on a pedestal. We're happy to say that when the bad guys come in and massacred the entire staff (except Redford, of course), they are discreet enough to entirely avoid disturbing the Oliver. I'd say that was good staging, but the Oliver was probably rented (probably for more than it was worth), and the owner expected it returned intact.

†††

Has anyone noticed the sharper type in ETCetera this issue? Sparing no expense, I've upgraded the computer printer to one with 600 dpi output. That makes everything *4 times sharper*, vastly improving the lettering and scanned-in graphics. I've been wanting to do this for some time, and am glad it finally happened.

# Name These TYPEWRITER Parts



The illustration shown above comes from *Remington Notes*, a Remington Co. promotional publication. The specific issue is Vol. 4, No. 1, dated May, 1916.

*Remington Notes* is full of light items of interest to those who made their livings clattering away on typewriters in the early part of the century. The quiz shown above was designed to get typists to learn more about their machines. We'll quote the specifics:

"Each of these pictures represents some well-known typewriter part or typewriter feature. Can you name them?"

"If you think you can name these typewriter features we shall be glad to have you send your answer to the Editor, REMINGTON NOTES, 327 Broadway, New York. All answers will be acknowledged, and you will be told whether your answers are correct or not.

There is a practical and useful purpose behind this test. We wish to encourage the typist to learn the correct names of the principal parts and principal features of his

or her machine. In our next issue it is our plan to give every REMINGTON NOTES reader a means for quickly learning and memorizing the names of the principal typewriter parts."

Unfortunately, the answers to the quiz were not published in *Remington Notes*, and we don't think we'd get a response if we wrote to them today. However, we will publish the answers in the next *ETCetera*. The Editor is certain he's figured 7 of them out (and some are not as obvious as they look), but could use some help for the one stumper. All you experts... how about getting to work, sharing your knowledge and sending us your answers to the quiz? Incidentally, the parts and features apply to Remington models 10 and 11, since those were the company's principal products at the time the publication was issued.

If anybody has a copy of *Remington Notes*, Vol. 4, No. 2, we'd love to see it, so we can publish the promised method of learning all those typewriter parts.

# The Schickard Calculator

by Dr. Michael R. Williams

from his book "A History of Computing Technology"  
originally published in 1985

The development of automatic computation really begins with the invention of and development of mechanical devices to automatically perform the four standard arithmetic functions. By devising a system in which mechanical levers, gears and wheels could replace the facilities of human intellect, the early pioneers in these devices paved the way for complete automation of the process of calculation. Needless to say, the early efforts were very crude, not because the inventors lacked the intelligence to construct better devices, but because the technical abilities of the workmen and the materials available were often not up to the demands put upon them by these new machines. There was also the problem of inventing new techniques in order to get mechanical devices to produce some of the motions required of them when doing simple arithmetic.

It used to be thought that [the philosopher/mathematician Blaise] Pascal invented the first true adding machine to contain a carry mechanism; however, the investigative work of Professor Bruno Baron von Freytag Loringhoff in the 1950's and 1960's showed that honor belonged to Wilhelm Schickard. It is quite possible that further investigation will reveal a yet earlier device, but such a suggestion is unwarranted at this time.

Wilhelm Schickard (1592-1635) was Professor of Hebrew, Professor of Oriental Languages, Professor of Mathematics, Professor of Astronomy, Professor of Geography, and, in his spare time, a Protestant minister in the German town of Tübingen during the early 1600's. He has been compared to Leonardo da Vinci in that both had far-ranging interests and enquiring minds. Besides being an excellent mathematician who developed some methods that were in use well into the nineteenth century, he was a good painter, a good enough mechanic to construct his own astronomical instruments, and an engraver skilled enough to provide some of the copper plates used to illustrate Kepler's great work *Harmonices Mundi*.

It is known that Schickard and Kepler not only knew each other well but that they also collaborated on several occasions. It was one of these joint efforts that resulted in Schickard's producing the first really workable mechanical adding machine. Kepler and Schickard were both born in the same town, were both interested in mathematics and astronomy, and both had associations with Tübingen University. It was only natural that they saw each other whenever possible, and wrote back and forth discussing the problems each was attempting to solve. When Kepler's

mother was accused of being a witch and thrown into jail, Kepler returned to Tübingen to help in her defense and, while there, was known to have associated with Schickard. Kepler and Schickard were known to have discussed John Napier's various inventions as early as 1617. During Kepler's stay in Tübingen he shared with Schickard some results he had obtained using Napier's "bones" and logarithms. This seems to have inspired Schickard to consider the design of a machine which would incorporate both a set of "bones" and a mechanism to add up the partial products they produced in order to completely automate the multiplication process.

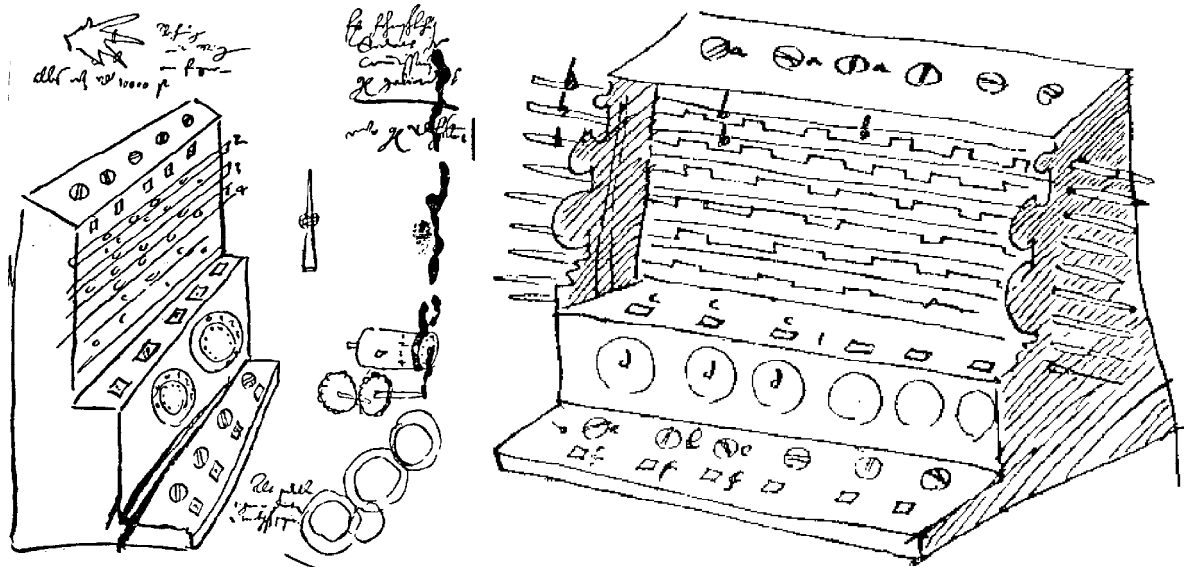
On September 20, 1623, Schickard wrote to Kepler saying (in translation):

What you have done in a logistical way (i.e., by calculation), I have just tried to do by mechanics. I have constructed a machine consisting of eleven complete and six incomplete (actually "mutilated") sprocket wheels which can calculate. You would burst out laughing if you were present to see how it carries by itself from one column of tens to the next or borrows from them during subtraction. (as quoted by von Loringhoff in an unpublished lecture in 1976)

Kepler must have written back asking for a copy of the machine for himself because, on February 25, 1624, Schickard again wrote to Kepler giving a careful description of the use of the machine together with several drawings showing its construction. He also told Kepler that a second machine, which was being made for his use, had been accidentally destroyed when a fire leveled the house of a workman Schickard had hired to do the final construction.

These two letters, both of which were found in Kepler's papers, give evidence that Schickard actually constructed such a machine. However, the drawings of the machine had been lost and no one had the slightest idea of what the machine looked like or how it performed its arithmetic. Then some scholars who were attempting to put together a complete collection of Kepler's works were led to investigate the library of the Pulkovo Observatory near Leningrad. While searching through a copy of Kepler's *Rudolphine Tables*, they found a slip of paper which had seemingly been used as a bookmark. It was this slip of paper which contained Schickard's original drawings of the machine. One of these sketches is shown on p. 5. Little detail can be seen, but with the hints given in the letters it became possible to reconstruct the machine.

The reconstruction was done by Professor Bruno Baron von Freytag Loringhoff, now retired from the post of Professor of Philosophy at the University of Tübingen. The Baron was able to figure out the details of the machine because, among other things, he is an expert on the techniques used by seventeenth-century-clockmakers. This reconstruction was featured on a stamp issued by West Germany in 1971 to honor the 350th year of its invention.



In the stamp illustration [and cover photo], the upper part of the machine is set to show the number 100722 being multiplied by 4. The result of this multiplication would be added to the accumulator using the lower portion of the machine. The upper part is simply a set of Napier's "bones" (multiplication tables) drawn on cylinders in such a way that any particular "bone" may be selected by turning the small dials (marked "a") in Schickard's drawing. Moving the horizontal slides would expose different sections of the "bones" to show any single-digit multiple of the selected number; the fourth multiple is shown exposed in the same illustration. This result could then be added to the accumulator by turning the large knobs (marked "d"), and the results would appear in the small windows just above (marked "c"). The very bottom of the machine contains a simple aide-memoire. By turning the small knobs (e) it was possible to make any number appear through the little windows (f), and this eliminated the need to have pen, ink and paper handy to note down any intermediate results in the computation.

The mechanism used to effect a carry from one digit to the next was very simple and reliable in operation. As shown in the drawing, every time an accumulator wheel rotated through a complete turn, a single tooth would catch in an intermediate wheel and cause the next highest digit in the accumulator to be increased by one. This simple-looking device actually presents a host of problems to anyone attempting to construct an adding machine based on this principle. The major problem is caused by the fact that the single tooth must enter into the teeth of the intermediate wheel, rotate it 36 degrees (one-tenth of a revolution), and exit from the teeth, all while only rotating 36 degrees itself. The most elementary solution to this problem consists of the intermediate wheel being, in effect, two different gears, one with long and one with short teeth, together with a spring-loaded detente (much like the pointer used on the big wheel of the gambling game generally known as crown and anchor) which would allow

the gears to stop only in specific locations. It is not known if Schickard used this exact mechanism, but it certainly works well on the reproductions constructed by von Freytag Loringhoff.

The major drawback of this type of carry mechanism is the fact that the force used to effect the carry must come from the single tooth meshing with the teeth of the intermediate wheel. If the user ever wished to do the addition  $999,999 + 1$ , it would result in a carry being propagated right through each digit of the accumulator. This would require enough force that it might well do damage to the gears on the units digit. It appears that Schickard was aware of this weakness because he constructed machine with only six-digit accumulators even though he knew that Kepler undoubtedly needed more figures in his astronomical work. If the numbers became larger than six digits, he provided a set of brass rings which could be slipped over the fingers of the operator's hand in order to remember how many times a carry had been propagated off the end of the accumulator. A small bell was rung each time such an "overflow" occurred to remind the operator to slip another ring on his finger.

Although we know that the machine being made for Kepler was destroyed in a fire, there is some mystery as to what happened to Schickard's own copy of the device. No trace of it can be found in European museums. It may well turn up one day in some dusty forgotten corner of an old building, but the most likely situation is that it has simply been lost. This is particularly likely in that Schickard and all his family died during one of the great plagues that swept Europe. As he left no living heirs, the machine was probably taken by someone who could not understand its workings and found its last use as firewood in some family kitchen.

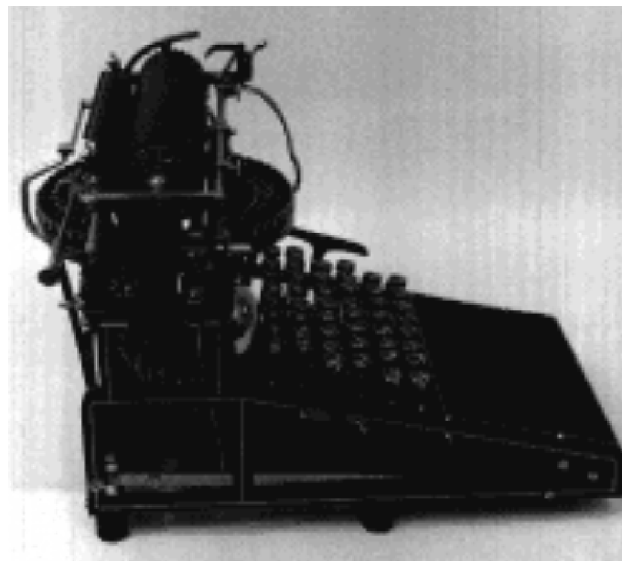
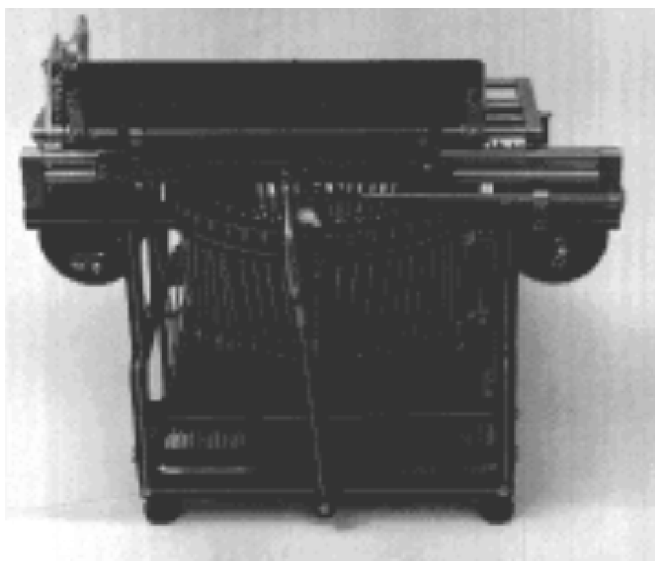
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*The cover photo shows a replica of the Schickard calculator built by European craftsman Peter Roubos. The Roubos replica is based on the Freitag Loringhoff reconstruction.*



# The Rebirth... ...of a Lady

by P. Robert Aubert



**T**he decision to restore any antiquity must be made carefully. One school of thought asserts the process changes the very essence of an artifact and renders it useless as an example of historical development. On the other hand, there are those who believe that time and neglect may have already done just that. An old machine that no longer functions and is nearly junk cannot be of much value as a representation of past technology. So where is the middle ground? Fortunately, some collectibles are found in reasonably good condition. They may have been protected by a case or stored properly to minimize deterioration. In such instances, simple cleaning, polishing and lubrication would be sufficient to bring back the artifact. In other words, a complete restoration should not be done unless it is well beyond that point.

Another consideration is rarity. If a "find" is the first model of a product line, and only a few examples are known to exist, then it might be appropriate to spend the time and effort on it. I'm often approached by collectors to do a restoration on a typewriter that cost a hundred dollars or so. When I explain the work involved would come to well over \$1000, they usually go into traumatic shock. What these individuals fail to realize is the price paid for an antique is based on its condition and the demand for the item. It has absolutely nothing to do with the cost of a complete restoration! Such work can easily exceed a hundred man-hours. In addition, a high degree of skill is required and some machine shop facilities must be available to do it. Finally, there are expenses involved like paint, art supplies and plating services. It isn't reasonable to expect a person not to charge the prevailing rate for the effort!

**M**y latest project was a Caligraph No. 1 typewriter. When it was first presented to me I wondered if it could be restored at all. It seemed everything needed attention - the typebars and linkages were badly rusted, the paint was lifting and completely gone from some surfaces, most of the remaining nickel work was peeling, brass parts were oxidized black, and some of the wood key levers were broken and the paper laminate on most was separating. In addition, it was missing a ribbon and spool, one type piece, a number of key rings and glass windows, and all the legends (what still existed were soiled and not usable). This appeared to be more than I could handle at the time. About a year later, the topic came up again and an agreement was reached to do a partial restoration. This required me to renickel some carriage parts, clean the machine, touch-up the paint, and "do something about the keyboard." After spending considerable time on the machine, it became apparent a complete breakdown would be necessary. So a new agreement was reached and the work proceeded.

The first step in any restoration is to photograph the item from several angles before it is taken apart. Then you have a reference to help with reassembly. Do not trust your

memory! A lot of time will pass while you are working on the parts. I was fortunate to have a complete Caligraph No. 2 to use as a guide. It is sufficiently similar to the No. 1 that I didn't expect any difficulty. For those assemblies that might have been a problem, written notes were taken. The next thing is to categorize the machine. Break it down to groups of related parts. For example, I had separate boxes for the carriage, type basket, type levers, and keyboard. Each box contained a number of jars for screws and small parts. Sometimes a little note concerning type of finish needed or assembly order was put inside as a precaution.

The actual breakdown of a machine requires some imagination and care. The Caligraph is a very fragile typewriter and was badly rusted so it took a lot of time to get it apart. I had to soak all the threaded parts with a good penetrating oil. Sometimes it took several applications and letting it set overnight to get something loose. The product that I found to be most dependable is Aero Kroil manufactured by Kano Laboratories, Nashville, Tennessee. Once everything is apart, work on one group of parts at a time.

**I** started with the type-bar box. The parts were first washed in hot water and a strong detergent. After free of dirt and gum, they were hand-dried. Then the rust was removed by using a fine six inch wire-wheel attached to an electric motor. I could have dipped the pieces in inhibited hydrochloric acid, but the cleaning action is uneven if they are heavily oxidized and that results in pitting. Power brushing tends to smooth out the etching caused by rust. This procedure was repeated box by box until all parts were ready for polishing.

It helps to have a friend in the electro-plating business if you're interested in restoration work. You may think anyone can do nickeling, but my experience indicates there is considerable "art" involved. What works and what doesn't can only be learned by doing it every day. Most of the larger parts were sent out for finishing. At the plating shop any remaining nickel was stripped, the item buffed, cleaned, acid activated and finished in a heated tank. To obtain a uniform nickel coating the parts are rotated and moved about slowly. My buddy also supplied me with the chemicals for doing the smaller pieces. After stripping in a cyanide solution, I put the parts in an ultrasonic cleaner that contained a detergent and mild acid solution. Then they were rinsed thoroughly with water, acid activated, rinsed again and placed in an electroless nickel solution for about an hour. This is quite easy to use since plating is accomplished catalytically at 190 degrees Fahrenheit. Of course, the chemicals eventually became depleted and were returned to the plater for proper disposal. After the parts were done, I washed and dried them in an oven. Some of the more visible pieces needed polishing and this was done by hand using Happich "Simichrome" paste. The main thing to remember about plating is, unlike paint, it cannot cover or hide defects. Any remaining corrosion dirt or oil

will fail to plate. If there is significant pitting, it will show through. A poorly polished base metal will not be made brighter by the nickel finish either.

**T**he painted components consisted of the frame and the front sheet metal cover. Paint removal was accomplished by using a common commercial stripper available at a hardware store. The rust was removed by an application of Duro's Naval Jelly. After a dip in a baking soda water solution to neutralize the acid, it was rinsed with hot water and dried. After some power brushing to remove any remaining dirt, I sprayed on a coat of sandable black oxide automotive primer. Then this was worked down to a reasonably smooth finish and a second coat applied. Finally, two coats of semi gloss enamel provided the desired finish. All of the painted parts were set aside for three weeks to insure an adequate cure.

In the meantime, I cut half-inch round black paper blanks on a small shop punch press. Then, white Letraset dry transfers were applied to produce the actual key legends. These are available in numerous sizes and type styles at art supply stores. I also obtained gold pin-stripes and corners in various widths at the same place. Unfortunately, this product is no longer available. An alternative pin-stripe decal can be bought from the Antique Phonograph Supply Co. of Davenport Center, NY. This is not a dry transfer, but the results are comparable. Instructions for application of this product are provided.

The next step involved the repair and repapering of the keylevers. This was very time consuming because I had to remove the old and reglue new paper to almost every one. Then the excess was trimmed with a razor knife. The paper laminate was necessary on wood keylevers to minimize warping and add strength. The final step here was to paint them all black.

After the paint on the frame components hardened sufficiently, I put on the pin-stripes. This was not especially difficult but proved to be very time consuming. In some places a gold paint pen was used. Then, the pieces were screwed together and a clear lacquer applied to the whole assembly. This seals and protects the dry transfers and is manufactured for that purpose in gloss or matte finish.

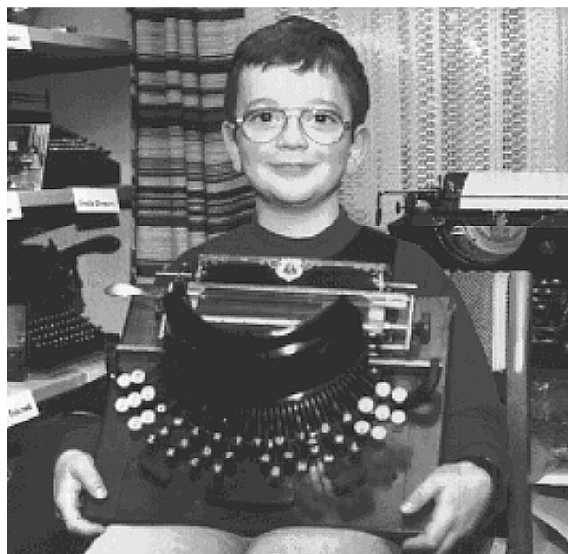
**P**utting together the rest of the machine was uneventful. I avoided a lot of difficulty by chasing the threads of the linkage turnbuckles ahead of time. Plating build-up tends to cause assembly problems in restorations. Some of the screws had to be finished in "black oxide" and my buddy provided the magic potion for this too. The machine was adjusted and lubricated so that it "worked" somewhat.

Most of the missing bits mentioned earlier I scavenged from a Caligraph No. 2 parts machine. Some things, like the rubber feet, were turned on my lathe. Fortunately, the platen cover was decent. It would have been a real joy to make since it is faceted and would have had to be ground

on an indexing milling machine. The flats on platens became unnecessary after cupped type hit the market.

You may be wondering about the missing logo on the front panel. I don't believe there was one. No remnants of it existed before the paint was stripped. I have a number of other antiques made during the 1880's that also carry no names. At the time, maybe they didn't want their disgruntled customers to find them!

**T**he complete restoration took 160 hours. There were 383 plated parts, 52 "black oxide" screws, and 63 painted pieces. As you can see, the Caligraph No. 1 is quite a lady. To me, she is more like the typewriter Mr. Yost had envisioned when he first brought it to market in 1880. No, the work wasn't fun! It was just that. And I don't want to do one for you. I have plenty of my *own* antiques that need attention!



## Youngest Collector!

Is he the youngest typewriter collector in the world? If anyone knows anyone *younger* let us know!

Franke Werle, of Schwalbach, Germany is 10 years old. He has been collecting typewriters for 2 years, and has accumulated nearly 50 machines, including such models as Kanzler, Williams, Hall and many more.

The photo shows Frank proudly holding his Franklin No. 7. It's a nice looking machine, but Frank tells us it's missing its ribbon mechanism... so if anyone has the missing parts, or a Franklin junker with those parts, Frank wants to buy it (see "Advertisements").

Frank does have a companion in his hobby. His father Ulf handles the restoration duties and English correspondence. Ulf writes Frank's "dreams are Sholes & Glidden, Crandall, Malling Hansen, Polygraph, Sholes Vis. and a lot of others; but then we must sell our house and live beneath the trees I think."

## BACK TO BASICS

### for beginning collectors

### The Beginner's Smith Premier

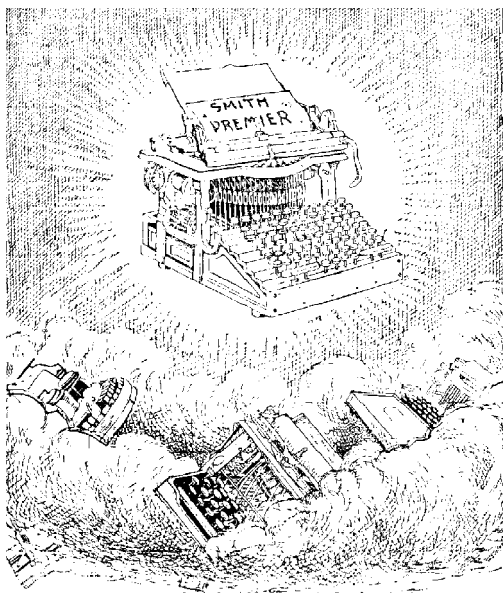
Many beginning collectors gasp when they first behold a Smith Premier Typewriter with its massive double keyboard. As beginners, they often haven't realized that double keyboards were featured on many old machines, and none were more popular than the Smith Premier.

The "SP," as many refer to it, was introduced in 1889 by the gunmakers L.C. Smith & Bros. of Syracuse, NY. It was the invention of Alexander Brown, an engineer who was working for the Smiths at the time. Brown's design smacked of brilliance and resulted in a machine that was as popular in its day as the industry-leading Remington.

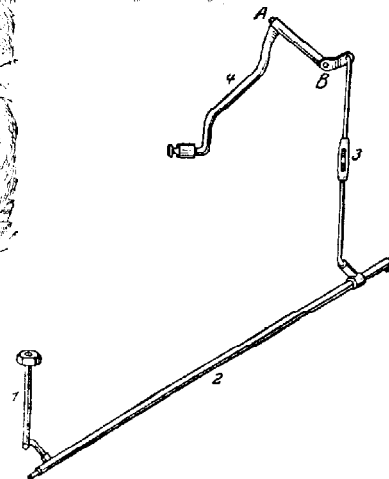
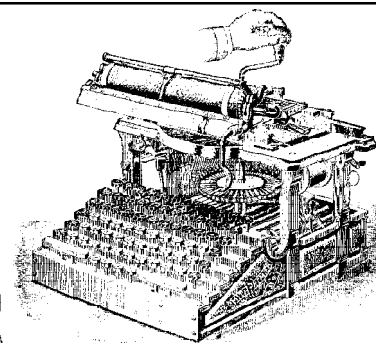
Smith Premiers were the "Rolls Royces" of the typewriter industry, as one old collector used to put it. They were characterized by a unique typebar linkage called a "rocking shaft" mechanism. Depressing a key rotated a shaft linked to the typebar, causing it to swing up to the platen. This gave each key an identical touch (levers of differing lengths in linkages of other machines produced subtle inequalities in touch). The linkage also resulted in a difference in the keyboard geometry. The rows of keys line up vertically as well as horizontally, not staggered as on almost all other machines.

Other key features of the Smith Premier included a built-in type-cleaning brush. A separate crank (a scarce item for collectors today) was used to whirl it against the type faces, leaving the fingers nice and clean. Also, the carriage "rolled" forward for viewing, with the platen easily removable not only for a quick change of work, but also for access to the machine for cranking the cleaning brush and changing the ribbon.

The Smith Premier No.1 is the most-desirable of the line. It is clearly



*ABOVE: Illustration from 1891 Smith Premier advertising booklet showing SP rising above Hammond, Remington & Caligraph. ABOVE RIGHT: SP & cleaning brush. RIGHT: diagram of SP "rocking lever" mechanism*



labelled as No. 1 on the sides, which are decoratively embossed with cattails and flowers, in the Art Nouveau style of the day. No. 1's also have two space bars and no platen knobs. If you find an SP 1 with knobs, it was probably retrofitted with a kit supplied by the maker.

The No. 2 replaced the No. 1 in 1896 and is the model most often seen today. It is more of a "basic black" machine without ornate sides. The double space bar is replaced with a single one, and the platen knobs are original equipment. Some later models of the No. 2 include a "tri-chrome" ribbon mechanism. This allowed typing in black, red and copying purple all from one ribbon. The No. 4 is identical but has 84 keys, as opposed to the 76 on the Nos. 1 and 2. All of these machines typed a 7-1/2" line.

According to Paul Lippman, other models include: No. 3 (c. 1900) with 84 keys and wide carriage (12"); No. 5 (c. 1901) with 84 keys and wide carriage (9-1/2"); No. 6 (c. 1900) with 84 keys and wide carriage (16"). Information seems absent on any model 7 or 8, but a No. 9 was introduced in 1906

with 96 keys and the tri-chrome ribbon.

Smith Premier Nos. 1-9 were all blind writers, and, believe it or not, all but the No. 1 remained in production until 1914, six years after Smith Premier and Remington (key members of the Typewriter Trust) capitulated to consumer preference and produced their first *visible* machines.

The visible Smith Premier was the No. 10, of 1908. It had little in common with its blind-writing cousins except for the double-keyboard. It was no match for the earlier machines in quality, though it is fairly common today, indicating many were made and sold. The No. 10 is the last Smith Premier of much interest to the collector. The name was used on later conventional machines made by Remington, but they are of little consequence.

The Smith brothers, by the way, left the Smith Premier Typewriter Co. (and the Typewriter Trust) in 1903 to start up another firm that would make visible typewriters. This company, with its later merger partners, is still in business today, making Smith-Corona Typewriters.

## On the Flea Market Trail

*The intrepid Ken Gladstone, of Jacksonville, FL, relates the following anecdotes from a recent trip:*

I just got back from a big antique show in Atlanta. Where to start? Let's see... In cruising the show, we came across a booth that had a Noiseless office model for \$85. Not interested, we moved to the next booth—unaware how important that Noiseless would become a few minutes later. Surprisingly, the next booth had a very nice Blick 8, with nickel-plated tabulator, which I was able to bargain down to \$60. The price was right, and I had never seen one in the flesh before.

Rather than carry the machine around, I decided to take it back to the car and asked my friend to wait for me. Upon my return, I noticed a woman in serious negotiations over the Noiseless in the previous booth. She finally walked away from it, but my curiosity was aroused. Was she another collector or someone looking for an accent piece for her house?

I struck up a conversation and discovered she was a neophyte collector with just a couple of machines. She showed a lot of interest, so I told her about "the network" and ETCetera

and wrote down the address. In fact, in writing it down, I royally pissed off a dealer whose precious table I used to write on. During the course of the conversation I happened to ask her if she knew what index typewriters were. "Oh, yes," she said, "in fact I know an antique shop that has some. I think the guy bought a collection. They're too expensive for me, but the shop's not too far from here if you want to go."

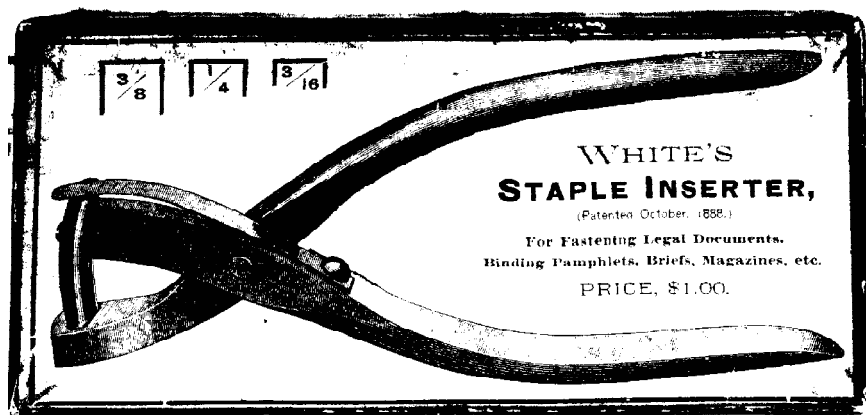
And off to the shop we went, making it just as they were closing. Explaining my mission, I begged my way into the shop and sure enough, there sat a gaggle of machines. The proprietor said they were part of a collection her husband bought in Massachusetts, and that he would be in the following day if there was anything I was interested in. Among the machines on display: a double-case World (New World), American Index, Merritt (great condition, but missing type slide), Yost No. 1, Smith Premier No. 1, Williams No. 4, Demountable, Remington 7, a couple of Blicks and a couple of really pristine Hammonds.

Now to backtrack a bit. Leaving the motel that morning headed for the antique show, we had car problems which delayed us a couple of hours, forcing us to rent a car while mine was being repaired. So not only was it sheer luck to run into the woman looking at the Noiseless, but it never would have

happened at all without the car delay, and I never would have been tipped off to the collection in the shop.

The next morning, now \$250 poorer thanks to the car, we went back to the antique shop to deal with the husband. The fellow was really difficult to bargain with so I ended up with the World and Williams for what I thought were pretty good prices. I was too late for the People's, Bar-Lock and Franklin which he had sold some time before.

An amusing anecdote: At the same Atlanta show I came across yet another Noiseless office model, this one rusted to the point where indeed it would live up to its name and never make another sound. Despite its sad condition, though, it was drawing attention from a young man who was determined to make something out of it work. He decided he needed a piece of paper... but from where? A resourceful fellow, he pulled out his wallet and withdrew a dollar bill which he proceeded to feed into the machine despite its balky platen. Of course, the machine continued to be uncooperative. It even refused to yield up the dollar! Try as he might, he could not longer get the platen to turn, and the expensive slip of paper was stuck. I watched him wrestle with the big, bulky typewriter for a few moments before going over and flipping the paper release to set his dollar free.



## Early Stapler

This early stapler surfaced at an antique show in San Francisco not too long ago.

Patented in 1888, White's Staple Inserter hardly had user convenience in its design. Using this instrument, a weary office worker would have had to load *each staple singly* before punching them into paper.

The device was found complete in its original box, with three packets of staples as shown. Clumsy, yes, but it still works

# LETTERS

Have I ever told you how much I enjoy *ETCetera*? There is something in every issue which makes me review my collection or that of the OHA [Onandaga Historical Association].

[As for the German] summaries, at one time I was going to tell you that it is rather difficult to translate alliterations, colloquialisms and other plays on words. In fact now, come to think of it, I rather enjoy what you are doing and I try to provide German parallels to keep the thing fun and flowing.

A frightening thought: Where would typewriter collectors get their information from if it were not for your diligence?

Keep up the good work!

Siegfried Snyder  
Syracuse, NY

[Siegfried Snyder writes the German summaries for each issue of *ETCetera*. This magazine is the only one in English providing translations for German-speaking readers—Ed.]

I have an old typewriter I would like to sell. It is not in working condition. It was found inside a wall that was being removed in a house remodeling project. Also found was an old fedora. (No reporter's bones, though). Would you please advertise it in your quarterly magazine?

Joan Jacobs  
Starlight, PA

[If anyone's interested in this *Smith Premier #1* with a Real Story behind it, please see "Advertisements"]

I am the owner of an Olivetti Divisumma 24 adding machine who wrote to you in January asking for help to locate operating instructions for my machine. You were *wrong* when you wrote than you can't help!

The "wanted" ad you placed in your newsletter has produced the desired result. Thank you very much. I've had letters from two persons each enclosing some operating instructions and

offering telephone consulting if I have any problems. One even offered to fix my machine free if I would pay the shipping costs.

I owe you and your organization a debt of thanks.

James M. Jackson  
Baldwinsville, NY

Another World update. I acquired a double-case "New World" (#16956) made by the Typewriter Improvement Co. of Boston. What may be more unusual is the type index. Your previous articles on the World make no mention of machines with foreign alphabets on their indexes, but the index on my World is in French.

Ken Gladstone  
Jacksonville, FL

[Actually, the reproduction of a price list from a World brochure (see *ETCetera* #20, p. 6) indicates machines in German, Spanish or Russian... but no French! — Ed.]

Since the beginning of this year I am the editor of the *HBW-aktuell*, the newsletter of the IFHB. The newsletter is published 10 times a year and shall provide the IFHB-members with the latest news, inform about coming events and give the possibility to publish ads if somebody wants to buy, sell or trade a machine.

As we are "international," we would like to ask the American collectors to participate, whenever possible. This means: Please inform us about special events in the U.S., new publications, reports about related exhibitions, everything which could be of interest.

Don't hesitate to contact us for help in research (machine & company history). We will also give American collectors the chance to publish ads (up to 5 lines free of charge), even if he is not a member of the IFHB. Our aim is to improve the relations and information exchange between European and American collectors. All inquiries, reports, etc. will be translated from/to English by us. Deadline is the 22nd of each month.

I myself am investigating the history of the Enigma, the German code

machine. Anyone with information, please get in touch with me.

Thomas Butzbach  
Hochstr. 74  
41374 Niederkrüchten  
Germany

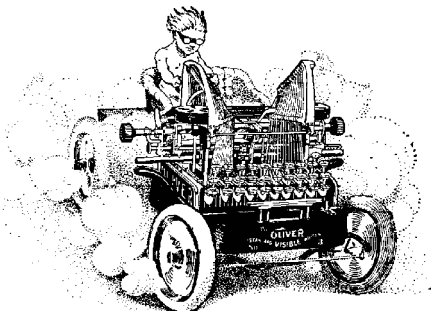
Thank you for another excellent issue of *ETCetera*; since it involved some information on patent history, I thought I would comment.

I'm sure you caught the typo on p. 5 where you refer to the opening of the Patent office in 1780 - it's actually 1790. As to the requirement about Patent models (where you suggest they were optional 1870-1880), the actual case was this: *Congress* rewrote the law allowing the Patent Office to not require models as of July 8, 1870, but the *Patent Office* chose not to observe this feature at all, and continued to require them until March 1, 1880. In other words, all patents between 1870 and 1880 still had to be accompanied by models or specimens. After 1880, they were optional. This is easy to verify if you ever come across a run of the *Patent Gazettes* - just look for the word(s) "Models" or "No Model."

Looking at that extra date on the tag of the Sholes made me think of something that you might not be aware of. When a patent application is filed, and then examined, it is either rejected or allowed. If allowed, the would-be patentee has six months to send the remaining \$20 to get his patent. The date of allowance appears on internal documents and is not to be confused with the date of issuance.

Allen Koenigsberg  
Brooklyn, NY

[Allen Koenigsberg edits "*The Antique Phonograph Monthly*," and is author of "*The Patent History of the Phonograph*."] ]



McClure's, 3/07

# INTERNATIONAL NEWS

## Germany—Typenkorb & Typenhebel

In the May issue of *T&T*, there's an interesting follow up to the widely publicized sale of an 1822 calculator at Christies in May, 1993 for \$12 million. As reported in *ETCetera*, the sale was something of a sham, since the high bidder reneged. *T&T* now reveals that the high bidder Edgar Mannheimer was ill at the time of the auction, and his illness left his mental abilities diminished. As such, *T&T* reports, he was not "responsible for his actions."

## Germany-Auktion Team Köln

Uwe Breker, of Auktion Team Köln visited Los Angeles in July, giving the editor an opportunity to discuss the May 28th auction. Uwe offered some interesting information about his semi-annual auctions.

It seems that for some time an "informal" flea market has materialized on the parking lot outside ATK headquarters whenever there has been a typewriter auction (ATK also conducts sales for other technical antiques such as scientific instruments, cameras, sewing machines, etc.). According to Uwe, this only takes place during typewriter auctions, and never at his other sales.

The flea market consists of one or two dozen collectors selling machines out of their cars while the auction goes on inside. One consequence of this was an increase in rent to ATK from its landlord, who complained that he was never told his property would be used for a flea market. Uwe's insistence that he did not organize the flea market himself fell on deaf ears.

Lately, the flea marketeers, armed with ATK's catalog, have arrived with machines duplicating those in the auction. For example, spirited bidding between two rivals sent the price of a Keaton Music Typewriter to 9000 DM last May. One of the flea marketeers then approached the underbidder and sold him another Keaton for 6000 DM, presumably with no commission.

Needless to say, consigners are complaining about the outside sales, since they could drive down prices in the auction. Uwe says he is reluctant to do so, but in the future he will have to forbid the flea marketeers from doing such business on the property. After all, he says, it's a lot like going to a restaurant and bringing your own food!

Incidentally, there was a strong rumor going around that ATK was getting out of the typewriter business. This might have come from a remark Uwe made regarding the above situation, but he tells us it isn't true.

## ADVERTISEMENTS

**FOR SALE:** Hammond Multiplex, olive green, w/case. Good cond. Scott Swanson, 50 Gloucester St., Boston, MA 02115. Tel. 617-536-8013

**FOR SALE:** Replica of Schickard's famous calculator. Dimensions—height: 32cm., breadth: 26/38 cm., deep 15 cm. \$400 including packing & shipping. Handmade by Peter Roubos, Zuidlaarderbrink 242, 7812 GK Emmen, Netherlands. Tel.: 31-591010652

**FOR SALE:** Smith Premier #1/base & cover, not working. Found inside a wall (see Letters). Joan Jacobs, HC 60 - Box 25, Starling, PA 18461. Tel. 717-798-2825.

**FOR SALE:** "Wonder-Wool" Typewriter Pad, brand-new old stock in original cardboard sleeve with great 1940's graphics. Really cool. \$15 ppd. Machines for sale: Williams 4 (vg), Blick 7 (near mint), Hammond Folding (ex), early Daugherty (fair, w/base & cover), Densmore (fair-to-good), Hall with apothecary index attachment (fair-to-good), Fox Sterling (ex), Fox folding (fair), MW (good), National portable (very good), New Century Caligraph (good), Oliver 2 (good), Remington 6 (excellent, w/base & cover), Sholes & Glidden (black), "rainbow" portables (all ex): Royal (1 blue, 1 green), Corona 4 (green), National portable (ex), Millionaire calculator (good, keyset, 100% functional), Stephenson adder (very good).

**WANTED:** Olivetti Valentine. Also one of the little springs that supports the keys on a Bennett. Darryl Rehr, 2591 Military Ave., L.A., CA 90064. Tel. 310-477-5229.

**BERNARD WILLIAMS** specialist collector of Blicks offers \$5,000 plus shipping for Niagara, also top prices paid for Nico (music) Blick & Aluminium Model 9 or any other unusual Blick models. 80 Manor Road, Burton-on-Trent, Staffs., DE15 9SP ENGLAND. Tel. 0283-65858

**WANTED:** 1924 Remington Portable carriage return lever. Tom Dremel, 2512 65th Dr., Frankville, WI 53126. Tel. (414)878-1311

**BOOKS AVAILABLE:** Peter Mazlowski's compiled lists of Auktion Team Köln realized prices, covering 1987-1993. Separate booklets for calculators and typewriters. \$15 each + \$1 postage to Darryl Rehr, 2591 Military Ave., L.A., CA 90064.

**WANTED:** Hammond No. 2 Ideal nameplate and several keytops. Also a Fox Visible parts machine. Robert Newton, 4735 Cape Arago Hwy., Coos Bay, OR 97420. Tel. (503)888-2257

**WANTED:** Columbia index, Williams 1 or 2, Bar-Lock 6. Günter Müller, Melibokusstr. 12, 64404 Bickenbach, Germany. Tel. 06257-3821.

**WANTED:** ribbon mechanism and spools for Franklin 7. Frank Werle, Bachstr. 4, D-66773 Schwabach, GERMANY

**ATLANTIQUE CITY** 1994 Holiday Fair. Over 1100 Fine Dealers. Sat., Oct 15 (9am to 8pm). Sun., Oct. 16 (10am to 5pm). Over 12 exciting miles indoors. Atlantic City Convention Center. Call 1-800-526-2724 for tickets, hotel, airfares, early admission. All kinds of antiques—let us know if you find any typewriters!

## TIPS:

**LC SMITH #2:** good decals. Vera Sanders, 1136 Bank Side Cir., Edmond, OK 73003

**FOLDING CORONA** w/case & instructions. David Nachman, 2736 Rocklyn Rd., Shaker Heights, OH 44122