CONTENTS

ETCetera

Magazine of the Early Typewriter Collectors Association

No. 30 ------- March, 1995

The 1895 Ford

(Full Story on page 4)

ETCetera

Magazine of the Early Typewriter Collectors Association

March, 1995
No. 30

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

ISSN 1062-9645

Published four times per year in March, June, Sept. & Dec.
$20/yr North America
$25 overseas

EDITOR'S NOTES

ETCetera celebrates its 30th issue with the debut of its new color pages. We hope you like them!

For the most part, color in ETCetera will be used on the front and rear covers. In cases where the front page illustration is only available (or appropriate) in black and white, the color will go on the inside, probably in the center spread.

For now, the color pages will be an ongoing "gallery," intended to illustrate great looking items in great looking color. Nothing office related will be excluded. We'll show machines, ribbon tins, accessories, advertisements. So if you have cool stuff, send us photos.

A little history of color in office-collecting journals is appropriate at this point. The very first attempt to get away from the purely black and white world was made by Dan Post back in 1985. In that year, he published an issue of his *Typewriter Exchange* with a photo of the Blickensderfer Electric on front. Over this, he pasted a color postcard of the same machine. The postcard was issued by the British collector Wilf Beeching, who had been operating a private museum.

The British journal *Type Writer Times* took the next step in 1987, doing the same thing as Dan, except using regular photographs. Their first was a spectacular view of Richard Dickerson's brass "Automatic." The sharp quality of the prints was great, but the labor involved in pasting hundreds of photos onto magazines several times a year was considerable. Paul Lippmann continued the color photos briefly in *TWT's* successor publication, *The Type Writer*.

ETCetera was the first to attempt using color copiers in office collecting journals. Those of you with very good memories will remember *Editor's Notes* in ETCetera (Feb. '89) in which I described an experiment using a Sharp color copier to do the cover of the magazine. The quality just wasn't good enough at the time, and prices were still quite high, so the project was shelved.

In 1993, Peter Muckermann used color copier technology extensively in publishing his *History of the Lambert*. It was apparent from this effort that advances in copying hardware made small-scale color publishing possible.

Ribbon Tin News was the first to actually distribute color issues using copier technology beginning in 1993, and was enthusiastically received by tin collectors. *RTN* continues to do a good job in presenting these colorful objects, in color, of course.

In doing color for ETCetera, I had originally planned on a "supplement," which would have been stuck in along with the regular issue. While I considered that an *adequate* way to present color, I was very happy when I found it feasible to do *two* pages, preserving the bifold format of the magazine, and avoiding all those loose pages, which I find just a *bit* annoying.

No, ETCetera isn't exactly doing anything that hasn't been done before here.

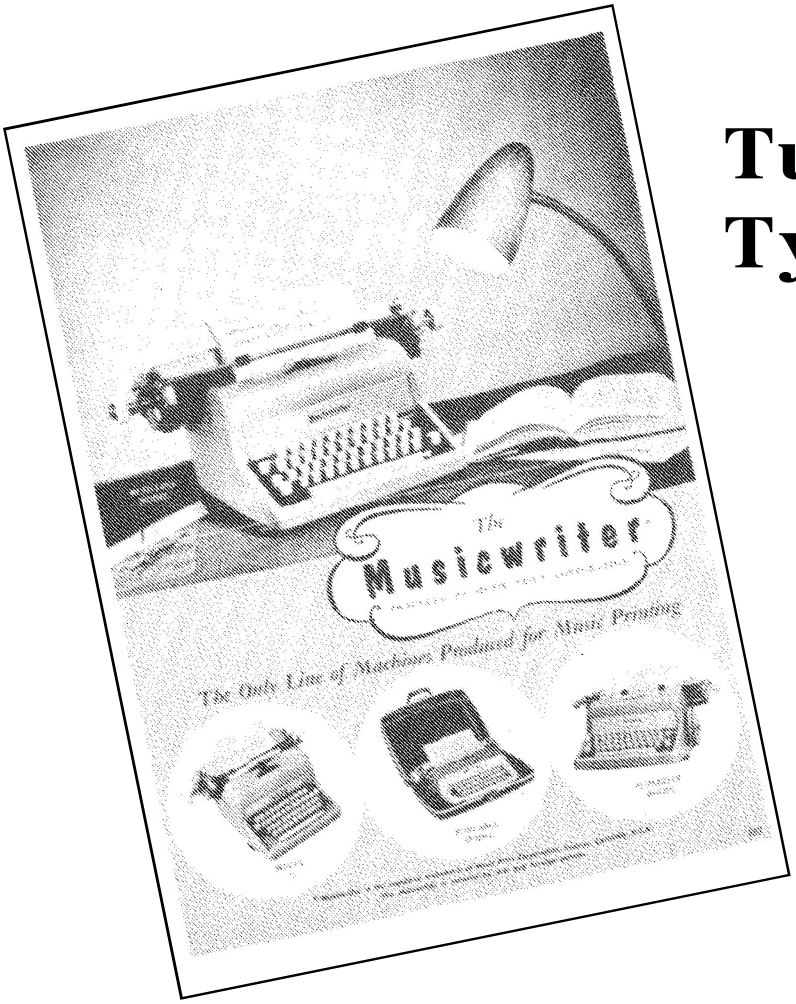
†††

I don't know how many people truly missed the "free ETC letterhead" offered to subscribers who renewed early. We've been offering the letterhead for the past few years to anyone who renewed by Feb. 1, but I have a suspicion that few collectors actually used them. Anyone who *really* wants one can get it by writing to me, asking for it, and enclosing a 55¢ stamp ($1 overseas). I'll even drop the early renewal requirement. All you have to do is be interested enough to write a letter and ask for it. Fair enough?

†††

I recently received a couple of interesting little publications in the mail. They were two issues of something called *Fred's Multigraph Letter*, a little booklet produced by Fred Woodworth of Tuscon, Arizona. The two examples Woodworth sent me were each set with "cold-typesetters," close cousins to typewriters. One was done on a DSJ Varityper 610-F (c. 1950) and the other on something called the "Justowriter," a late '40's product of the Friden Corporation. Each produced justified type, but in very different ways. Woodworth uses his publication to praise the old technology and damn the new (i.e., computers). While I don't agree with his viewpoint (I prefer praise on both ends of the timeline), his information is fascinating, and we hope to have more about these interesting machines in future ETCeteras.

Tuneful Typewriters



An interesting tidbit arrived recently from the widow of a drum instructor. She sent us the brochure for the "Musicwriter" line of musical typewriters, by the Music Print Corporation of Boulder, Colorado in the 1960's.

The description of the machine from the brochure is as follows:

> "Any music pattern can be accomplished on the Musicwriter. The machine is completely flexible as to placement of characters for best layout and legibility. Paper may be removed from the machine and reinserted for corrections or additions quickly and with no disadvantage. Curved line work is the single limitation.
>
> "No special manuscript papers are required. Blank paper and reproduction masters may be used with all models of the Musicwriter since they are equipped with their own staff liners. Preprinted staff paper may be used and these staves need not be precisely the size of the machine staff. However, special supplies such as papers, both opaque and translucent, and ribbons have been developed for optimum results with the machine.
>
> "Speed on the Musicwriter exceeds all existing methods for doing careful music copy from fine pen work to engraving. Certain patterns can be done faster than rapid "show business" manuscript, while other patterns require more time."

The brochure shows the following models (all but the portable appear to be adapted from R.C. Allen typewriters:

Model 10 ($325), a low-level machine used to make ditto stencils for teachers, bandleaders, etc.

Publisher Model ($425-575, depending on carriage width) - using a carbon tape ribbon, for publishing with typeface corresponding to engraver's size "three" music type

Musicians Model ($435-500) - more complete keyboard than Model 10, "open" typeface designed to cut ditto masters or mimeo stencils

Studio Portable ($295) adapted from a Smith Corona portable

There ~~is~~ wasn't a *Ford* in your Future

By Richard E. Dickerson

Note: This is the first of a two-part article on the Ford typewriter. The second part will follow after I have obtained a world-wide census of still-surviving Fords. If you have a Ford typewriter, or if you know of the whereabouts of one, please write to me at:

Richard E. Dickerson
620 South Sierra Bonita
Pasadena CA 91106, U.S.A.

Please send information on: (1) owner, (2) serial number, and (3) whether it has a frame of aluminum or of black-painted iron. In the census table that will be the centerpiece of the second article, I will either list your machine by name or enter it as "anonymous," as you prefer.

In some forgotten epic, probably an old John Wayne movie, occurs the lament that, "The Good die young!" Fortunately this is not true for antique typewriters. The bad machines are the ones that died young, both because few people bought them in the first place, and because frustrated users eventually discarded them. Every collector can own examples of the really good machines–the Remingtons, Smith Premiers, Caligraphs and Olivers–because they were sold in great numbers and were taken care of carefully by appreciative owners. But occasionally there comes along an "orphan" typewriter, of great rarity today in spite of its superficial attractiveness. The Ford, of short-lived repute, is one of these,

The Ford typewriter (1895), shown in the cover photograph and in Figure 1, is a thrust-action machine in which the type bars slide forward in a straight line to strike the platen, rather than swinging in a momentum-driven arc as with most type-bar designs. In this it resembles the Rapid (1890) and its relative the Granville Automatic (1896), the Wellington (1897) and its descendants the Empire (1897) and Adler (1899), as well as the Noiseless (1914). The intended advantage of a thrust-action typewriter was quietness, with the type face pressed firmly but silently against the platen, rather than being swung violently against it like an axe on a tree trunk. But neither the Rapid nor the Ford was commercially successful. It remained for Wellington Kidder, the inventor of the Franklin, to make a success of the thrust mechanism with a machine that he named the Wellington. (who would have bought a typewriter named "The Kidder"?) He followed his Wellington/Empire/Adler family with a second machine, the Noiseless, which was so good that it eventually was co-marketed by both Remington and Underwood.

The chief difficulty with any thrust-action typewriter is the weakness of its impression. The very motion that makes for a silent strike also makes for a weak one, and thrust-action machines in general produce very poor carbon copies. Kidder eventually solved this problem by adding a swinging weight to each type bar. After the type face strikes the platen through ribbon and paper, the momentum of the swinging weight presses the type face more firmly against the platen and improves the carbon copy impression. But the Ford lacked this refinement, and remained a poor manifolder.

Perhaps the most obvious innovation of the Ford was its optional aluminum frame. Its purpose was to lower the weight of the instrument and to make it more portable. The Ford came with a metal-top carrying case with handle, that looked as if it really was intended to be carried around, unlike the massive tin covers of Remingtons. Charles Hall's discovery of a cheap way of electrolytically reducing bauxite ore to aluminum metal in 1886 had turned aluminum from a rare metal (Russia even experimented in striking silver and gold coins in aluminum) into an inexpensive and lightweight substance for manufacture. Ford's pioneering experiments with the new metal in 1892 paid off commercially for the Blickensderfer a dozen years later.

The Ford typewriter was patented by E. A. Ford of New York in 1892, and manufactured by the Ford Typewriter Company of New York in 1895-6. Contemporary accounts of the machine are virtually nonexistent. (I welcome contacts from anyone who knows of any contemporary reviews or articles on the Ford.) Miner's *Phonographic World*, probably then the most prestigious journal in the business field, ran a wonderful series in 1891-2, "A Record of Typewriters," discussing then-available machines in depth. But the appearance of the Ford in 1895 elicited no comment, although they did run advertisements for the Ford throughout 1896, The *Phonographic Magazine* also ignored the advent of the Ford, as did *Frank Harrison's Phonographic Monthly*. (Don't be misled; the word "phonographic" originally referred to a phonetic style of shorthand writing. Edison misapplied the term to his sound-reproducing machine, and the new meaning stuck. *Phonographic World* later changed its name to *Typewriter and Phonographic World*.)

Page 5 shows three contemporary advertisements for the Ford, and the figure captions indicate the period in 1895-6 during which each was used. Note that it is billed as "The Ford Aluminum Typewriter" from the outset, and that the aluminum model ($85) cost more than the model with black iron frame ($75). Both models had the beautiful copper-plated latticework front chassis cover, toned in 'tiger-stripe' copper and black like some of the Blickensderfer model number plates. The copper and black of the front

TABLE 1.–Ford Typewriters Surviving Today

SER.#	LOCATION
A.	**Unpainted aluminum frame**
72	Richard E. Dickerson, CA
109	Donald Sutherland, NY
231	Dennis Clark, CT (on loan to NOMDA)
B.	**Black cast iron frame**
8?	Uwe Breker, Germany (actually # 8xx ?)
699	Kurt Dirnbacher, Germany
852	(ex Lippmann collection, location unknown)
855	Milwaukee Public Museum
897	Dennis Clark, CT (on loan to NOMDA)
???	Onondaga Historical Society, NY (lacks carriage)

plate and the silver-gray of the frame makes the aluminum Ford a most handsome object!

Typewriter Topics which commenced publication in 1905, was of course a decade too late to discuss the Ford. But their October 1923 issue (reprinted by Dan Post in 1981 as *The Collectors' Guide to Antique Typewriters*) was dedicated to the 50th anniversary of the typewriter. They give little information about the Ford other than that it was a double-shift machine with 27 thrust-action keys inking via a ribbon, writing 81 characters, and that it was marketed in France as the Hurtu and in Germany as the Knoch. They state that the black iron frame came first in 1895, and that the aluminum frame was offered a year later. This appears to disagree with the 1895-6 advertisements, as will be seen below, but is consistent with the fact that I have been able to track down 6 surviving black machines but only 3 aluminum.

Ernst Martin's *Die Schreibmaschine* was first written in 1929, a third of a century after the Ford, but is about the closest to a contemporary discussion of the machine that we have. After a long, detailed description of the Ford mechanism, Martin comments that the black iron-frame model weighed 18 pounds and sold for $75, whereas the aluminum model weighed only 11 pounds and cost $85.

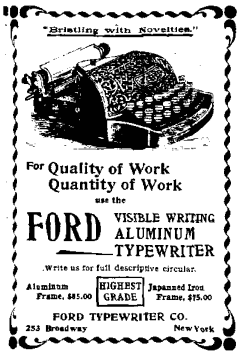
Only three modern publications I can locate discuss the Ford: Michael H. Adler's *The Writing Machine* (1973), Panasonic's *The Typewriter Legend* (1985, widely assumed to be the work of Don Sutherland), and Paul Lippmann's *American Typewriters* (1991). Their information comes, either from the sources just mentioned, or from observation of the typewriter itself. Unless some reader can supply me with new sources, this apparently is all that we will ever know about the historical roots of the Ford typewriter.

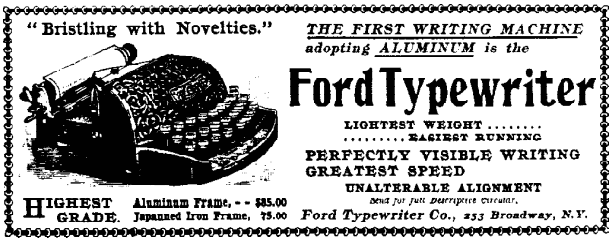
Surviving Fords are few in number. Those that I have been able to track down are listed in Table 1. I urge anyone with further information on Fords to contact me in the near future, so the list can be corrected and expanded for Part II of this article at a later date. There appears to be a pattern of low serial numbers for aluminum machines and high serial numbers for cast iron. The Breker machine may violate this rule, but it also may be that the "8" stamped on Breker's machine was intended as the first digit of a three-digit "8xx" serial number.

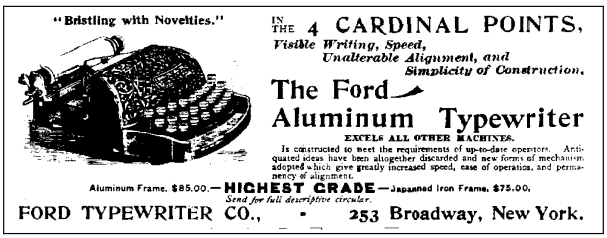
RIGHT: Ad from "Cosmopolitan," Magazine, Sept., 1896

BELOW: Ad from "Century" Magazine, Feb., 1896

BOTTOM: Ad from "Century" Magazine, Dec., 1895





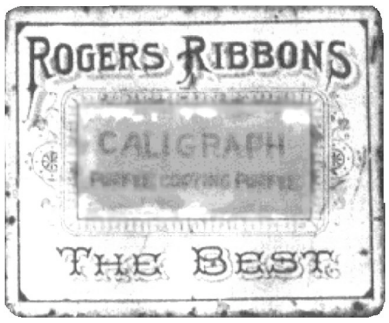


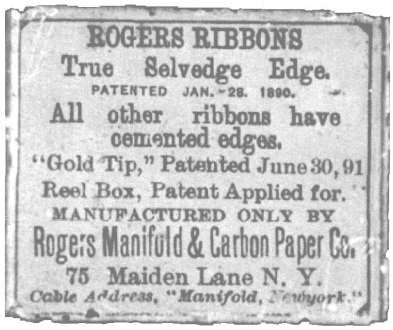
Part II of this article will contain the results of reader's responses, and will discuss the construction of the Ford and hands-on experience in using it as a typewriter. In my own case, lightning struck in Nov. 1989, when a Texas dealer wrote to say he had an old typewriter from an estate, that he believed to be valuable. After extensive, anxious negotiations by phone, he settled for a price equal to the highest I had yet paid for a typewriter: $2500 for a Sholes and Glidden in 1984. He came away from the deal happy, and I, delighted! The machine was in its original metal case on which the FORD decal was still visible. The machine itself gave new meaning to the term "grimy," and needed total disassembly to get clean. But in the process I learned a lot about it, and this also will be a subject of Part II.

The Ford Typewriter illustrates the dictum that a good idea is not enough; it has to be accompanied by good engineering. The first frontstrike type bar machine was not the Underwood, as many suppose, but the Daugherty/ Pittsburg. The advantage of the Underwood that enabled it to survive for seven decades was the design of its frontstrike type bars: short for a quick snappy action instead of the long, wobbly type bars of the Daugherty. Similarly, the Ford failed because its thrust action type bars made a weak impression. Wellington Kidder rectified this with better engineering, and had a hit.

(To be continued)

EARLY DAYS in the Ribbon Industry





ROBERT FALKENSTEIN COLL.

by Darryl Rehr

If you're not a ribbon tin collector, maybe you ought to be. There is certainly a lot more variety in tins than you'll ever find in machines, tins take up far less space, and we have much more to learn about their earliest days than we do about typewriters themselves.

Case in point: collector Bob Falkenstein's find of an *amazing* "Rogers" ribbon tin last year. No one's ever seen anything like it before, and it gives us the chance to open a whole new window on these obscure histories which we all enjoy.

The Rogers tin was first shown in color in Vol. 2, No. 2 of Hoby Van Deusen's *Ribbon Tin News*, with a follow-up in the subsequent issue. Coincidentally, *The Typewriter Exchange* published a piece on Rogers in Vol. 9, No. 4 (Dec., 1994) which largely duplicated information in the second *RTN* article. A number of questions remain unanswered about the Rogers tin and related topics, questions that we will try to answer here as we leaf through the *patent history* of this important typewriter component.

Why patent history in particular? Because printed right on the Rogers tin are three important clues about its origins. Each clue is a patent reference. First is the ribbon's "True Selvedge Edge," patented Jan. 28, 1890. Second is the "Gold Tip," patented June 30, 1891, and third is the "Reel Box," which on the Falkenstein tin has a "patent applied for" designation (see fig 3).

Since many big city libraries have good collections of patent documents, tracing these three patents is fairly easy. In fact, having such specific patent dates is something of a *gift* to the researcher. If you know the date of a patent, you can locate a copy of the Patent Office Gazette for that date, and you will almost always find a summary of the patent, usually with one illustration. Armed with the patent number, you can obtain a complete copy of the whole patent if you need it.

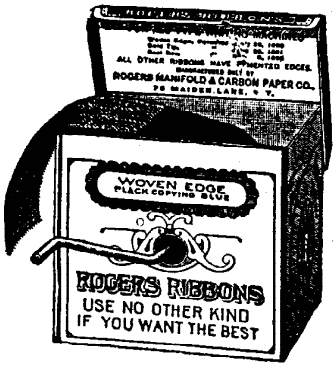
Rogers' "True Selvedge Edge" bears U.S. Patent No. 420,312, filed Apr. 25, 1889 by Lebbeus H. Rogers of New York and assigned to the Rogers Manifold and Carbon Paper Company, the firm shown on the Falkenstein tin. The patent, as it happens, deals only partially with selvedge edges (spelled "selvage" in the Gazette–both spellings are acceptable). It also calls for the ribbon to be inked on one surface only, with a protective coating on the other side. This was a strategy to keep the typewriter type from filling with ink, though there is no mention of "non-filling" on the tin anywhere.

The concept of selvage edges in fabric was hardly new at the time of Rogers' patent. Until then, however, no one seems to have thought (or bothered) to include it in typewriter ribbon manufacture.

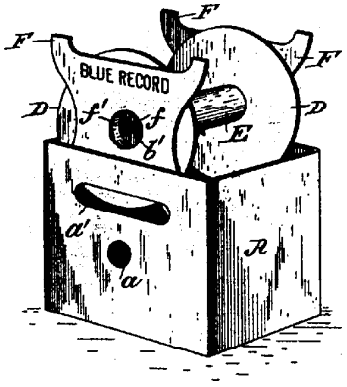
What's particularly interesting about the selvage patent is that Rogers apparently *licensed* it to other manufacturers. Late last year, I discovered an early "Underwood's" ribbon tin, touting a "Semi Woven Edge," and listing the same patent date: Jan. 28, 1890 (there are no other ribbon patents on that date). Underwood was originally a ribbon manufacturer (dating back to 1874, as stated on some of its more modern tins), and did not get into the typewriter business until 1895. Though the Rogers tin makes no mention of the non-filling feature, the Underwood's tin does. In fact, on one side, the user is told to "clean type before putting this ribbon on machine," an instruction one certainly might expect for a ribbon with a coating on the non-inked side.

OPPOSITE PAGE:
FIG. 1 (left)–Rogers tin lid, computer retouching reveals label reading "Caligraph, Purple Copying Purple"
FIG. 2 (middle)–Rogers tin side, showing slot and hole
FIG. 3 (right)–Rogers tin side, showing list of patents

RICHARD DICKERSON COLL.



LARRY SCHENKEL COLL.



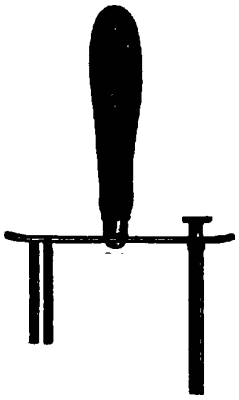


FIG. 4(above)–Underwood's ad from April, 1892 "Phonographic World"
FIG. 5 (far left)–Rogers ad illustration, showing crank
FIG. 6 (middle left)–Rogers patent illustration showing ribbon mount insert
FIG. 7 (near left)–Caligraph "Ribbon Reel"

We don't have a precise date for the Underwood tin. An Underwood ad featuring similar graphics appears in *Phonographic World* in 1892 (see fig. 4), but the tin seems to be a bit more recent. The ad shows Underwood offices in New York, Chicago and Boston, but since the tin shows two additional cities, Toronto and London, we might conclude some time had passed since the ad was placed. The Underwood's tin is shown in color on page 12.

We *do*, however, have a way of precisely dating the Rogers tin by looking at the indicated patents. The Gold Tip bears U.S. Patent No. 455,263, dated June 30, 1891–so we know the tin cannot be older than that. The Reel Box, at the time of the tin, had not been patented, but the patent had been "*applied for*." A quick search of the Gazettes reveals this patent was granted on November 8, 1892. The patent number is 485,712, *filed* on May 2, 1892. That makes dating the tin simple: it must have been produced between May 2 and November 2, 1892.

The Gold Tip patent is a very simple one. It calls for covering the end of a ribbon with metal leaf. The users of these wide ribbons handled them at the ends, using straight pins to attach them to a cloth strip on ribbon spools, which were mounted permanently to the old machines. The metal leaf, then, kept the fingers clean, just as the tin claimed.

Much more intriguing is the Reel Box patent. A Roger's advertising piece, shown in the second *Ribbon Tin News* article, as well as a different ad appearing in *Typewriter Exchange*, reveals that the box included a crank (see fig. 5), which fit into the center hole of the tin. Reading the full patent, however, reveals much more.

Roger's documents tell us that his Reel Box was not the first of its kind, but rather an *improvement* on existing reel boxes. The object in all cases was to keep the user's fingers from having to handle inky surfaces. Read what Rogers had to say about his invention:

> "The object of the invention is to prevent the necessity of handling the type-writer ribbons in transferring the same from the boxes in which they are packed to the machine, and also to provide means for readily repacking same, if desired. In boxes of this class heretofore in use it has been customary to form the bearings directly in the sides of the box, which necessitates certain inconveniences in placing the reel in position."

Rogers' solution was to provide a loose mount for the reel (see fig. 6), which slipped into the tin. Unfortunately, Falkenstein's find included neither the insert nor the crank.

What's *very* intriguing about the above is Rogers' hint about *earlier* reel boxes, with hubs for spools apparently built into the walls. I'm unaware of *any* that have survived.

The crank in Rogers' Reel Box addresses a problem mostly ignored by early typewriter makers: that of removing a spent ribbon before replacing it. Since ribbon spools were permanent on old machines, the user usually had to pull off an old ribbon by hand, probably letting it fall into a waste basket... foot by foot. A quick review of old instruction manuals doesn't offer much help. In manuals for Remingtons 6 &7 and Smith Premier 1, no advice is given on removing the old ribbon. The Caligraph, however, provided a specific accessory for the purpose. This was a "Ribbon Reel," (see fig 7) for spooling up the old ribbon as one took it off the machine. This is a Caligraph part that, until now, has gone largely unnoticed among typewriter collectors. Does anyone have one?

The major question left unanswered in *Ribbon Tin News* is the purpose of the oblong slot in the Rogers tin. Van Deusen suggests it might have been there because the tin was meant to be used as a bank after the ribbon was removed. While some people may have put it to that use, the inventor's intention was different. The patent tells us the slot would allow us to see what kind of ribbon was inside the box. Rogers hoped to make a single variety of exterior box, and to label the kind of ribbon on the insert (see fig. 6). Whether or not this actually happened in practice is uncertain, since the Falkenstein tin includes a lid label showing us the ribbon inside was a "Purple Copying Purple" for the Caligraph (see fig. 1).

Oddly enough, a later patent on the books virtually duplicates the purposes of Rogers' Reel Box. That, however, is the subject for another article.

The name of Lebbeus Rogers appears a number of times in the patent records of the period. He patented a toboggan sled in 1887, and also had a share in something called a "secondary battery." Other office-related patents include a rigid carbon paper, a multi-copy sales receipt system and one more typewriter ribbon. This other ribbon patent, in 1895, called for a multilayer or seamless tube ribbon, presumably to hold more ink.

Returning to Underwood, we learn that the company was apparently a major ribbon manufacturer in the early days. If, as its later tins claim, the firm was founded in 1874, the only typewriter ribbons it could have then manufactured were those for Remington. According to *The Typewriter Legend* (an out-of-print typewriter history published by Panasonic), Underwood indeed made ribbons for Remington, which sold them under its own name. Remington company literature says Rogers was its first ribbon supplier (Rogers ribbon/carbon enterprise was founded in 1869), but does not say it was its *only* one. Such literature may have tended to ignore contributions by a firm such as Underwood, which became a direct (and successful) Remington competitor. We don't know if Rogers and Underwood shared Remington's business with other firms as well. Underwood is said to have moved into the typewriter business, because Remington took ribbon manufacture into its own hands.

Given its apparent stature among ribbon makers, one would expect to see the Underwood name prominently among ribbon patentees. Not so. Granted, there were few ribbon patents in the 1880's and 90's, but Underwood had only *one*. It was a big one, though. Patent No. 385,391, granted July 3, 1888, calls for creating ribbons with parallel stripes of different color inks. It did take some time, but the bi-chrome ribbon (usually black & red) later became a fixture on typewriters worldwide. Smith Premier even had a *tri-chrome* ribbon on some machines.

With the appearance of the Rogers and Underwood tins, we now have a new insight on ribbons and their tins as far back as the early 1890's. What we still *don't* know much about is the period before that. Are there any Remington tins (with ribbons made by Underwood, Rogers or others) which we can be *certain* predate the 1890's? Are there any tins of other brands we can definitely place between 1874-1890? The more we hunt, the more we discover. Those answers are yet to come.

A Step (Way) Back in American History

The following news release is from the Remington Arms Company, Inc.

Ilion, N.Y., Jan 15, 1995–The oldest company in America is still at work, right were it began in 1816.

In that year, Eliphalet Remington created a flintlock rifle barrel, believing that others might also want to buy one. The rest is history, and on display at the Remington Factory Museum.

The museum documents firearms history and more; in displaying its standard, rare, and one-of-a-kind creations, it also documents Remington's role in shaping American History. Did you know, for example, that Remington also produced the first cash register and the first typewriter, as well as bicycles, bridges, farm implements, and knives?

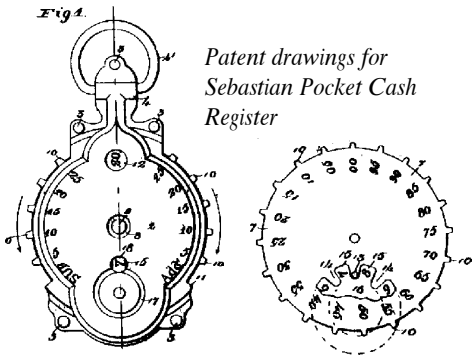
New in 1994 is the Remington Country Store, which features a selection of Remington products: outdoor clothing, gift items, memorabilia, and current Remington firearms.

The Remington Museum and Country Store is open daily, Monday through Friday, from 8 a.m. to 5 p.m., Saturdays from 10 a.m. to 5 p.m., and Sundays from 12 p.m. to 5 p.m. Guided tours are given weekdays from 8 a.m. to noon and from 12:30 to 2 p.m. Please call ahead to confirm open hours, which may change according to season.

To get there, take the New York State Thruway to exit 30 (Herkimer), then travel three miles west on Route 5S into Ilion. The Remington facility is located on Catherine Street, off Route 5S. (315)894-9961.

Pocket Cash Registers

by
Larry Wilhelm
Wichita Falls, TX



Patent drawings for Sebastian Pocket Cash Register

For the sophisticated man or woman of 1900 who had everything, pocket cash registers were meant to be prestigious, helpful devices. Indeed, these little "money calculators" seem to be intended to insure that the user would *continue* to have everything, by keeping careful track of the funds in pocket or purse.

For years I have had one of these curiousities. There is nothing on the machine to tell me just what it *is*, and though it bears the name of its maker, the American Register Co., I never knew exactly what to call it. That changed when I found another money calculator which did bear a name, a Sebastian Pocket Cash Register.

These two machines are intriguing as much for their differences as their similarities. The American Register machine has 5 dials: one cent, ten cents, one dollar, ten dollars and hundred dollars. Each dial carries over to the next automatically, and amounts are entered by turning knurled knobs on the reverse of the instrument with your fingertip. Though it is very well made, with the quality of an expensive watch, it is very difficult to use, and I doubt many were made. So far, it's the only one I've ever seen or heard about.

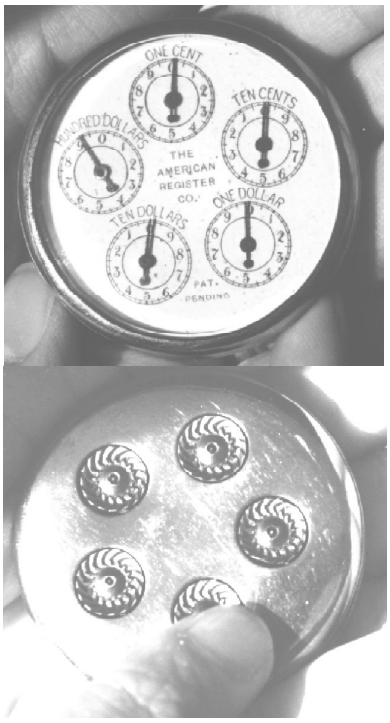
The Sebastian device is much simpler and cheaply made. Bob Otnes in California also has a Sebastian machine and he was very helpful in sending me the patent papers on the device. The patent, from 1898, explains what this machine was and its uses. The inventor, C. Sebastian stated the object of his invention was to provide a new improvement in pocket registers which were cheap, compact, simple and easy to manipulate. Sebastian also wanted it to be convenient to carry in the vest pocket or carry as a charm on a watch chain, where it was always in a readily accessible position.

Oddly, Sebastian's machine registers amounts in increments no less than five-cents. This seems curious for an item whose customers sought out a cheap machine and therefore respected the value of a penny (which actually *did* have some value at the time). His device registered up to ten dollars, but in the patent papers Sebastian states he doesn't limit it to ten dollars. It has a cent wheel (actually a "nickel" wheel) with teeth on each side to manipulate it. Turn it clockwise to add and counterclockwise to subtract. The amount appears in two round windows: cents at the top, dollars at the bottom. The carry was accomplished with a simple pin that engaged the gear-shaped dollar wheel once for every revolution of the cent wheel.

The particular Sebastian machine I acquired is labeled "Souvenir of Louisiana Purchase, St. Louis Exposition, 1904." It is made of brass. On the side with the dials it says "Add & Sub, Patented April 26, 1898." The only other Sebastian machine I know of (Bob Otnes' machine) is nickel-plated.

From the small number of these little machines known today, it is doubtful they were very successful. If you have one, or know of any I'd appreciate information on it.

ABOVE: two views of Sebastian machine. BELOW: two views of American Register machine



Letters

I entered a stationer shop in Sliema [Malta] recently and came across the magazine *What's it Worth*. The latest issue had a section on Antique Typewriters - so I bought it.

Nothing "new" for expert early typewriter collectors. Those who see antique typewriters as an investment are in for a shock though! Example, the "price guide" for a Sholes & Glidden is between £100-£250.

If you happen to know of anyone selling Sholes & Glidden Typewriters at the price mentioned above, please let me know, I'll order one for each member of my family.

John Pace O'Shea
Sliema, Malta

I was pleased to see your mention of Peter Tytell's and my visit last August in your new *[Dec., 1994]* issue. Boy, has time flown since then! But it was a real pleasure meeting you, as it has been to read your publication. It is obviously the product of a very dedicated person's mind, a serious collector and true maven. By contrast I feel sort of low key, like someone who doesn't want to get up that early for the swap meets and other sales–as you mention in one of your columns. On the other hand, I realize there are all kinds of degrees of intensity among collectors.

Jan Beck
Seattle, WA

I discovered over Christmas that early typewriters are part of my family history–sort of. My great-great-great-grandfather (did I get enough greats in there?), Wells Southworth, founded the Southworth Paper Co. In 1880 they contracted with Wyckoff, Seamans & Benedict to produce W.S.B. typewriter paper–later called "Remtyco" paper. Southworth Co. is still in business at their original location in Massachusetts.

Richard Polt
Cincinnati, OH

My diatribe against computers *[see Editor's Notes, p. 3]* would be much more muted if everybody who produces newletters or other formal copy with them, did it as well as you do. You obviously know what you're doing; most of the computer's users don't, and they think that it's a mark of advancement for them to switch fonts and even sizes dozens of times in the middle of a column. Whereas in your newsletter we find type that is in harmony with the 500-year tradition of typography.

Fred Woodworth
Tuscon, AZ

Advertisements

FOR SALE: 4 toy TW's: 1)Simplex Special Demonstrated Model A, good cond., no box; 2)Simplex Practical No. 300 "Design Patent No. 154345," good cond., no box; 3)Simplex Practical No.300, good cond., with box (fair cond) and ink bottle–this second No. 300 is substantially different from the first; 4)Mouseketeer Typewriter, made by T. Cohn, Inc. of Brooklyn , NY.–dent & scratches, but presentable. $175 for all four. Would trade for typewriter ephemera. Also for sale: LC Smith & Bros. typewriter oilers, $10 each. Panama Brand Typewriter Ribbon tape measure. Very unusual. Will trade for other ephemera. Donald Hoke, 844 E. South St., Appleton, WI 54911.

FOR SALE: Oliver 3. G. Dabbs, 34 Park #906, Mt.Clemens, MI 48043

FOR SALE: Smith Premier 1, rough condition. $35+shipping. Priscilla Hilton, 143 Maple St., Danvers, MA 01923

WANTED: curved, ivory-colored nameplate for Hammond No. 2 Ideal. Robert Newton, 4735 Cape Arago Highway, Coos Bay, OR 97420. Tel. 503-888-2257.

FOR SALE: *The Story of the Typewriter*. Herkimer County Historical Society. 1923. Cover with one blemish. Sholes "Emancipation" plate superb. Library discard, but exquisite condition cover to cover. US $200. Sandy Sellers, PO Box 35, Glenburnie, Ont. Canada K0H 1S0. Tel. 613-542-5589

WANTED: space bar for Blick 5; right black mar. rel. key, ribbon covers, cores & clips for Oliver 3, pencil holder for Oliver 5. Dennis Morehart, 2912 Old Mallard Rd., Enid, OK 73703

TIPS:

ROYAL 5–Blanche Perron, 15359 N. Clear Lake Dr., Big Rapids, MI 49307

BLICK 5–Hines Honse, 69 Brook Manor, Pleasantville, NY 10570-3219, Tel. 914-769-2202

PITTSBURG VIS. #12, base, cover. Howard Curren, 783 Lake St., Angola NY, 14006.

International News

Germany

Are German collectors feuding? Perhaps. Previously, we wrote of auctioneer Uwe Breker's difficulty with the impromptu "flea markets" that always seemed to materialize outside his semi-annual typewriter auctions. He likened the practice to someone taking his own food to a restaurant. Indeed, Breker told ETCetera his landlord raised his rent, because the original contract did not include flea markets among the permissible activities on the property.

Typenkorb & Typenhebel now reports that Breker obtained a court order to ban those selling typewriters outside the auction from attending the action inside. *T&T* editor Peter Muckermann writes that the court order may be a bit heavy handed. He says that not all those outside the auction came to sell machines, but many found it a convenient place to consummate sales or trades already made by phone, or merely to show off a recent good find. Muckermann relates one incident in which a man travelling with him was carrying a cigar box, which the posted guard asked him to put back into the car before he would be allowed into the auction. The man then opened the box, and offered the guard... a cigar.

Gallery Notes

The following notes refer to the photos in the ETCetera Color Gallery, shown on page 12. All tins are shown at approximate actual size.

Anderson Shorthand Typewriter

This image, provided by Peter Frei of Switzerland, shows the earliest model of Anderson's Shorthand machine. The apparent second model was shown on the cover of ETCetera No. 26 (March, 1994), and at the time of that story, no specimens of this first model were known. We did, however, have an illustration of the machine on its wooden base taken from an instruction that accompanied the second model. The first model was made in Memphis, Tennessee in 1889. Thanks to Peter for providing us with the photo.

Sterling Silver Corona

The 1932 Sterling model of the Corona portable is seen frequently in the flea markets of the US. But how often did the makers take the "sterling" name *literally?* Apparently, about 100 of these machines were encased in solid sterling silver (made by the Gorham company). We're not sure whether these Coronas were given as company awards, or were made for the luxury market. In any case, fewer than a dozen are known in collectors' circles, but we can be reasonably sure that few, if any, of the originals were thrown away. If so, there are 90 or so of them still kicking around. Keep hunting!

"Underwood's" Ribbon Tin

(See story on page 6)

This tin, found in November, 1994 in an antique mall in Western Maryland, is in the editor's collection. It is printed at actual size. The Underwood's tin is very attractive, lithographed in 2 different tones of gold, plus red, blue, green and silver. Each side of the tin, the lid and the ribbon spool bears a different design. The tin maker is Mersereau. According to Hoby Van Deusen, editor of *Ribbon Tin News*, this is the only tin of this kind currently known. Underwood was a major ribbon supplier of the late 19th century and it is surprising that more of its tins have not survived.

Red and Black Tins

Over the years, the black and white photos of "Ribbon Tin Roundup" were unable to display ribbon tins designed primarily in red and black (both colors show up black in print). But now, we're free of the monochrome shackles and can bring you these tin images.

Sanitary - made by Mersereau for the Eureka Blotter Bath Co. of Chicago. Same design on all 4 sides. Shown are one side and lid. The ribbon spool inside is not printed.

Two Flags - an Austrian tin from the post-WWI era. I'm told the maker objected to Austria's participation in the war, and was courting favor with two important foreign customers: American & Japan. The Japanese weren't America's enemies until WWII.

Revilo - This German tin bears the familiar Oliver ribbon trademark "Revilo," which is Oliver spelled backwards. The tin itself is 2" tall, but the sides are unprinted, so only the lid is shown. The tin obviously did not hold a ribbon for the Oliver Typewriter.

Apple Brand - before there was Apple Computer, there was the Apple Brand Non-Filling Typewriter Ribbon. This appears to be a British tin. The four sides differ only slightly.

Bates - this little tin holding wire refills for the Bates Stapler is identical in shape to ribbon tins for the Stenoype, which were made by Decorated Metal. DM probably made this one as well.

Eager Researcher

Sandy Sellers, of Ontario, Canada is an eager researcher, and could really use your help in gathering information in several areas. If you have anything he needs, send it along, becauase he'll add his labors to it, and produce results we can all appreciate, right here in the pages of ETCetera. Here are his requests:

EMPIRE and WELLINGTON roundup: Round 2. Only *20* machines listed so far. Please forward details of your machine, incl. shift key mechanism, keycap shape, keycap color, top plate labeling, etc... *and* serial number.

The **CREELMAN CLUB**: I know of 8 Creelman Blick 5's, serial #s 3381 to 38790. If you have one, let me know.

Seeking biographical or company info on **JACKSON**, **KIDDER**, patent info on **COLUMBIA Bar-Lock**.

TYPEWRITER RESEARCH NETWORK?: Areyou [like me!] digging deep into obscure patents and wading through disintegrating piles of correspondence? Has someone already paid big $$$ for the same archival information? We can help each other with strategies, leads and international coordination of efforts. Please report your area of expertise, active research areas, documents you have, what you think must be around but can't find, or leads that might help someone else.

Write to: **Sandy Sellers**, PO Box 35, Glenburnie, Ont. Canada K0H 1S0. Tel. (613)542-5589.

ETCetera Color Gallery