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# ETCetera

Magazine of the Early  
Typewriter Collectors Association

No. 31 ----- June, 1995

## American Adders



*"THE RIBBON ADDER / No. 63 / CHAS. HENRY WEBB"  
NMAH, from John W. C. Draper and James C. Draper.  
Photo by Brenda Gilmore, Smithsonian.  
Full Story on p. 3.*

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Typewriter Collectors  
Association

June, 1995  
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## EDITOR'S NOTES

Some of you may have noticed that I have been a little slow in responding to correspondence since the beginning of the year. That's because life took a sudden turn in January, when Fox News Service tapped me to fill a producer's job in covering the O.J. Simpson trial here in Los Angeles. Those interested in seeing our work might find it in the nightly newscasts of their local Fox affiliates. Look for the stories presented by reporter Eric Shawn. That's us.

Incidentally, as computerized as professional journalism is these days, there still is at least one manual type-



*ONTV: editor poses with Tony Hyman, author of "Trash or Treasure." They're on the set of an infomercial, taped to sell Hyman's book, a directory of people who buy antiques. The show may include a segment on old typewriters.*

writer user in the OJ press corps. Michael Ambrosini of KNX radio (a Los Angeles station) mans his desk in the OJ Press Room clattering away softly on a late-model Olivetti portable. When I talked to him, he seemed to appreciate the fact that someone took notice, and we (along with a few others within earshot) had a spirited conversation trading notes on the few colleagues we all knew who so valued their True Typewriters. I tried to get my partner Eric Shawn to type his scripts on a little machine I provided, but he couldn't manage it. *He* still writes them out by hand.

†††

A Blickensderfer No. 8 makes an appearance in computer circles on something called "Classic Sampler," a CD ROM from the Classic PIO Library. For the uninitiated, a "CDROM" is a read-only-memory compact disc. In other words, a compact disc with information ("memory") that can be read, but not recorded. The Sampler disc is one of a three-disc set of "Classic Nostalgic Objects," which includes telephones, microphones and other items of vintage technology.

Is the Blickensderfer No. 8 *really* a classic? Or is it baroque or romantic instead?

†††

Production Notes: some of the color (as well as black & white) work done in ETCetera comes to us via a computer program called "Photoshop." This

is essentially a darkroom-in-a-computer, which allows us to put photos or objects on a scanner, and convert them into electronic files. These can then be trimmed (no more scissors or X-acto knives) and tweaked to enhance their quality. One of the biggest benefits to this technology is in presenting images of ribbon tins. Often they don't show up well when copied directly on color copiers. In the computer, their colors can be brightened, rebalanced or otherwise enhanced so details show up much better. If a tin is badly scratched, we can even cure that (on the image that is, not the tin). My skills with this very complicated program are rudimentary at the moment, but they will improve once Judge Ito gives me the time.

†††

*IN PRINT:* New York Times columnist Russell Baker recently wrote a piece sharing with us his fear of modern technology, and his unwillingness to embrace it. He was more interested in talking about such things as fax machines, e-mail and the like. However, his editors saw fit to illustrate the column with the photo of a machine we all recognize, a Blickensderfer Electric. The Blick was not identified for the rare, historical and desirable object it is. Instead, the caption was simply: "Early electric typewriter." What an understatement!

# American Adders: Circles and Bands

By Peggy Aldrich Kidwell  
National Museum of American History

## Introduction

Adders are among the simplest, least powerful and least expensive computing devices known. They were not invented in the U.S., but they were the first computing devices within the price range of ordinary Americans. The advertisements used to sell them attest not only to an enduring national anxiety about arithmetic, but to a changing consumer culture.

An adder, as the term is used here, is a computing device that has parts moved to record the results of arithmetic problems but that does not actually contain a mechanism to do arithmetic. Someone adding 9 and 7 on an adder not only enters the numbers, but moves the parts of the adder to carry a one, or must supplement his effort by writing partial sums with paper and pencil. By contrast, the operator of an adding machine merely enters the numbers, may turn a crank, and leaves the machine to add. Those who made and sold adders often called them adding machines, calculating machines, or personal calculators. At the same time, some machines sold as adders were in fact adding machines. Moreover, some instruments had a carry for at least one digit, blurring the distinction between adders and adding machines. Nonetheless, in the 1920's business equipment dealers had adopted the definition of the term adder used here. Strictly speaking, the abacus is a form of adder, although both vendors and collectors have treated the devices separately, and I shall do likewise.

There are about 30 adders and patent models of adders in the collections of the National Museum of American History. The following focuses on continuous band and circular adders, drawing on the museum artifacts, devices known to us in other collections, as well as early advertisements and other references. The original version of this article included sliding bar adders and those with notched bands, but since Robert Otnes treated many of those so well in *ETCetera* #11, we will exclude them here.

## Circular Adders

Devices such as the well-known Locke Adder used straight rods sliding next to one another to perform addition. One can do the same job in a circular fashion by rotating one disc over another one. The Smithsonian collections contain three patent model circular adders, as well as three examples actually sold. Each has two or more rings of numbers, one of which remains fixed while the other or others rotate. The rings are divided into 100 equal parts, with these parts numbered from 0 to 99. To enter

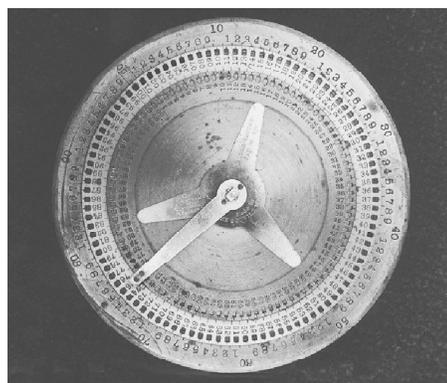


FIG. 1: "Hart's Mercantile Copmputing Machine."  
NMAH, from Mrs. Robert Kerr of Keokuk, Iowa  
Photo by Jeff Tinsley, Smithsonian

numbers, one rotates the moveable ring over the fixed one. This works fine for numbers up to 99. Devices differ in the manner, if any, in which one records higher numbers.

The oldest circular adder at the Smithsonian is the 1867 patent model (#67,786) for a "calculating machine" developed by A. Mendenhall of Cerro Gordo, Indiana. Mendenhall proposed two methods for recording numbers over 99. The first was a set of 9 holes around the edge of the fixed disc, into which one could place a pin. Whenever the rotating disc moved a full turn, one moved the pin up to the next hundreds digit. Mendenhall suggested a mechanism which would count the number of times the upper plate rotated, and hence give the hundreds place. If one rotated especially energetically, and arrived at higher numbers, he suggested a system of pins to be used to represent thousands and higher places.

James A. Loomis and Alonzo Johnson of Springfield, Massachusetts obtained a patent (#73,732) for a circular adder with carry — termed an "Improvement in Calculating Machines"—in 1868, and they assigned their patent to Charles Gifford of Gardner, Maine. The Smithsonian has an "Improved Calculator" that closely resembles the Loomis and Johnson patent. A green paper sticker glued to the back of the instrument reads "IMPROVED CALCULATOR / PATENT PENDING / CONKEY & LOOMIS, Manufacturers / SPRINGFIELD, MASS." The tag also gives printed directions. The instrument has two discs numbered from 0 to 99. When the total exceeds 99, a hand like the short hand of a watch automatically advances one to indicate the hundreds value (once again, the adder has a single carry). Sums of up to 9999 can be indicated.

Inventors of two circular adders from the 1870's suggested that their customers break up large numbers into two-digit pairs, and add these parts in turn. For example, to add 6472 and 2754, one should add 72 and 54, obtaining 126. Writing down the 26, one then added 64, 27, and 1 to obtain the thousands and hundreds values. Both of these inventors introduced a mechanism that carried the results of the sums of 2-digit groupings to a third digit.

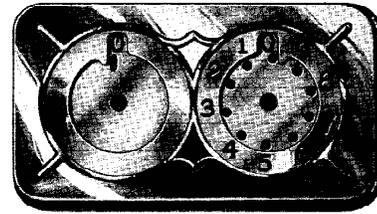
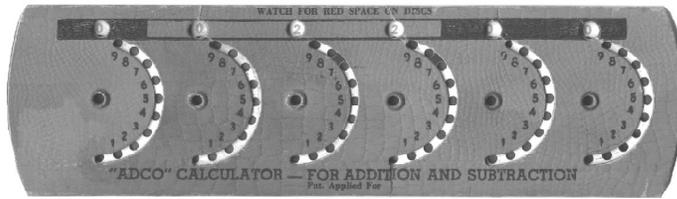


FIG. 2 (above): ADCO Calculator, showing red carrying marks in middle two columns. FIG. 3 (right): Stephenson-type adder sold under G.N. Mindling name (ad from "Who Makes it and Where, 1929 Edition").

G. N. MINDLING

Manufacturer of



1418 N. St. Clair Street,  
PITTSBURGH, PA.

Hence, like Mendenhall and Conkey and Loomis, they combined aspects of adders and adding machines. The first of these circular adders was patented by E.W. Taylor of Franklin, Indiana in 1874 (#155,772). The patent model for this "Improvement in Adding-Machines" is at the Smithsonian.

The second circular instrument was patented by William Hart of Kirksville, Missouri in 1878 (#199,289). The Smithsonian example (fig. 1) is marked "HART'S PATENT / JAN. 15, 1878", "Made by THE SCOVILL MANUFACTURING CO. / Waterbury, Conn." and "J.W. STRANGE/Steel / LETTERCUTTER / BANGOR, ME." The box identifies the instrument as "HART'S / MERCANTILE / MERCANTILE / Computing Machine." The instrument has two discs numbered from 0 to 99. There is a long hand with a pointer coming down from its end which rotates the upper disc over the lower one to add numbers up to 99. When the total exceeds 99, a hand like the short hand of a watch automatically advances one to indicate the hundreds value (once again, the adder has a single carry). Sums of up to 9999 can be indicated.

A third adder of this type is the "Quick and Sure Reckoner" patented by William M. Briggs of Stoughton, Massachusetts in 1879 (#222,126). Like earlier inventors of circular adders, Briggs used a rotating disc with 100 holes around its edge to enter numbers against a fixed disc. His instrument had a small stellated wheel with ten teeth. When the large rotating disc made a full turn, the stellated wheel advanced one to indicate hundreds. Briggs suggested that further wheels could be introduced to indicate thousands, ten thousands, etc., but did not include these wheels on the simple wooden and paper model he sent to the Patent Office. The patent model was acquired by Leland Locke, who in turn gave it to the Smithsonian.

Finally, and more humbly, there is an aluminum instrument called the "Prewett Addograp" that consists of two fixed discs which enclose a rotating disc. This small object has the numbers from 1 to 20 stamped clockwise around the edge of one side of the rotating disc and those

from 21 to 40 clockwise around the edge of the other side. Three digits from either disc are visible at any one time (e.g., 6, 8, and 10 on one side and 30, 32, and 34 on the other). The function of the instrument is unclear - it is not a straightforward adder. It was made in Los Angeles, California and is marked "PAT. PEND.," but as yet I have found no patent. The Addograp came to the Smithsonian in 1940 from the collection of Leland Locke. I would guess from the spelling of "Addograp" and the use of aluminum that the object dates from the first half of the 20th century, but have no definite evidence.

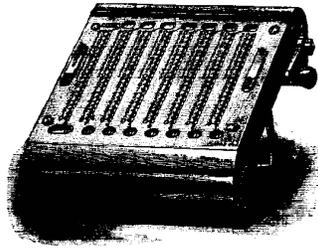
All of the circular adders in the Smithsonian collections have only one or two concentric rotating discs. It is possible to use several adjacent rotating discs, just as one uses several rods in a rod-type adder. One such device is the ADCO Calculator in the editor's collection. This cheap paper adder relies upon red marks between every 10 holes on the adding wheels. When adding a number *above* a red mark, the user must remember to carry 1 into the adjacent left column.

There is also the familiar "Stephenson" adder, a two-wheeled device sold under a number of different names. Archibald M. Stephenson of Manteno, Illinois received a U.S. patent in 1872 (#137,107) for a four-wheeled adding machine with automatic carry. The two-wheeled production version is somewhat different, since the user may enter only single digits in the right wheel. There is an automatic carry to the left wheel, which registers up to 19, so that the maximum sum is 199. The Stephenson seems to have been an aid for people adding long columns of figures using paper and pencil.

There are several other American computing devices with adjacent discs, but all of those at NMAH include automatic carries making them adding machines not adders.

#### Continuous Band Adders

The Russian J. Diakoff suggested in 1829 that one might represent numbers on an adder by a set of continuous bands. The New York journalist and inventor Charles Henry



### THE RIBBON ADDER

multiplies, adds, subtracts—eight columns at a time. At \$15 does the work of a machine costing ten times as much. No noise; uncertain keys to manipulate. No springs, levers, or derricks to engineer. No complicated instructions to master. The only calculating-machine of the age constructed on an entirely new principle, and not merely a re-arrangement of old ones. Guaranteed in every respect. *Positively does what any expensive machine claims to do.* Sent by express on receipt of price—\$15—or C. O. D. Address

**THE RIBBON ADDER,**  
167 Broadway, - - - New York.

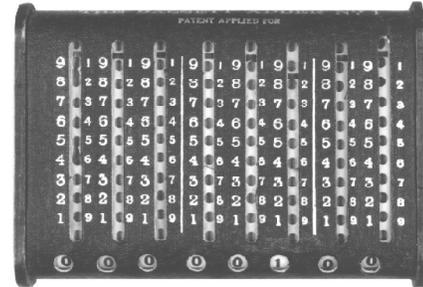
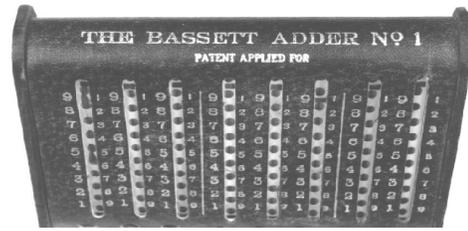
FIG. 4: Ad for Webb's Ribbon Adder from Harper's Magazine, May, 1893

Webb picked up this idea. He applied for a patent in the U.S. in 1886, received one in England in 1888, and patented the Webb ribbon adder in America 1891 (patent #465,120). This chrome-encased instrument has 8 grooves for entering the digits of numbers with a stylus. The grooves are labeled 1-to-20 on the housing, giving a user the curious "convenience" of being able to add up to 20 in a single stroke. Inside, beneath the grooves, are long metal ribbons with regularly spaced holes. The holes are numbered to their right with the digits from 0 to 9 repeating sequentially all along the ribbon. These digits appear in windows below the grooves as amounts are entered. The same holes are also numbered to their left, with a total of 10 holes numbered 0, ten 1's, ten 2's, and so forth up to ten holes numbered on the left 29. These figures appear in windows at the top of the grooves and represent numbers to be carried. To enter a number, one pulls down the ribbons for its digits. The corresponding total appears in windows below the grooves. Digits appearing in the windows at the top must be carried into the adjacent left column. Any one strip of this adder can be used to add sums totalling 299, or to enter a 9 and carry 29.

Webb had patented a small adding machine, known confusingly enough as the Webb Adder, some years earlier. That design proved moderately popular. At first, at least one of Webb's friends thought the ribbon adder would do equally well if patent problems didn't sink it. Or, as John Kedrick Bangs wrote Webb in May of 1893:

I judge from all what I've heard said  
Your ribbon adder takes;  
But as for me - why I'm afraid  
O'them there patent snakes.

Webb overcame the delays associated with patent problems, but the depression of 1893 proved more than he could handle. He did sell the ribbon adder shown in the cover photograph to meteorologist Daniel Draper, a fellow New Yorker who had considerable enthusiasm for computing devices. However, Draper much preferred the more expensive adding machines built by Dorr E. Felt of Chicago (i.e., the Comptometer) as these actually eased the work of



**Clark's New \$1 Prepaid Adder**  
The most practical, accurate adding and subtracting machine ever offered for the money. Simplicity and convenience as a time saver. Money back if not as represented. Write for full particulars. Excellent opportunity and liberal terms to agents. Glenn U. Clark Mfg. Co., 1967 Fillmore St., Chicago

**\$1.00 ADDER**  
Adds and subtracts with absolute accuracy. Rapid and simple to operate. Total always in sight. Compact—can be carried in pocket. Money returned if unsatisfactory. **Conserve your mental strength and order one today—\$1.00 postpaid.** Agents wanted. Commercial Specialties Agency, Room 1, 1046 Dakin Street, Chicago

TOP TO BOTTOM: Fig. 5 & 6—two views of Bassett Adder No. 1. Fig. 7—Clark's Adder (ad from "System" April 1909). Fig. 8—\$1.00 Adder (ad from "System" Sept., 1910)

compiling weather statistics. Others apparently agreed. Webb's Ribbon adder soon disappeared from the market.

The Bassett Adder is another continuous band machine which appeared on the scene some years later. There were at least two models of the Bassett, examples of which are in the Robert Otnes collection in Palo Alto, California.

The Bassett Adder No. 1 (figs. 5&6) is made entirely of wood, paper and celluloid. On this simple device, numbers are entered with a stylus by pulling down the perforated bands in each column. The user must pay attention, however. Every band has a black mark between each tenth hole. When pulling down a band using a hole above a black mark, one must remember to add one to the adjacent left column for the carry. The device in the Otnes collection indicates a "Patent Applied For."

The second Bassett in the Otnes collection is labeled simply "The Bassett Adder / Patents Pending," but is



FIGS. 9 & 10 (above) top and reverse of *The Bassett Adder*, showing product logos.

FIG. 11 (top right) front view of *The Bassett Adder* showing 33390 sum.

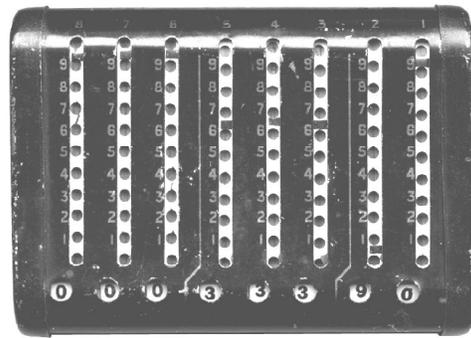


FIG. 12 (middle right) Ten added to amount before carrying. Note flag at bottom of hundreds column

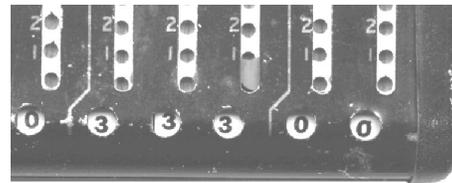
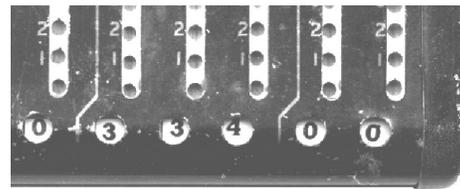


FIG. 13 (bottom right) Carry performed in hundreds column, bringing total to 33400, and removing flag in the process.



apparently later than the “No. 1” and certainly a measure more complex. The Bassett Adder has a wooden core with celluloid number bands, but it is encased in tin. This device has an automatic feature to remind users to carry their tens.

The Bassett Adder (figs. 9&10) has celluloid bands with the same sort of black markers every ten holes as seen on the Bassett No. 1, but next to each black marker is a tiny raised button. When this button reaches the bottom, it engages a red “flag” which appears in the adjacent left column. A demonstration is illustrated in figs. 11-13.

The full history of the Bassett Adder is not yet clear. In *System* for April, 1909 it was advertised as “Clark’s New Adder,” a product of the Glenn C. Clark Manufacturing Co. of Chicago. In 1910, another *System* ad described it as the “\$1.00 ADDER,” sold by Commercial Specialities Agency of Chicago. On Feb. 18, 1911, the same device was advertised in *Scientific American* as the “Bassett \$1.00 adder” sold by J.H. Bassett & Co., of Chicago. We have also seen ads for the Bassett adder in the 1925 and 1938 novelty catalogues of Johnson Smith & Co. of Racine, Wisconsin. It probably appeared in many other years as well. J.H. Bassett & Co. seems to have been in the business of selling adding devices far into the 1930’s.

### Summary and Conclusion

Since the mid-19th century, Americans have used simple devices to assist in arithmetic. These adders took a variety of forms. From the 1890’s, as more expensive and sophisticated machines became commonplace, lightweight, portable, inexpensive adders were regularly sold by an expanding number of office equipment makers and dealers.

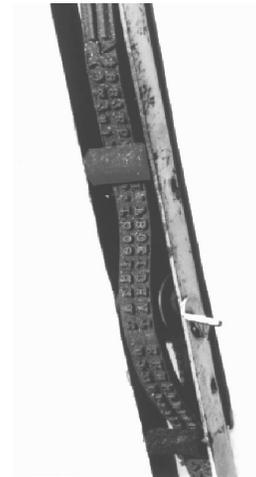
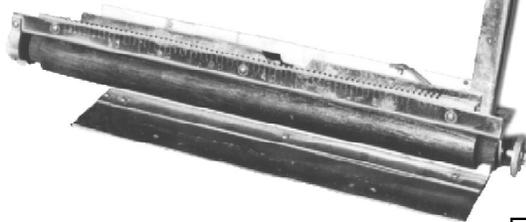
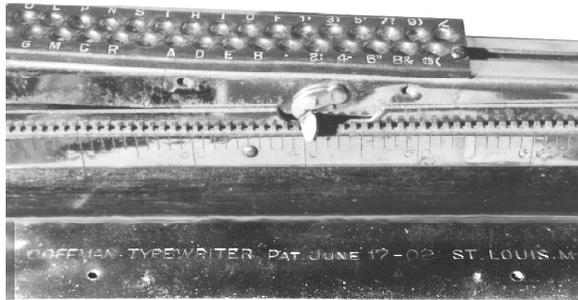
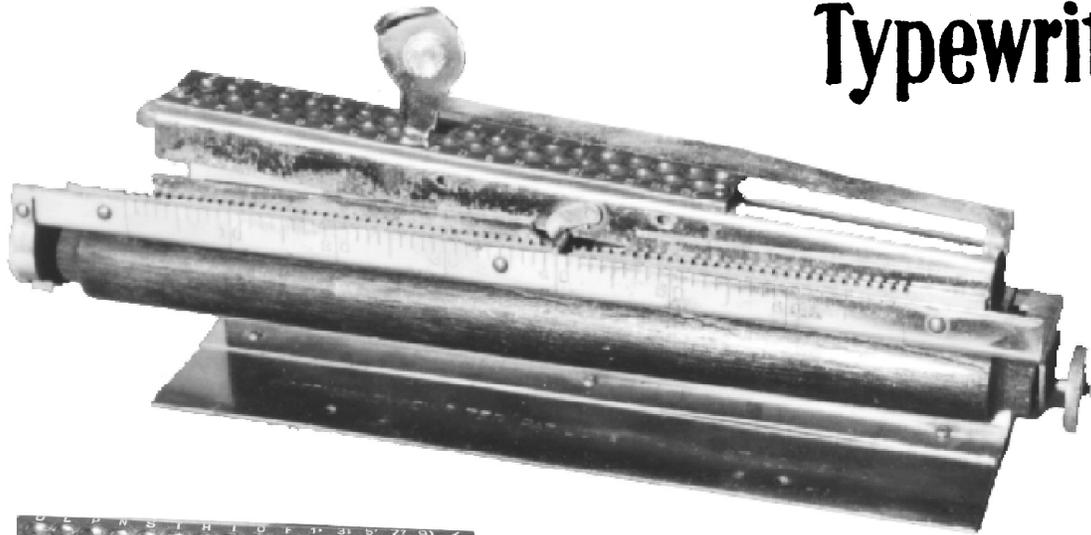
Adders were portrayed not only as tools of business but, as an increasing proportion of the American population paid income taxes, managed checking accounts, and had a bit of extra money, as aids for individuals. In the postwar years, adders from Germany and Japan came to dominate the American market.

From museum collections, publications, trade literature and advertisements, it is possible to piece together a history of the adder and to assign rough dates to many instruments. Further details, information about the manufacture and distribution of adders, and accounts of how they actually have been used, would be welcome.

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*Peggy Kidwell watches over the Mathematics Collections at the Smithsonian’s National Museum of American History. This article is excerpted from “Rittenhouse,” 1994, 8:78-98, with material on the ADCO and the Bassett adder appended by the editor.*

# The Coffman Typewriter



When's the last time you got your hands on a Coffman Typewriter? Not recently, huh? Well, the editor found one late last year, and took these photos. Clockwise from the top above: 1) full view of machine (showing indicator handle in place—it detaches for storage), 2) detail showing how rubber type strip snakes around ink and pressure rollers, 3) machine with type carrier open, 4) detail showing simple ratchet spacing mechanism. At right, ad from *McClure's Magazine*, Nov., 1903. The machine above does not print upside down as indicated in the ad. The paper fits into a slot on the wooden platen, and curls around it as successive lines are typed (similar to the Lambert). The Coffman also came in a version without platen, for printing on flat paper.

W. S. Temple & Co.,  
Boston, Mass.

## The Coffman Typewriter

Simple and accurate in construction. Durable but light and portable. Made of solid rolled steel—full nickel. In short, A PRACTICAL TYPEWRITER sent on receipt of \$5.00, guaranteed for a year. Write for detailed description. We want agents everywhere. Write for our proposition to agents.

**COFFMAN MFG. CO.**  
529 Spruce Street, St. Louis

# \$5.00



*Vari-Typer 610-F DSJ. Left dial indicates position (as increments are so small that otherwise it's impossible to hit left margin accurately). Right dial indicates justification range*

# The First “Cold Type” Composer

by Fred Woodworth  
Editor, “Fred’s Multigraph Letter”

The Model T of type composers for offset printing was the DSJ Varsityper. The abbreviation stood for the words “Differential Spacing, Justifying,” and distinguished this composer from the earlier model developed from the late-1800’s Hammond Typewriter. While the Hammond and the first Varsityper were able to type in dozens of interchangeable fonts, all characters in a font were the same width, a fact that detracted seriously from the appearance of the typed copy. On the DSJ—manufactured after about 1948—typed characters were allotted varying numbers (1-to-4) in width, and thus were able to resemble more closely the printing done from traditional types.

Adapting the old-style Varsityper to automatic justification and differential spacing was the work of Ralph C. Coxhead, of Newark, New Jersey; and the first models of this style of composer bear his name on a plate above the keyboard. Some time around the mid-1950’s manufacture of the device was taken over by Addressograph-Multigraph-Varsityper. But no matter what corporate brand adorned the apparatus, the basic concept of the Varsityper remained fairly unchanged, and the typesetter achieved a huge popularity that lasted into the 1980’s.

The Varsityper, for all its abilities, was a slow machine—about 10 or 15 words per minute of finished copy, since setting the justifier mechanism involved typing almost everything twice. Then, too, the keyboard itself was slow. Though the machine was electrified, almost all functions were hand-powered. The electricity spun a small motor briefly every 14 or 15 keystrokes to rewind a spring, providing steady force for the metal hammer that struck paper and ribbon against the type.

What then, does account for the longevity of this composer? First of all, its portability. Second, its flexibility.

The Varsityper is roughly the same size as an old manual Remington or Underwood typewriter, and it weighs about 35 pounds. In that small package is a typesetting machine capable of producing acceptable work in some 2,000 styles and sizes of type. Varsityper fonts were made in about four sizes (usually 6 or 7 point, 8 or 9, 10 or 11 and 12 point, with a very few in 13 point size). Besides the many printer-style fonts, there were scripts, mathematical fonts, fractions, and fonts having special characters for Spanish, Portuguese, Italian, German and other languages that utilize the western alphabet. For non-western languages there were fonts of Russian, Thai, Burmese, Cambodian, Korean, Kazak, Azerbaijani, Uzbek, Kirghiz, Tadjik, Amharic, Gurmukhi, Tamil, Arabic and Hebrew. In addition, some fonts included boxes, stars, diamonds and other elements of ornamentation. Also available were segments for drawing vertical and horizontal lines, and there were even ‘cartoon’ fonts for setting copy for comic strip balloons.

Besides the flexibility provided by these hundreds of fonts, the machine allowed an incredible range of both vertical and horizontal spacing adjustments. Among them an infinitely adjustable column width, a subtle feature one appreciates when trying to set a column of an odd size.

One of the most important and useful features of the Varsityper was its typing head or ‘anvil’ that could hold two fonts at one time, a carryover from the Multiplex models of the Hammond typewriter. Fonts themselves were light and small, about 2-1/2 inches long by 1/2 inch wide and weighing only about one-fifth of an ounce (“font” is the term for a type element on the Varsityper; on the Hammond, it was called a “type shuttle”). Also, unlike the vulcanite shuttles used on Hammonds, Varsityper fonts were cast in steel, bonded to an aluminum back. All models of the

composer were built with a small drawer under the keyboard that contained compartments for 16 fonts; and plastic storage boxes 10"-by 3"-by 1" would hold another 16 fonts each.

With its open-ended carriage, the Varityper could be used to produce lettering on extremely wide maps or architectural plans, and a machine with a special typing head was even able to type words and numbers on electric wires' rubber insulation.

The Varityper was used usually where space was at a premium: small newspapers, print shops just getting started; various governments' disinformation mills—even anarchists in basement workshops who typeset leaflets on Varitypers.

Varitypers, if not mistreated, would keep operating almost forever. However, most operators did mistreat them; the single most harmful thing you could do was to return the carriage with too much force. All five Varitypers I own had cracked, bent or broken reset center slides when I first saw them, a result of slamming the carriage; and of the four other machines besides the ones I own that I've worked on, all but one have had the same problem.

Even with the broken reset mechanisms, however, Varitypers would ordinarily still set unjustified copy, and the machines' refusal to stop working completely caused a lot of anguish at the Addressograph-Varityper Company when it began manufacturing and trying to sell phototype-setting machines. I've spoken with a man whose job it once was to smash up old Varitypers that had been taken in on trade, to prevent them from undercutting future sales of new photocomposers. [A similar strategy was employed by

early typewriter makers, who employed "adjusters" to destroy trade-ins which they regarded as threats to new typewriter sales. *The adjusters' main tool was the sledgehammer—Ed.*]

In the early '70's the Varityper Corp. put out word that it would not offer repair services or a number of spare parts after a particular date. Despite this threat, people kept using the machines, right up to when the final plug was pulled, around 1984. That's when the last supplier of the special carbon ribbons required by the composers quit selling them. These ribbons were one-fifth of an inch wide, and had a special carbon formulation so that even if the composer's ribbon apparatus is modified to allow passage through it of the slightly wider and still-available IBM Executive typewriter ribbons, an inadequate image is obtained.

Thus the Varityper seems to be doomed. Just setting the type for this article when it appeared in *The Multigraph Letter* used up about 3% of my dwindling store of supplies for the machine.

As long as I don't have to lean too heavily on the Varityper, and only set occasional picture captions or small blocks of copy on it, the composer will probably continue to provide good service to me for the rest of my life. And then...

Requiescat In Pace.

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*This article first appeared in "Fred's Multigraph Letter," April, 1993, published by the author in Tucson, Arizona. The original was typeset on a Varityper DSJ.*

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## Strange and Interesting Facts About the Varityper

Completely without electronic components of any kind, the Varityper was able to "remember" the salient facts about how to justify each line, following its preliminary typing. As the line was typed, each striking of the spacebar not only placed two increments of space between each word, but pushed a lever another notch along a toothed track. At the end of the line, the amount of remaining space needed for justification was captured as the quantity of travel remaining on a long bar hinged so that it could swivel and introduce extra motion into a secondary carriage operating within the main carriage.

On the second typing of the line, each strike of the spacebar not only released the original two units between words, but the justification actuating bar's space divided by the number of word spaces. In this way the machine was able to divide a single increment of space needed to justify a line.

Heart of this division mechanism was a curious geometrical object of brass, that could best be described as resembling a curved or twisted pyramid with steps, known as the justifier cam. Depending on how far along the cam

the preliminary typing's spacebars had pushed the cam-follower, the final typing's spacebars released more or less additional justifying space.

At the right front of the machine, above the keyboard, the justifying dial indicated when it became possible to justify a line, and the dial's pointer moved counterclockwise to show remaining space until the justifying region was exceeded. If the latter event happened, the line had to be retyped on the trial typing side in order to set up the justifier properly.

On short end-lines of paragraphs, however, when no extra justifying space was wanted, the operator got rid of such space by a novel method that exhibits to the full the naive charm of this composer: One grasped the pointer of the justifying dial and physically rotated it until it read Zero! It's like grabbing your car's speedometer needle and wrenching it leftward to slow the car down. But no matter how grin-provoking this design may have been, it worked effectively.

And 45 years later, it still works

# Paul Lippman

Typewriter collectors worldwide lost a valued colleague on April 3 with the passing of Paul Lippman of Hoboken, New Jersey.

Best known recently as author of the book *American Typewriters: A Collectors Encyclopedia*, Paul's contribution to the collecting community had a much wider reach. He single-handedly rescued the British journal *Type-Writer Times* when the English collectors club was unable to find an editor in their own country to take on the job. As a result, the British group was actually renamed "Anglo-American" to justify Paul's position. Paul also edited *The Type Writer*, a successor publication to *Type-Writer Times*. In fact, the last issue of *The Type Writer* remained unpublished on Paul's computer at the time of his death. His wife Barbara has promised Paul's last articles to ETCetera, which will print them in future issues.

Paul Lippman was an advertising copywriter when he noticed a folding Corona in an antique shop in the early 1960's. He was so taken with the little machine that he bought it, with the idea to begin collecting others like it, a logical avocation for a professional writer. Paul obviously became sophisticated quite fast, as anyone leafing through old issues of *Hobbies Magazine* might tell. There you'll see Paul's classified ad: "WANTED—old typewriters. No Coronas."

Paul was something of a pioneer, since when he began collecting, there were very few others doing it. He used to tell stories that dazzled the eyes of those who arrived later. Stories such as his discovery of a Blickensderfer Electric, which he could not keep, because British collector Wilf Beeching was so insistent about buying it, Paul couldn't bear being bothered so much, and sold it to him. Then there was the time Paul received an invitation to look over some surplus machines for sale... in the basement of the *Milwaukee Public Museum*.

I myself met Paul for the first time in the late 1980's during an informal gathering at the home of Pennsylvania collector Ed Peters. At the time Paul's health had already begun to decline. With knee troubles and having suffered a stroke, he was unable to care for his sizable collection, and on this occasion, he began to sell it off, first to the collectors present, and later to others. Once it was done, he was left with a collection of one machine, a decorated Sholes & Glidden.

Over the years that I knew him, I found Paul to be quite a gentleman among collectors, always willing to spend time to share information in helping me to gather material for ETCetera. When he decided to end his own publishing efforts with *The Type Writer*, I had hoped his writing would appear regularly in this journal.

Paul died in a New York hospital after a lengthy illness which saw him decline into a deep sleep for weeks prior to



At the 1991 meeting in Kansas City, left to right: Darryl Rehr, Jay Respler, Paul Lippman, Jim Rauen, Uwe Breker

his passing. Barbara Lippman tells me she is grateful that he was apparently in no pain at all. Intriguingly, though he seemed unaware of anything around him, she feels he sensed her presence when she was in the room. At one point, Barbara says she entered his room, took his hand, and told him she would be alright, and would be able to take care of herself. Could it have been a release? Perhaps... since Paul then died peacefully 15 minutes later.

Paul's condition puzzled the numerous physicians struggling to save him. Barbara says the official cause of death was "neurological problems." Paul Lippman was 66.

## Atlantique City

The "Atlantique City" Holiday Fair in the Atlantic City Convention Center claims to be the largest indoor antique and collectibles show in the world. It has over 12 miles of booths on 7.5 indoor acres, and 1,100 dealers from 45 states and from other countries.

I, accompanied by my wife Judy, recently attended this immense show for the first time. My interest is early typewriters and this is a list of everything I saw. An old Blickensderfer 7 in poor condition was offered for \$200, revised to \$125 for immediate cash. Hall \$800. A red Royal \$50. Rapid calculator, \$295. Braille typewriter, \$225. LC Smith #5 in fair condition, \$45. Dial toy typewriter, \$69. American Flyer, \$30. An Olivetti Valentine was offered, not as a typewriter, but as an Art Deco object, at \$250. The next day, at my store, a lady said she had picked one up in a garage sale for \$1!

On Sunday, a free appraisal was being offered, with a limit of one hand-held item per visitor.

Strolling up and down the aisles, it was not hard to imagine that I was going back in time, walking through an earlier era. It was tiring, but interesting.

—Jay Respler, Freehold, NJ

# Gallery Notes

## Ribbon Tins (shown at 50%)

(1) **Benjamin Franklin Brand** (Franklin Ribbon & Carbon Co./Decorated Metal); colors—brown, white. From Ken Gladstone collection

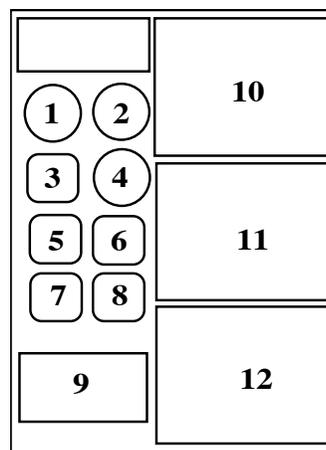
(2) **Colonial Brand**: (no maker indicated/Decorated Metal); colors—black, ivory. From Ken Gladstone collection

(3) **Puck** (German); no other information on this tin, but note it is sealed with strands of red string, which are fastened with a small metal clasp (not shown) with a Puck logo; colors—black, red, yellow. From Ken Gladstone collection.

(4) **Sunrise ribbon tin**; (Gustave Fischer Co., Hartford, CT/Decorated Metal); colors—red, yellow, black. From Ken Gladstone collection.

(5-8) **Panama** – Ken Gladstone sent in the Panama Bronze, which may be familiar to many collectors. What's not so familiar is another Panama with shiny gold decoration and the banner "Ink Control." The reverse of each tin is shown to the right. Note the reverse of the Ink Control—a scroll reading "Recording the History of the Nation," similar to the famous Beaver tins of Chicago's M.B. Cook Co. At some point, Cook merged with Manifold Supplies, maker of Panama ribbons. Their products were sold under the Panama-Beaver brand. The Ink Control tin has a hinged lid, and a map showing the sea route through the Panama canal on the inside of the lid. Both tins are made by Decorated Metal.

(9) **Underwood advertising blotter** (act. size 3-3/8"x6-1/8"). Provided by Peter Tytell.



### (10) **Royal Portable**

This remarkable machine from the 50's would be ordinary if not for the fact that it is *gold plated!* Christies sold a similar one in London last month for \$90,000! Of course, that's because it belonged to James Bond creator Ian Fleming. The one shown here belongs to Anthony Casillo.

### (11) **Burt Typographer**

This "First American Typewriter" was our cover feature in *ETCetera* #29. Bob Moran, of Australia went all the way to England to see the reconstruction of this machine in the Science Museum, and provide us with the color photo.

### (12) **Saturn Typewriter**

Swiss collector Stefan Beck is lucky enough to have a Saturn Typewriter, and sends us this photo. This odd machine is a cross between an index and a keyboard typewriter. To type, you first choose the row your letter is in using the ring at left. Then, you hit the appropriate key. They don't come more bizarre than this!

## Advertisements

**SALE/TRADE:** Alpina calculator, good condition, including original case and manual. Sell for \$1500. Seeking Locke Adder or Quixum. Enigma cipher mach. Ex. cond., but encoding wheels missing. \$9500. Peter Maslowski, Dall Armistr. 23a, 80638 Munich, GERMANY. Tel 49 89 1782920, Fax 49 89 175 882. Compuserve 100446,3035

**FOR SALE:** Lightning Portable Adding Machine, in orig. box, w/ orig stylus, guarantee, instructions & inspector's sheet signed "Hazel." \$35 or trade for typewriter ephemera. Done Hoke, 4431 Allencrest Lane, Dallas, TX 75244. Tel (214)661-9672

**WANTED:** Hermes Baby or Rocket (tiny portable). Neal Zimmerman, 744 Trout Brook Dr., West Hartford, CT 06119. Tel 203-561-5756.

**WANTED:** parts for Densmore 5-complete keylever linkage for " )\_ " key; keytops for Hammond Universal 1: ?,Z,X,Q,K,T,%,H,O,U,N,W,Y,V,&. Hermann Kerz, Lechenicher Str. 22, 50 937 Köln, GERMANY

**FOR SALE:** SP 4 parts machine, cheap. Emerson #3, \$600 obo. Richard Polt, 3800 Victory Pky., Cincinnati, OH 45207-4443.

**WANTED:** Working manual portable with Hebrew keyboard and reverse carriage motion, for actual use. Cosmetic flaws unimportant. **SALE/**

**TRADE:** Hall (pat. 1881) in box, but type-plate missing. Ned Brooks, 713 Paul St., Newport News, VA 23605

**WANTED:** typewriters in good cond. and working order: S&G, Crandall, Merritt, Peoples, Odell. Also other machines. Thomas Kramer, Kasseler Strasse 30, 34560 Fritzlar, GERMANY.

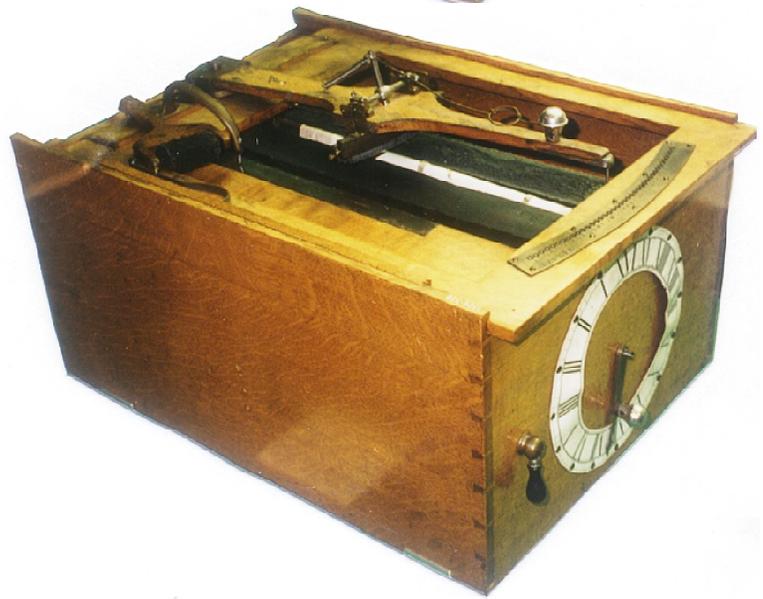
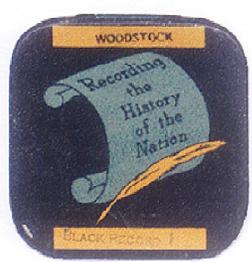
**FOR SALE:** Wms. No. 6, wood base/cover. Fully functional 3/2 machine. Ken Gladstone, 10241 Walnut Bend North, Jacksonville, FL 32257. Tel. (904)268-2320.

### **TIPS:**

REM 6-base, cover. Mrs. Henry J. Rings, PO Box 241, Canton, MS 39046-0241



# ETCetera Color Gallery



**UNDERWOOD PORTABLE**  
*In Colors*



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