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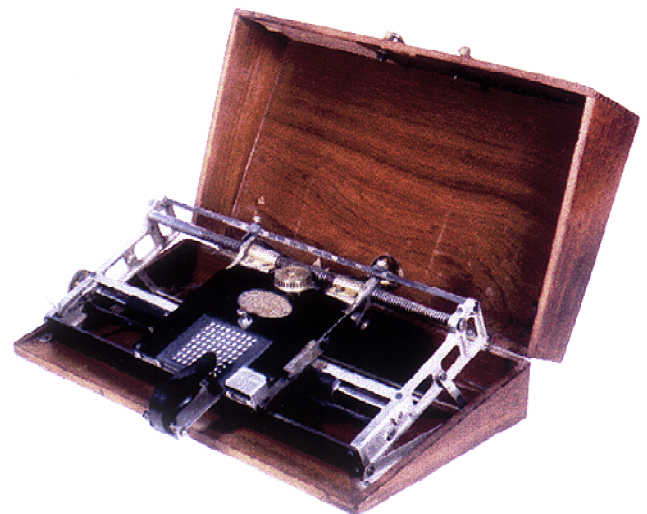
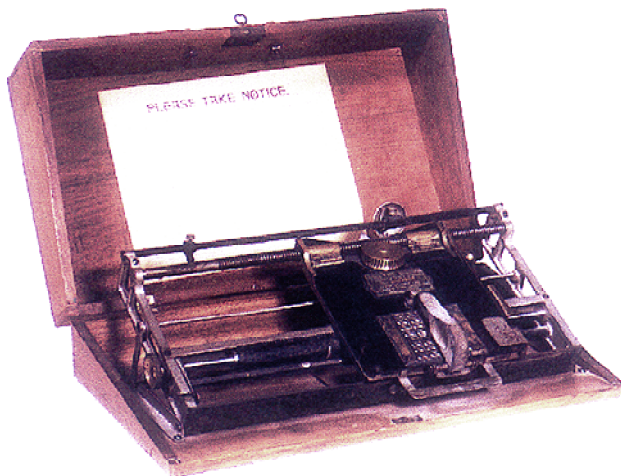
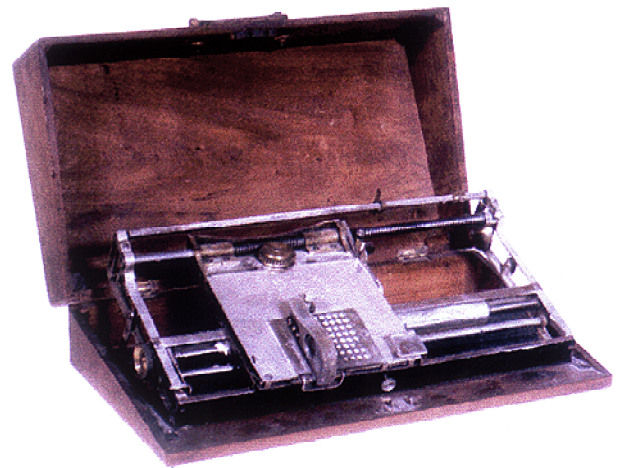


ETCetera

Magazine of the Early
Typewriter Collectors Association

No. 35 ---- June, 1996

The Hall Type Writers



*TOP RIGHT: New York Hall (Russo coll.), ABOVE LEFT: Boston Hall (Russo coll.), ABOVE RIGHT: Salem Hall (Rehr coll.)
Complete story on page 4*

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Association

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Editor's Notes

As the production cycle begins again for issue No. 35, the first thing I want to do is offer some public thanks to the handful of members who have helped us in translating ETCetera into German. If you ever get a chance to do a good turn for *Reinmar Wochinz*, *Jay Respler*, *Gary Beuhler*, *Monalee Fritch*, *Peter Muckermann* or *Otis Haerr*, please do it! While you're at it, add *Siegfried Snyder* to your list, since he shouldered the translation burden for a couple of years *all by himself!* Our German-speaking colleagues make up a major fraction of our membership, so keeping them in the fold by providing translations is a much needed task.

†††

IN PRINT: *Popular Mechanics* recently commissioned me to write an ar-

ticle for their monthly *American Classics* feature on...(guess what)...*typewriters!* This is the largest national magazine for which I've been able to write on the subject. I hope it gives us all some exposure, and perhaps will help us recruit a new member or two. The piece was set for June, but was bumped and will be rescheduled.

†††

Internet activities among typewriter collectors continue to grow. In mid-February, I received some photos from Anthony Casillo and was able to instantly display them on the ETCetera Online Update page (<http://home.earthlink.net/free/dcrehr/webdocs/etc.html>) They included Casillo's find of a Boston Crown (rare name variant of the American index) as well as the one-of-a-kind very early Brooks he has in his collection. I've also added *The Ribbon Tin Connection* (<http://home.earthlink.net/free/dcrehr/webdocs/tins.html>) to my series of typewriter sites on the World Wide Web. The Internet offers a wonderful way of color "publishing" at very low cost. You've gotta realize what it's costing to put those two pages of color into ETCetera each issue. On the Internet, though, all I have to do is scan the images into the computer and upload them. No cost other than the dough I already have in the computer. I continue to strongly urge collectors to get "connected." To steal a phrase from an advertiser of antiquer's computer software: *The only thing that should be dated... is your collection!*

†††

Speaking of the 'Net, here are some updates. The address of Erez Kaplan's calculator site has changed. It is now <http://www.webcom.com/calc/>. Also, *Typenkorb and Typenhebel*, the German collectors magazine is now online with the entire issue posted on the World Wide Web (Germany only). The address is: <http://www.logon.ch/kiwi>

†††

Our computer-font-creating friend Susan Townsend of Goleta, California is at it again. Her latest creation is a font created from the type of a Remington

Perfected Type Writer No. 4. And not just any Perfected No. 4. This one happened to be serial No. 33, which was in my own collection. The No. 4 was a caps-only machine which used the same tiny type-faces as found on the Sholes & Glidden. Here's a sample of the font "Remington Perfected":

J.Q.VANDZ STRUCK MY BIG FOX
WHELP. 1284567890

If you'd like to use your computer to fool your friends into thinking you're writing on a Sholes & Glidden, you can order the font, plus all the others Susan has created, for a mere \$20. Both Mac and PC versions available. Write to Susan Townsend, 5662 Calle Real Goleta, CA 93117.

†††

Have you ever seen the movie *Titanic* starring Clifton Webb and Barbara Stanwyck? The 1953 film may contain a secret clue to the *real* reason the great ship went down.

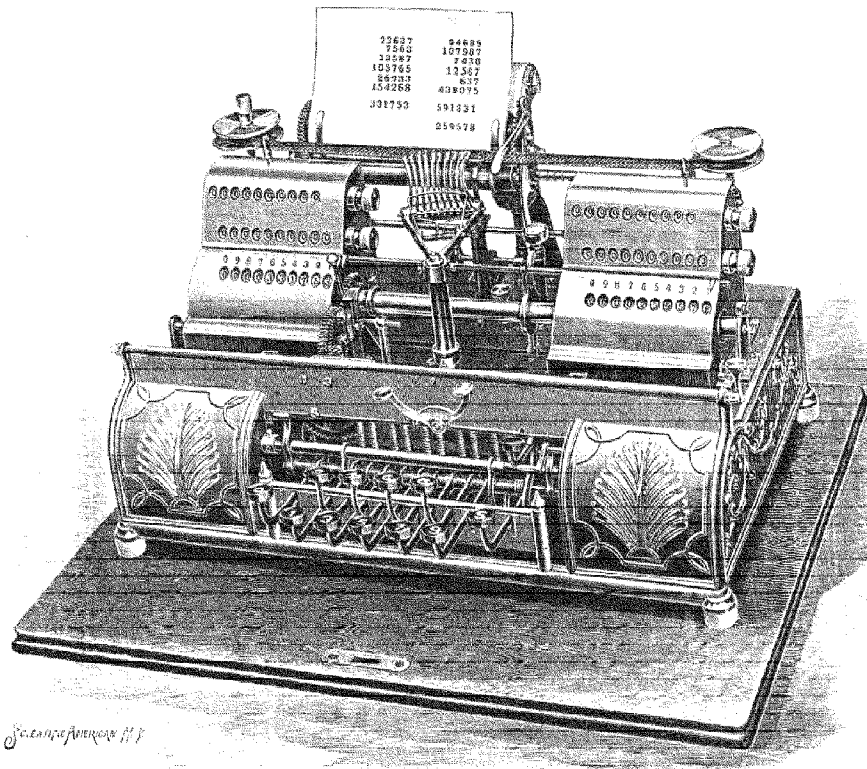
I can only conclude that the infamous iceberg was only part of the problem. To me, the *Titanic* sits at the bottom of the ocean, because, despite it's being at the cutting edge of nautical technology, it carried *obsolete equipment*.

Look closely toward the end of the movie, as the captain enters the "Marconi Room" to receive the latest positions of the nearest ships from the wireless operator. The harried radio man is seen hastily typing out the message on a *Smith Premier No. 1* typewriter! Now what was a *Smith Premier No. 1* doing on a brand-spanking-new ship in the year 1912??? The SP #1 was introduced in 1889, and though it was very good, it was out of date by 1896 when the #2 succeeded it. So, the machine on the *Titanic* had to be at least 16 years old. What did they do, haul it out of some London basement or something?

Actually in the foreground of the Marconi Room scene, we do see a more modern machine. It looks like an Oliver, but a No. 3, and so also a bit out of date.

What's that you say? Those machines were never on the *Titanic*? It was just some historical inaccuracy on the part of the movie's prop man? OH!

Never mind....



THE DUDLEY TYPEWRITING AND ADDING MACHINE

Just Another Printing Calculator?

The accompanying illustration presents a machine intended to cover a substantially new field in typewriting and adding machines. It is the property of and is being manufactured by the Numerograph Manufacturing Company of Charleston, W. Va., under patents to George W. Dudley, No. 554,993 555,038 and 555,039 of February 18, 1896.

The object of the invention is to quickly and accurately add a column or columns of figures and, at the same time and by the same manipulation of the keys, to print upon a sheet of paper or a blank book these figures in the order in which they are added, so as to form a proof sheet which shall verify the correctness of the addition, and which machine, by special adjustments, may be made to print at the end of the column the sum total of the column, and to do the work in a vertically descending progression or vertically ascending progression or in a horizontal progression.

It verifies, by printing in full sight, each figure to be added at the same time the addition is made, and is so constructed that, if the proper key is struck, the result must be perfect. It works with the ease of a typewriter and its speed is only limited by the skill of the operator. It subtracts by reversing the machine as readily as it adds; in other words, the registering disks run one

way as readily as the other. It carries automatically. The keys all work in the same horizontal plane and have for each figure the same dip or extent of depression. Its construction is simple, considering the variety and extent of work done, and its action in all its parts is positive. It is adapted to printing on pass books with the same facility as upon the ordinary platen and sheet. Additions can be made either to the right or to the left. It can be used to add without printing or to print without adding. Mistakes, if made, can be seen at once, and corrected as easily as mistakes upon the typewriter. The illustration represents a double machine, upon one side of which can be kept the debts and on the other the credits, and a balance can be struck by deducting the one from the other as shown in the example given.

=====

The above illustration and text from "Scientific American" of May 23, 1896 was provided to ETCetera by one of its readers. Unfortunately, the less-than-perfect editor can't tell you who! This was received at a rather busy time, and the contributor's name was lost in the shuffle. Your fellow ETC members thank you... and will be glad to have you step forward and identify yourself. We'd also like to know if anyone has ever seen one of these machines!

The Hall Type Writers

by Darryl Rehr

The Hall Typewriter is a longtime favorite of collectors everywhere. It seems odd that such an exotic machine should be in rather good supply, but the fact remains that this earliest of index machines has survived in considerable numbers. It is also curious that relatively little has been written about this intriguing machine. It was, after all, the first index machine to be placed onto the market once the world typewriter industry was launched by Remington in the 1870's, and one of only a handful of makes to exist in the narrow typewriter marketplace of the early 1880's.

If you are unfamiliar with the Hall's mechanism, here's a short description. The Hall worked using a rectangular rubber type plate located within the square metal printing mechanism positioned directly over the paper. Underneath was a hole through which the rubber type contacted the paper. As the type plate was moved from letter to letter, it rubbed against an ink pad inside the printing assembly, which moved as a unit along the frame as each letter was printed. The paper remained stationary.

Though all Halls are essentially similar, there are several major variations and the collector's jargon for identifying them needs some tuning up. Halls traditionally have been divided up into two varieties. The first is simply called the Hall, the second is the Improved Hall (many collectors refer to these as Nos. 1 & 2). A closer examination, however, reveals three distinct varieties of this machine. Since they did not have official model numbers, we'll refer to them, in chronological order as the: New York Hall, Salem Hall and Boston Hall.

The earliest Halls were made in New York. They have nickel-plated printing assemblies, 72-character type plates and pinch levers for carriage return. Etched into the printing assembly is the brand name, with New York indicated as the place of manufacture. The handle plate on the outer case of this earliest model reads "Hall Type Writer Co., New York, U.S.A."

The second model (Salem Hall) seems to be the one designated by the company as the "Improved Hall, Model of 1887." This machine has a black printing assembly, with an oval nameplate of brass showing Salem, Massachusetts as the place of manufacture. It also has a press lever for carriage return and prints 82 characters. It's interesting

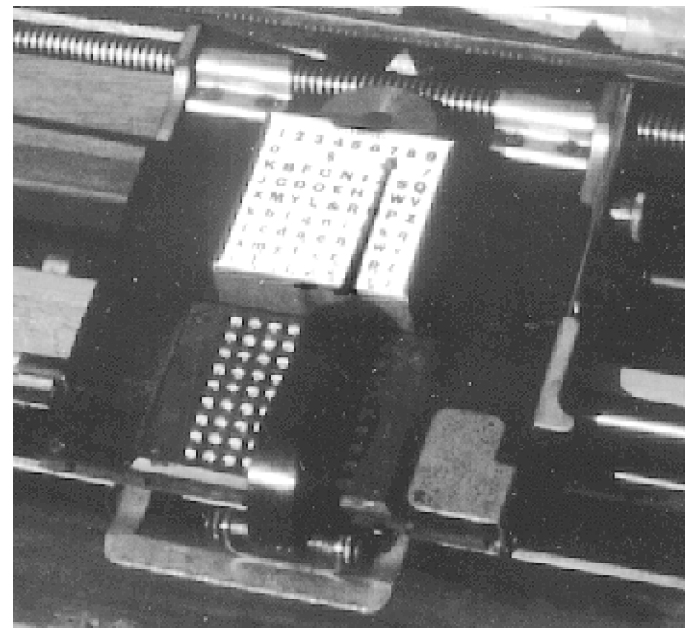
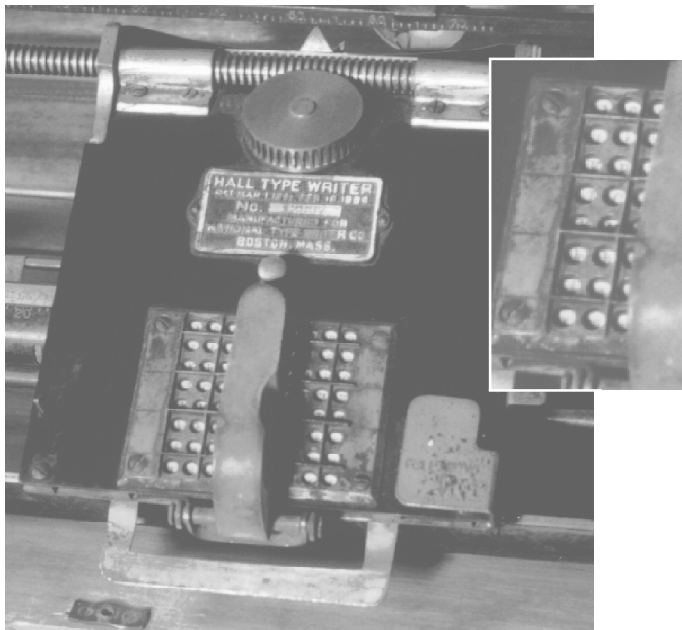
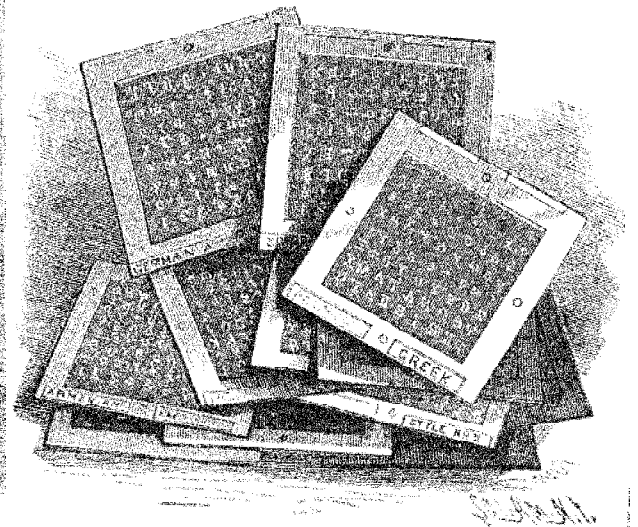
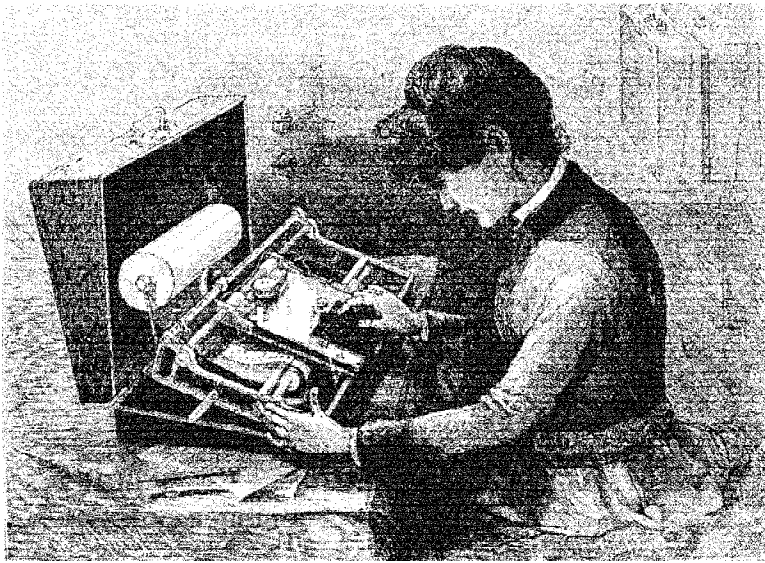
how Hall claimed 82 characters using a type plate of 9-by-9 characters. The comma is located in the middle of the bottom row. The index handle, which fits into a single hole for each other character, has a choice of two holes for the comma. One hole gives you the comma, the other gives you the apostrophe. Using the same strategy, the 72-character type-plate yielded "73" characters on the New York Hall.

In *The Writing Machine* Michael Adler indicates that a special manifold type-plate with metal types bonded to rubber was one of the "improvements" on an improved Hall which he dates at 1889. That may be true, but in *Scientific American* of 7/10/1886, an article on the Hall tells us that a special "manifold" type-forms were available, with the ability to make 6 good carbons. *SA* does not tell us if the manifold element was a metal/rubber one. That could have been a later development.

The third model (Boston Hall) seems identical to the Improved Model of 1887 except for two important cosmetic details. These later machines have rectangular nameplates, indicating Boston as the place of manufacture, and the handle plates on the outer cases are engraved with "The Improved Hall Type Writer." In addition, the Boston Hall's nameplate indicates the National Type Writer Co. as its maker instead of the Hall Type Writer Co. on earlier models. Some examples of the Boston Hall have a bracket at the bottom of the printing assembly which functions as a space bar. There is also variation in the letter layout, with some specimens showing a 72-character type-plate (8 columns by 9 rows), with a grid of raised lines on the top plate of the printing assembly. It has been suggested that the grid might have been an aid to blind typists, but we have no documentation to confirm it.

Other variations in Halls include the case materials. Besides the standard walnut, Hall cases were also offered in rosewood, leather or plush for an additional \$10. Cases other than walnut are scarce.

Some Halls were also supplied with auxiliary index holders. These were small sheet metal frames which fit over the knurled screw at the center of the printing assembly to hold the card for alternative type elements. An elongated pointer was fit to the letter selection handle to accommodate the auxiliary index.



TOP: Illustrations from "Scientific American" showing a typist operating a Hall and an assortment of available type-plates. ABOVE LEFT: Boston Hall with inset showing grid on index (Russo coll.). ABOVE RIGHT: Boston Hall with auxiliary apothecary index (Rehr coll.)

A general framework for dating the different Halls is available through various references in the historical record. The Hall Co. began doing business in Salem on June 1, 1885, giving us a dividing date between New York and Salem Halls. However, this creates a discrepancy, since what we're calling the "Salem Hall" is dated at 1887 by its maker. So, consider the Halls made in Salem, but predating the "Improved Model of 1887." Are they identical to those made in New York, with the nickel-plated type carrier? Does this suggest a Salem variation of what we're calling the "New York Hall?" Perhaps some of our colleagues will step forward with examples of machines or documentation to help us figure it out.

The Hall Type Writer Co. was no longer in the Salem city directory for 1889-1890, giving us a date to divide Salem and Boston Halls. The Hall was heavily advertised during its

production, but ads in the major national magazines dropped out around 1894. In *American Typewriters: A Collector's Encyclopedia*, Paul Lippman wrote that the machine was made by the "National Typewriter Manufacturing Co." of Philadelphia until the later 1890's.

Though we've opened the exploration of Hall Typewriters here, we've hardly completed it. A project for the future would be to correlate the different Halls by serial number, to look for Salem models that predate 1887, to find the reason for the grid on some Boston Halls and to determine how many Halls were made and just when production stopped. A Hall questionnaire will be included in this issue. If you have a Hall, please fill it out and return it. We'll publish the results in a future issue.

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 Thanks to Frank Lindauer for material from *Scientific American*.

RIGHT: Wooden base Edland of the Dennis Clark Collection. BELOW: Metal base Edland of the Clark Family collection. BOTTOM LEFT: type-wheel Edland illustrated in Martin.



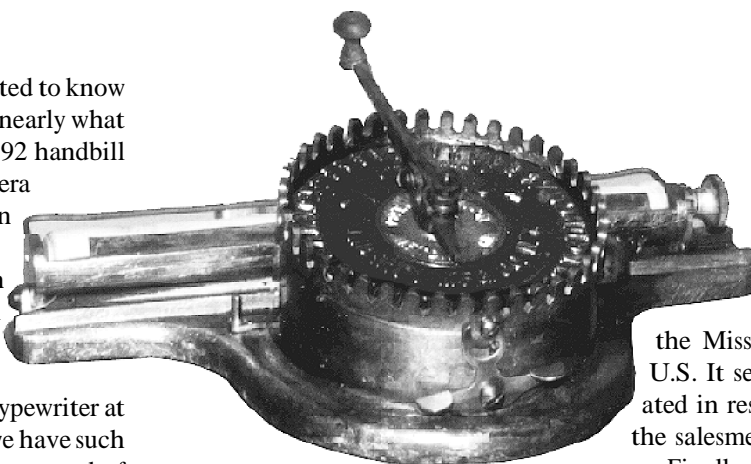
DISCOVERING

THE EDLAND

Everything you always wanted to know about the Edland. That's nearly what you get when you read the 1892 handbill recently provided to ETCetera by Ruth Knott of Washington state.

The document, printed on two sides, is reproduced in-full on page 7. It provides a unique contemporary view of the state of the market for a particular typewriter at a particular time. Seldom do we have such a detailed picture of the business end of the old typewriter industry. Even scarcer is such information about rare machines. With this single document alone, we may now know more about the Edland than we've ever known before.

For instance, for how many machines do we know the exact date when the first model was shipped from the factory? In the case of the Edland, we know now it was precisely September 30, 1892 (after a



to drive the retail price of the Edland up 20% west of the Mississippi, and 40% outside the U.S. It seems the price policy was created in response to bitter complaints of the salesmen out West.

Finally, and most intriguing, we see that the Liberty Manufacturing Co. at the beginning of the Edland enterprise was essentially wholesaling its machines *at cost*, with the "expectation" of earning profits once production reached its peak of efficiency and large quantities of machines were made.

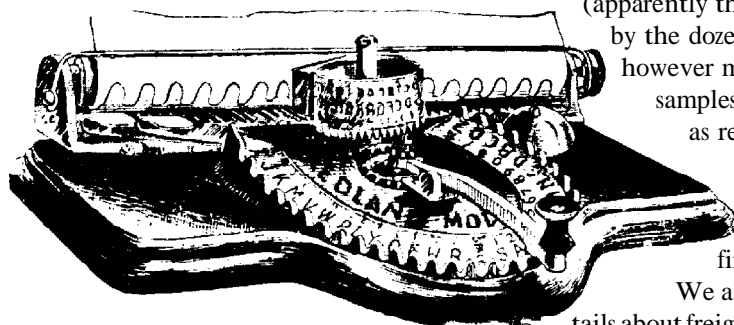
Considering the rarity of the Edland today, those large quantities never materialized. Yet, there is enough variation to see that Liberty did make some effort to work with the machine, because it issued different models that may have reflected those intentions to make the manufacturing more efficient. The photos above show two known variations. A third model is illustrated in Ernst Martin's *Die Schreibmaschine*, but apparently no examples have been found. Unfortunately, our handbill does not answer the key question: what are the dates of the various models, and which was the first?

delay, since the original shipping date had been planned for July 15th).

The handbill seems to be targeted at agents, both convincing them of the Edland's merits in persuading them to sell the machine and laying down the law about pricing.

It seems that some cheapskates attempted to haggle with the Liberty Mfg. Co. to get a sample machine at \$3.50 (apparently the wholesale price by the dozen). The company however makes it clear that samples cost \$5.00, same as retail. For bonafide agents, however, the \$5.00 was applied to the first dozen ordered.

We also learn some details about freight costs in the late 19th century. These costs were high enough



READ WHAT AGENTS SAY.



CAPE VINCENT, N. Y., Oct. 3, 1892.

THE LIBERTY MFG. CO.:

GENTLEMEN:—I have tried the machine you shipped me Sept. 30th, and find it superior in principle, and more rapid than any other single-keyed Typewriter. Took five orders this afternoon, and will soon order one gross and secure four counties.

Truly yours,

J. H. DURHAM.

PARADISE VALLEY, Monroe Co., Pa., Oct. 11, 1892.

THE LIBERTY MFG. CO.:

GENTLEMEN:—The "Edland" Typewriter received in good condition, and I am much pleased with it. I expect to introduce them in every office, home and family in this county. It is a marvel and a wonder to all who see it. A movement is on foot in this State to make typewriting a branch of study in our Common Schools, and the "Edland" should be the one used, as its simplicity will soon enable any child to write. I will soon make application for five counties. Very respectfully,

Justice of the Peace and General Agent.

ASHLAND, N. H., Oct. 7, 1892.

THE LIBERTY MFG. CO.:

Dear Sirs:—I received Typewriter all right and in good running order. I do not see why it don't do as good work as a more costly machine. Yours truly,

ALBERT F. BURT.

CLAY CITY, CLAY CO., IND., Oct. 11, 1892.

THE LIBERTY MFG. CO.:

GENTLEMEN:—I would say that I have received the "Edland" Typewriter machine and used it, and am highly pleased with it. All who have seen it say it is the best machine they ever saw for the money. I have taken several orders already.

A. H. MILLER.

MORAN, MACKINAC CO., MICH., Oct. 11, 1892.

THE LIBERTY MFG. CO.:

DEAR SIR:—Your "Edland" Typewriter received in good condition, and can say that for the price I consider it a great machine. Wishing you all success, I am, yours truly,

JOEL SMITH.

BARTON, ALLEGHENY CO., MD., Oct. 8, 1892.

THE LIBERTY MFG. CO.:

GENTLEMEN:—The Typewriter came in good condition. I think it will prove all one could desire. I trust I will be able to do something with them for you, and that you will not regret having made me your General Agent in this locality.

Very truly yours,

JAMES C. MORRISON.

The above is all the space we can spare for testimonials. If you write to any of our reference or agents and expect an answer don't forget stamps for reply. Instead of shipping first machines July 13th, as we expected, we shipped first Sept. 30, 1892. Order now and you may secure the most orders, or become the fastest operator and secure the cash prize (see Catalogue).

Special Notice to Agents.

The "Edland Typewriter" should not be confounded with Toy Typewriters now on the market. There are several of them that retail for \$1.00, \$2.50 and \$5.00 each; but none of them have any small letters; they use capitals only, having but 43 to 44 characters, and of course are nothing but a Toy, made for the amusement of children. If you don't want a practical machine for business purposes, send us \$1.00 and we will send you the best Typewriter in the world for the money. It has 44 characters, but like all other Toy Typewriters it prints Capitals only and has no small letters. The "Edland" has both Upper and Lower Case, prints Capitals, Small Letters, Figures and Punctuation Marks—78 characters—the same as a high-priced machine; so you see WE ARE COMPETING WITH HIGH-PRICED TYPEWRITERS AND NOT COMPETING

(OVER.)

WITH THIS THE "Edland" is all we claim for it, and unlike many other articles that only sell in certain seasons of the year. The "Edland" will sell every day in the year, no matter whether hot, cold, wet or dry; but from now until January 1st, 1893, is especially a good season to sell The "Edland." The farmers are now turning their stock and produce into cash, and that always makes money plenty and business good in all branches, and there will be an enormous demand for The "Edland" during November and December for Holiday Presents. There is not a more appropriate and useful article for a Holiday Present than The "Edland" Typewriter. Many people write us offering \$3.50 for a sample, stating they are either an agent, or else promising to obtain us an agent if we will sell them a Sample Typewriter at wholesale. Our answer to such people is this: We must refuse to sell a sample to anyone at less than \$5.00. We do this to protect the interest of our agents; for what use would it be for an agent to try and sell at retail if everyone he meets would say he could buy a sample at same price the agent paid us by the dozen. All genuine agents will appreciate our way of doing business, for the sample really costs the agent nothing but the express charges, for we allow him credit for the \$5.00 on first dozen he orders. (See other Circulars, "Special Offer to You," Agents' Case Free.)

We have received several letters lately from the far West upon A SUBJECT OF GREAT IMPORTANCE TO AGENTS WHO LIVE IN THE FAR WEST, where Express and Freight charges are high and the population more scattered than in the Eastern States. ANOTHER CRY COMES FROM AGENTS IN CANADA that they have to pay 30% duty, and in some instances very high Express rates; and they say we must either sell the Typewriter to them for \$1.00 to \$2.00 less or else allow them to sell at a higher price, which they say they can easily obtain, for all our agents acknowledge there is not a \$100 Typewriter in the market that does any better work than the "Edland," and there is no other single-keyed Typewriter now upon the market that in any way compares with the "Edland" that sells for less than \$15. AT THE GENERAL MEETING OF THE STOCKHOLDERS OF THE LIBERTY MFG. CO., HELD THE THIRD OF OCTOBER, 1892, that matter was fully investigated, and it was found that the agents in the far West and Canada and other foreign countries have a right to complain. For illustration: A sample by Express, from New York to Harrisburg, Pa., would cost 35c; one dozen by Express, 60c each; three dozen by Freight, 2c each; one sample to Chicago, 70c; one dozen by Express, 12c each; three dozen by Freight, 4c each; one sample to Denver, Col., \$1.35; one dozen by Express, 59c each; three dozen by Freight, 18c each; one sample to Portland, Oregon, \$1.65; one dozen by Express, 95c each; three dozen by Freight, 40c each. To Canada, 30% duty on sample, and Express, say average 75c each, making sample cost from New York about \$7.25 each. Of course when agents buy a dozen or more the Freight will be less, and duty to be paid on the wholesale price. At this meeting it was found the present cost of manufacturing The "Edland" Typewriter was as much as we are asking wholesale by the gross; therefore we could not sell at any lower a price than we now ask; but it would not be policy to raise the wholesale price to agents, as we will in the near future duplicate, and in other ways arrange our tools, so that the daily production of "Edland" machines will be greatly increased, and, of course, at the same time decrease the cost of manufacturing The "Edland," so even if we were making nothing at present we will very soon be enabled to make a small profit on each machine. Our motto is large and quick sales and small profits. So it was decided at this meeting that in future the retail price of the "Edland" Typewriter in the United States, east of the Mississippi River, will be \$5.00; in all States and Territories west of the Mississippi River, \$6.00. In Canada, and all other foreign countries, \$7.00. Every agent will be authorized and expected to sell at these prices, and each agent will receive Circulars to distribute, with these prices quoted upon them. The price of sample, when bought direct from us, no matter where the party lives, will be \$5.00, as usual, the purchaser to pay all Express charges to destination, and also duty when going to a foreign country. All orders for samples from foreign countries must be accompanied with \$5.00, as we never send samples U. S. D. to any foreign country. Very respectfully yours,

THE LIBERTY MFG. CO.,

259 Hudson St., N. Y. City.

P.S.—The word "Edland" is our Trademark, and every one is warned against using that word in connection with any other Typewriters.

The Somers Patent Model

by Darryl Rehr

Although quite a number of typewriter patent models have surfaced over the years, how many of us can claim to have seen a typewriter *ribbon tin* patent model? Just such an item surfaced in late 1995, although calling it a *ribbon tin* takes the liberty of carrying the general to the specific.

The piece in question is a patent model for an "Improvement in Sheet-Metal Boxes," U.S. Patent number 213,074, issued to Daniel M. Somers on March 11, 1879. Somers, of course, was one of the famous Somers *Brothers*, whose company in Brooklyn, NY was a leading manufacturer of tin boxes.

The model, a round tin measuring 2-1/4" in diameter by 3/4" high, is of just the size for a typewriter ribbon. However, in 1879, all typewriter ribbons were about 1-1/2" wide, so it's unlikely Somers had ribbons specifically in mind when he designed the tin. As we will see, though, his idea would have applied very well to typewriter ribbons. Indeed, later tins did just what Somers was trying with his tin.

Somers' *improvement* gave the sheet-metal box an airtight seal, so that it could hold "fluid or semi-fluid" contents. Anyone who has seen later tins will know that several ribbon makers packaged their products in airtight tins. The most familiar examples may be the Old Town Hermetically Sealed series. The Old Town tins emulated key-opening coffee tins, but the Somers tin was quite different.

Somers created his airtight seal with a precision-made interlocking top and bottom coupled with screw threads to tighten the bond. In his patent, he also suggested the addition of a rubber gasket to improve the seal.

As important to the idea of the box's function was Somers' strategy for *making* the box. Using existing technology, Somers took two tin shells, one made to fit smoothly inside the other. The shells were then stamped into a "swaging" die, a heavy metal block which exerted enough force to form the metal into a new shape. The new shape included a circular flange around the perimeter which held the two shells together. Somers said

this eliminated the need for soldered joints, which often left small holes that would have ruined the seal.

An interesting detail is a slight recess in the tin's lid and bottom. This would hold a printed label, which would then be protected from damage, since it would not contact the table or other surfaces on which it was placed. This, of course, tells us

Somers wasn't thinking about lithographed tins at the time.

The Somers Bros. started their business in 1869, apparently developing their technique for printing on tins about a decade later. They were among the very earliest to market printed tins, and even by 1888, they were among only three tin lithographers listed in the first edition of a reference called the *Lithographer's Directory*.

Somers tins often bear the patent dates 1878, 1879 and 1880, and we know of at least two other patents (1886 and 1889) assigned to them. The Somers brothers were obviously very active in developing the technology of their industry.

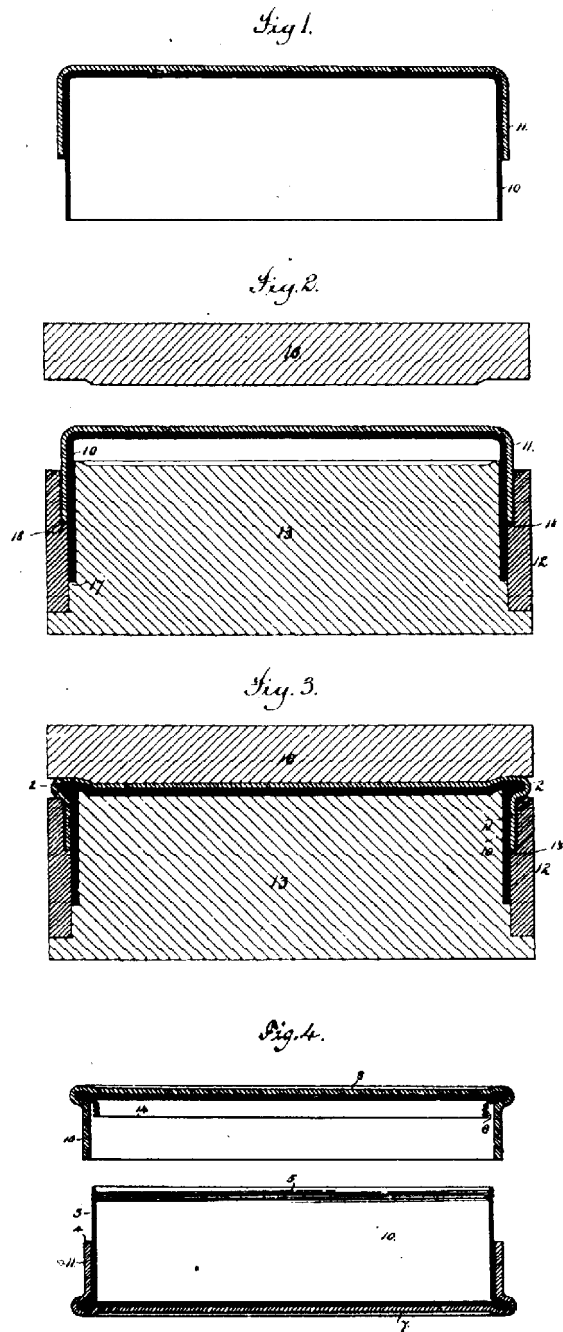
In 1901, Somers was among the tin makers blended into the American Can Co., telling us that no tin

with a Somers mark dates from after that year. The Somers factory was designated "No. 11-A" by American Can, and we occasionally find ribbon tins with that mark. American Can factory 11-A remained in operation until 1917, giving us another firm date for tins so marked.

Collectors will be curious about where the Somers patent model was found. In short, it was languishing among a miscellaneous pile of items in a showcase at an antique mall in Adamstown, PA. The dealer offered little information on the sales ticket, although the tin was not inexpensive. Only someone who recognized the Somers name on the Patent Model tag would have recognized the tin for what it was, a rare and exciting find.

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Thanks to David Zimmerman for providing back issues of "Tin Type" with historical information about Somers Bros.





The Patent Drawings

Figures from the Somers patent show not only the tin, but the manufacturing technique. The process starts with a double-layered shell as shown in Fig. 1. Fig. 2 shows the shell about to be stamped top and bottom by the two die halves, and Fig. 3 shows the shell sandwiched between the dies after pressure has been applied. Notice the little lip that forms at the top, holding the two layers of the shell together. Fig. 4 is a cross section of the completed container, showing the sealing threads.



SCHENKEL COLL.



REHR COLL.



REHR COLL.

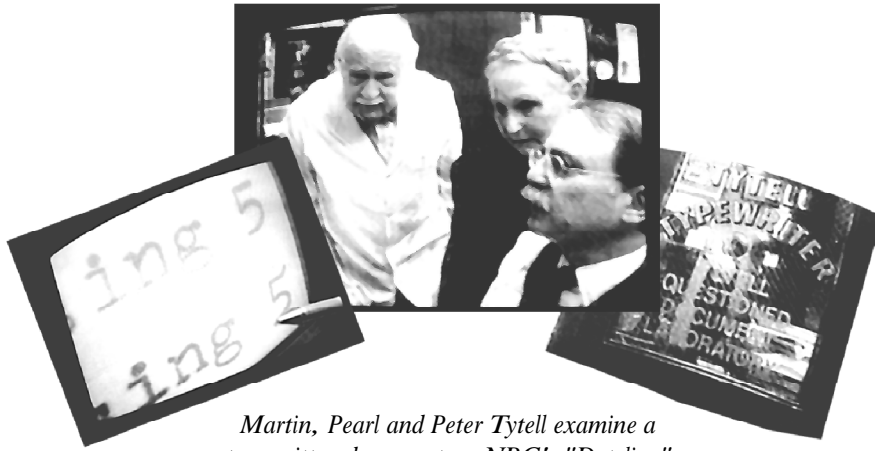
Products of the Somers Factory

TOP: Webster Star Brand tin - familiar design in brown and black. Labeled "Somers Bros.," which dates tin prior to 1901. MIDDLE: Imperial Mfg. Co. - a scarce tin in green, black and gold, holding a ribbon for a Remington No. 7. Made by American Can Co. 11-A, dating tin between 1901 and 1917. BOTTOM: Remtico Paragon tin - another familiar design. American Can Co. 11-A tin, holding ribbon for Smith Premier No. 10, dating tin between 1908 when machine was introduced and 1917 when factory closed.

Tytells on TV

ETC member Peter Tytell made the Big-Time, with an April appearance on NBC's *Dateline*. The subject was the Unabomber, and NBC went to the Tytell family for information about identifying the typewriter on which the suspect wrote his documents.

The Tytells revealed how typewriter evidence is nearly impossible to refute. And Peter commented on the irony of a suspect who allegedly decried the effects of the Industrial Revolution using one of its greatest achievements, the typewriter, to write his message.



Martin, Pearl and Peter Tytell examine a typewritten document on NBC's "Dateline"

On The Bookshelf

Two different German collectors have recently assembled new booklets listing prices (in Deutschemarks) for typewriter and adding machine sales, mostly in Europe.

Peter Mazlowski, of Munich, has been doing this for several years, compiling the complete lists of results from Uwe Breker's twice-annual sales. Mazlowski's latest editions are published in two separate booklets, one for typewriters the other for calculators. Each enumerates the Breker auction items from 1987 through 1995. The typewriter booklet lists 3000 machines, the calculator booklet lists 2600 machines.

Those who have seen Mazlowski's booklets before will be pleased to find an English explanation to his abbreviations. The price lists show not only individual prices, but also average prices for an entire make. These averages may or may not be useful, since they cover the entire '87-'95 period in which prices have fluctuated significantly. For low priced machines (under 200DM) Mazlowski shows the average only, not individual prices. People wishing to look at the raw data may obtain Mazlowski's information on a computer disk as a Microsoft Excel document.

The price list assembled by Norbert Schwartz of Schnaittach is quite different from the Mazlowski effort. Schwartz's booklet (typewriters only, 1000 machines) shows all the prices listed in the German/

Swiss publication *Typenkorb & Typenhebel* from 1993-1995. There is no English translation of the introduction or key at present, but Schwartz intends to supply on. He also calculates average prices for specific makes, and highlights prices that are out of the normal range.

People who like to track European typewriter and calculator prices may well find these booklets useful.

The Mazlowski booklets are \$15 each, which includes surface mail. Airmail is \$7 additional. Contact: Peter Mazlowski, Dall-Armistr. 23a, 80638 München, GERMANY.

The *T&T* booklet is \$15. Write to Norbert Schwartz, Meisenweg 8, 91220 Schnaittach, GERMANY. Send no money. You will be billed.

Advertisements

WANTED: case for Corona 3. Cher Terwood, 5113 Lansdowne Dr., Solon, OH 44139. Tel. 216-349-4627.

FOR TRADE - Caligraph No.2, Williams No. 4, Remington No. 2, Chicago, American index), MW (Gundka index). I am looking for index machines.

WANTED: Sun index or Odell No. 1, 2, 3, or 4 that is missing its type shuttle assembly. Any condition. Will trade hard-to-find machines or buy. Ron Wild (317) 844-5850. ronald.l.wild@att.com

WANTED: ribbon spool screw & rubber foot for L.C. Smith #8 standard upright typewriter. Mike Taylor, 5545 Celestial Rd., Dallas, TX 75240. Tel. 214-788-1411.

WANTED: type-wheel for early Keystone - dated 1900. Also right ribbon

spool (or something that would work) for Adler #7. John Finneman, 4305 Burke Station Rd., Fairfax, VA 22032. Tel. (703)978-7820.

WANTED: instruction manual for Underwood office standard from about 1950 (unsure of exact model, probably No. 6). John Donohue, 224 Spring St., Manchester, CT 06040

WANTED: original or photocopies of 1) Wellington owner's manual or related paper; 2) Rocky Jones' History of the Typewriter, 3) photocopy of compiled index to US Patent Record for Typewriters. ENGLAND & EUROPE: I'll be in Winchester, Glastonbury and Amsterdam with a 5, 16 and 46-year-old this summer. Please fill in the blanks: "Well, if you're near _____, be sure to visit _____." Alexander Sellers, Box 35, Glenburnie, Ontario, CANADA K0H 1S0. Tel 613-542-5589. Fax 613-546-0432.

FOR SALE: Remington Smith Premier, Underwood, Empire, Remington 6, Oliver 5. Herb Partridge, 1397 Coyote Rd., Prescott, AZ 86303. Tel. (520)771-0237

FREE: 1962 Friden Flexowriter w/table & complete instructions. This is an automatic typewriter that works with punched tape. Motor runs, but something is hanging up the carriage. Pickup in L.A. This will be junked if there's no response. Darryl Rehr. Tel. 310-477-5229

WANTED: Caligraph 4. Condition unimportant, but would like machine complete & intact. Al Abramowitz, 3327 Essex Rd., Balto., MD 21207. Tel. 410-265-6070

WANTED: nice American index. Gunther Pschibl. Galgenberg 4, D-92648 Vohenstrauß, GERMANY

FOR SALE: Typewriters, checkwriters, calculators, duplicators and related office items now available from the estate of Bill

GALLERY NOTES

1 & 2) Viking Ribbon Tins - The common word-of-mouth about the Viking tins is that they come in orange and yellow variations. Seeing them side-by-side, however reveals much more. It's clear that the orange tin (#1) is a thorough re-working of the design on the yellow tin (#2). Of course, it could be the other way around, but not likely. The #2 tin shows fewer locations for the Erikson Ribbon & Carbon Co., indicating the company had expanded when the #1 tin was produced.

3,4, & 5) Smith Corona lapel pins: These awards (shown enlarged) from the Smith Corona Company came in three versions. #1 is bronze, #2 is silver and #3 (submitted by Jan Beck) is gold. We're not sure why they were awarded, but they make great collectors items today.

6 & 7) Remington lapel pins: These are clearly awards for stenography in some manner. The symbol on the pin has stumped our panel of expert stenographers. Does anybody know what it means? No. 6 is gold, #7 is silver.

8) White folding Corona - This does not appear to be a standard issue of the Corona Co. Instead, the machine was obviously painted white by the dealer, the Alhambra Typewriter Co., located near Los Angeles. The company is still in business, but knows nothing of this machine. Standard Corona decals were placed over the new white paint.

9) White Remington Portable - According to the *American Digest of Business Machines (1924)*, the Remington portable was offered in white with a leather case for \$75, \$15 more than the black version.

Later in the 1920's, the introduction of Duco Enamel paint made more colors possible, but before then, white was the only alternative to basic black.

10) Typewriter Sculpture - Using mostly old typewriter parts, sculptor Erich R. Griebing creates beautiful and *bizarre* works of art. He says, "aesthetically, an attempt is made to reuse original typewriter parts with as little change as possible, with the exception of bending and shaping, which, is after all, what we do with language." Griebing may be contacted at 17 Melody Ln., Plum Island, Newbury, MA 01951. Tel 508-465-5742. E-mail: hfp@tiac.net

RIBBON TINS: Mythical Beings - an exhibition of the tins displayed on the Internet in February

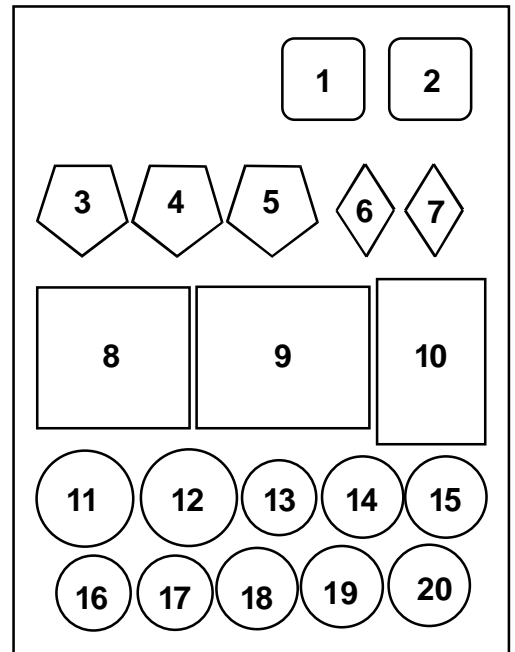
11) Bundy - The mythical being is a giant, holding a typewriter and standing over the Bundy Typewriter building, which was in Philadelphia.

12) Carter's Dragon - There are at least 16 variations of this Carter brand. This is one of the more modern ones.

13) Faun - A faun is a creature from Roman mythology, similar to a satyr. This fellow, peeking out from behind the tree is a real charmer. The tin comes from Germany.

14) Greif - The Greif brand is a familiar one to those who know German ribbon tins. The decoration is stately and formal. The griffin in the center is a motif common to virtually all the Greif designs.

15) Hercynia - The big galoot on this German tin has a name. He's Rüzebahl, the central character in a very old German fairy tale. Rüzebahl lived in the beautiful Schwartzwald forest. Peter Muckermann, of Germany, tell us that *Hercynia* is Rüzebahl's Latin name.



16) Junius - Also from Germany is this tin with an angel. The image is printed on a paper label applied to the red tin.

17) Lindwurm - Carter's wasn't the only ribbon company to use the Dragon to sell its wares. Lindwurm is another popular German brand, with a very appealing dragon breathing smoke on the tin's lid. Many variations of the Lindwurm design exist.

18) Mercure - The French penchant for classical themes shows up in this tin with the Roman god Mercury on the lid. Mercury shows up on a couple of other French tins, too.

19) Nano - Is this a gnome, or is it a troll? *Nano* is the name of this tin from Italy. Perhaps this is another local legend (like our friend Rüzebahl). Are there any Italians out there who can help us out?

20) Sława - A griffin appears on this Polish tin from Warsaw. We're told "Tasma do Maszyn Piszacych" means "ribbon for typewriter," but "Sława" means "annoyance" or "anger." Are we missing something? At least two color variations known.

(Ads cont'd)

Nugent. Over 350 collectibles must be liquidated. Including: Amer. index, Bennett 1, 2, Bing 2, Blick 2,6,7,8, Rem-Blick, Caligraph 2,3, New Cent. Caligraph 5,6, Chicago, Col. Barlock 10, Continental Wanderer 35, Std. Folding 1,2, Corona portables (folding, etc.), Demountable, Densmore 1, Elliott-Fisher book type-

writer, Emerson 3, Erika port. (non-folding) Fox 3 (blind) 24 (vis.), Gourland, Hall, Hammond 2, 12 ideal, 12 univ., multiplex (some folding), Varityper A-6, Junior (Bennett), Mignon 3, Oliver 2,3,5,9, Olympia 8, Pittsburg Vis 10 (Daugherty), Noiseless port., Rem. Junior & asst. ports., Rem std. 2,6,7,10,11,12,16, Rex Vis., Royals 1,5,10, ports., LC Smith 2,5,8, Smith Premier 1,2,4,5,10, Sun Std. 2,

Underwood ports.-3 & 4 bank, Underwood std. 3,4,5, Victor std., Williams 6, Siemag, Stenotype, Misc. toy typewriters. Many uninventoried calculators, checkwriters & other items. Note: If you want to buy only specific pieces, prices will reflect this. A buyer of multiple machines, that includes some less desirable items, will receive preference. Polaroid photos available for \$2.00 each view. P. Robert Aubert, 614, New Jersey Ave., Riverside, NJ 08075, USA

EARLY TYPEWRITER COLLECTORS

ETCetera Color Gallery

