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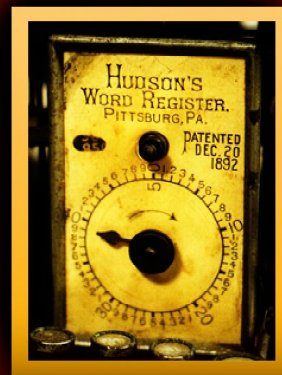


ETCetera

Magazine of the Early
Typewriter Collectors Association

No. 36 ----- September, 1996

Details, details.



ETCetera

Magazine of the Early
Typewriter Collectors
Association

Sept., 1996
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EDITOR'S NOTES

The content of this issue of ETCetera is largely pictorial. One reason is that lately, I've been very involved in gathering photos, ephemera and other nifty things to look at. Another is the dearth of written material from other members of ETC. After writing all the articles for No. 35 myself, my brain needed a rest. I hope you will appreciate the pretty pictures in lieu of detailed articles (many of which I'm certain are in preparation for the future by scores of eager researchers at this very moment).

†††

Dennis Clark shared an interesting anecdote with me recently. It was about the first McCool he ever acquired. It came from an Ohio clergyman whose father picked up (or stole) the machine as he fled the factory which was on fire at the time. It eventually burned to the ground. Machines come to us in all sorts of strange ways.

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Keyboards That Shift to the Past

Typewriter Collector Has
All Kinds but Don't
Take Away His Computer

By BOB POOL

Over three weeks

I find that surprising evidence about

writing on how the current book

works and exactly what, there

is a book called "The Typewriter"

by Bob Pool, a West Coast Los Angeles

reporter. It is a 700-page book that

is a book about the typewriter that

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Cheryl Rehr poses over some of the 75 typewriters of various designs that he owns.

I know the translation of the Polish word "Slawa" has been keeping lots of you up at night. We were told the word, appearing on a ribbon tin displayed in last issue's Color Gallery, meant "anger" or "annoyance." Either one would be a strange name for a ribbon tin. However, calling on my own Polish relatives, I've managed to get to the bottom of the mystery. First, the pronunciation of the word is SWAH-vah. Next, the meaning is "famous." Aren't you glad you know? See Letters on page 10 for the meaning behind the Italian "Nano" tin, also in ETCetera No. 35.

†††

Speaking of ribbon tins, my observations on the road confirm my belief that prices for these things are still all over the place, and almost nobody out there knows anything about them. Dealers tend to overprice common/attractive tins and sometimes offer rarities at a bargain. In fact, I found a tall tin for the Burroughs Moon-Hopkins for only \$3.50! That's the rarest machine I know of with its own name-brand tin.

In about four days of antiquing in Ohio and Indiana last May (while everybody else was at Brimfield), I managed to come home with 15 tins new to my collection. The average price of what I found came to \$5.20 (highest was \$14, lowest was \$2). When I first started collecting tins about seven or eight years ago, I was able to get all I wanted for an average of about \$2. Prices I've had to pay are certainly moving upward, but one reason is that I now have over 500 tins (about 60% American, 40% foreign), and I pass over many cheap ones, because I already have them. Beginners can still build collections inexpensively if they are patient and wait for low prices on common tins—they can be found. If I averaged my whole collection, I'd

†††

say my total expenditure wouldn't be all that much more than what I was getting in the good ol' days.

Incidentally, my nomination for the "most-common" tin in the field is an Elk tin by Miller-Bryant-Pierce. It's the modern design in navy and yellow with the elk in silhouette. I saw it everywhere. I have a couple for trade. Anybody interested?

I find few typewriters at flea markets these days, but on the same trip, I encountered two machines worth picking up. One was a Remington portable with a decal declaring it to be a "Remington 2." There's been some guesswork among collectors regarding the real difference between models 1 & 2 of the Rem portable, and this specimen may help clear things up. More on this in a later issue of ETCetera.

I also found a red Corona Special, which needs a little repair, but was so inexpensive that I couldn't pass it up. Other sightings included a Caligraph (2, I think) in horrible condition at an unreasonably high price. There were also the numerous Underwoods, Royals, L.C. Smiths, etc. I've heard that other collectors have trouble finding even those in their travels. I guess the Midwest is the place to be.

†††

Okay, okay... my book. One of my more annoying colleagues has been twisting my arm to write about what I'm doing. Until the middle of this past June, I published no notice, because it wasn't finished. I also hesitate to use ETCetera to promote a purely personal project. I've been working on a typewriter book since last year, and it should be out in 1997. It includes (oh horror!) a price guide. I've added prices reluctantly and only because that's the only way I could get a publisher to agree to print what I want printed, which is a wide-ranging work featuring 100% color pictures. That's one thing that has not been done for the typewriter collecting field.

Details, details.



CLARK COLLECTION



REHR COLLECTION

Bonita Ball Bearing -The colorful seal from the Pacific Hardware and Steel Co. (top/left, cover) is found on the paper table of the Bonita Ball Bearing typewriter seen above. Little is known about this clone of the Sholes Visible.

Demountable - the secretary-in-a-circle (top/right, cover) may be found on the back of a Demountable Typewriter. This machine was known for being easily disassembled, making cleaning and maintenance simple. Doesn't our secretary seem thrilled?

During my recent photo expedition to the Milwaukee Public Museum and beyond, I was taken by many of the *details* seldom noticed on machines until they are seen up close. There are few opportunities to document these little nuggets of visual candy. Look at the details on the cover and Color Gallery... and see the machines they come from here.

Enjoy them!
--Darryl Rehr

Empire - The red seal from the Williams Manufacturing Co. (top/center, cover) does not come from a *Williams* Typewriter, but rather an *Empire*. Williams Manufacturing Co. made the Empire in its Canada factory and the Wellington in its New York factory. It had nothing to do with the Williams Typewriter Co. of Derby, Conn., which made the Williams Typewriter.

Blick Ninety - this typebar product of Blickensderfer had a removable and interchangeable keyboard/type-bar unit. The feature is illustrated in the little decal found on the left hand side of the paper table (middle/left, cover).



REHR COLLECTION



MPM COLLECTION



RUSSO COLLECTION

Keystone - How often have you had a chance to closely examine an early Keystone? Did you notice the wonderful decal (middle/left-center, cover) hidden away on the circular paper basket? The fact that it's punched full of holes is even *more* fun. The same decal appears on the flat deck covering the mechanism on the later version of the Keystone.



RAUEN COLLECTION

Hudson's Word Register - this fascinating little piece of equipment (middle/right-center, cover) is mounted on a Remington No. 2 in the James Rauen collection. It's purpose seems quite clear: count up the words as you type them. This would be a great tool for writers, who are often required to provide publishers with works of specified word counts. Notice the 1892 patent date and the spelling of "Pittsburg" without the final "h"—just as on the Pittsburg typewriter.



MPM COLLECTION

Maskelyne - This wonderful British machine with the grasshopper action is usually illustrated *without* the cover shown on this example. The cover fits over the entire type-bar/printing-point area and must be removed for typing. The cover is ornamented not only with lots of fancy gold curlicues, but also a terrific name decal (middle/right, cover) featuring a lovely lady seated amid fronds of a parlor palm. A seldom-seen detail on a very rare machine.



MPM COLLECTION

American Standard - Before the Duplex became the Jewett, it was called the "American Standard." Apparently the Remington folks, who called their machine the *Remington Standard*, didn't like the idea, so George Jewett, whose money was behind the machine, decided to slap his own name on it. Too bad he didn't include a decal that was as spectacular as the one they put on the original version (bottom, cover).



RUSSO COLLECTION

Fitch - you have to crane your neck and look down on the machine above the keyboard to see the fancy decal (pos. #6/gallery). The books never show you this! The machine shown is a British Fitch. The American version has its own fancy decal in the same place.



KORTSCH COLLECTION

Fox - The fox-head decal (pos. #7/gallery) is seen in many different versions on the various models of the Fox Typewriter. The one in our Color Gallery is from the paper table of a No. 4 and is surrounded by some very handsome gold ornaments. Who wouldn't want a machine with decorations like this?



DICKERSON COLLECTION

Noiseless - The tiger with its silent paws was an ideal logo for the Noiseless Typewriter. The decal (pos. #5/gallery) is seen on many examples of the Noiseless machine. When it is found, it's usually on an office-size model, as this one is, but once in a while it will appear on the Portable as well.



PAGE O'SHEA COLLECTION

Munson No. 2 - Before ETCetera went color, we published a photo of a Munson No. 2. Now, we have the chance to show you its lovely copper nameplate (pos. #8/gallery). The machine and photos were provided by John Pace O'Shea of Malta. Bernard Williams of England has a No. 2 with a different nameplate. Perhaps we can display that in a future ETCetera.

An Improvement in Adding Machines

RIGHT: United States letter of patent, dated August 7, 1877, issued to Marshall M. Cram of Mankato, Minnesota for his "Improvement in Adding-Machines." OPPOSITE: Drawings from Cram's original patent showing machine in a different configuration than the surviving example. For a color photo of the Cram machine, please see the Color Gallery, p. 12.



In July of this year, Warner Noble, of St. Cloud, Minnesota sold off a prototype adding machine invented by his great-great grandfather Marshall M. Cram in 1877. This device was a crude adder made mostly from sheet metal, and the specimen owned by the Noble family was apparently the only prototype built by the inventor, since the invention never went into production for the marketplace.

According to Noble, Cram believed he had invented the very first adding machine and was disappointed when applying for his patent. When he found out that he was to receive a patent for only an *improvement* in adding machines, he was sufficiently discouraged to put the invention on the shelf, where it remained until surfacing this year.

The 1877 Cram adder is very simple in its operating principle. It consists mainly of nine keys and a ratchet wheel. Each key, when pressed, contacts an arm connected to a pawl, which engages a tooth on the ratchet wheel. A finger of metal limits the downward travel of each key according to its numerical value (a similar strategy is employed on the Blickensderfer typewriter to select the amount of rotation needed in the typewheel for each different letter selected).

The ratchet wheel registers numbers from 00 to 99. The wheel is mounted on a screw hub which moves an indicator laterally to register the hundreds column. The device is intended for use as an aid in adding long columns of numbers. Once one column is finished, the machine is reset using a crank, and the carried amount is entered before proceeding with the numbers in the next column.

The existing example of the Cram machine does not correspond to the patent drawings. In the patent, the keys are to the left of the ratchet wheel, while on the actual machine, the keys are to the *right*. Cram's patent tells us the user is intended to operate the keys with

the right hand, placing the thumb on the No. 9 key. One can see how awkward this might be for viewing the results. It is not surprising that the inventor switched the position of the results wheel. The key layout remains as the patent drawing indicates, allowing the intended operation with the right hand.

The surviving machine appears to be made from brass sheet. Actually, one of Cram's patent claims was the use of a single sheet of brass in forming the entire base of the adder. The only part that seems to have been machined is the screw hub on the ratchet wheel. The machine is mounted into what appears to be a walnut or mahogany box. Accompanying the machine is the original set of patent documents, complete with a red seal and blue ribbon.

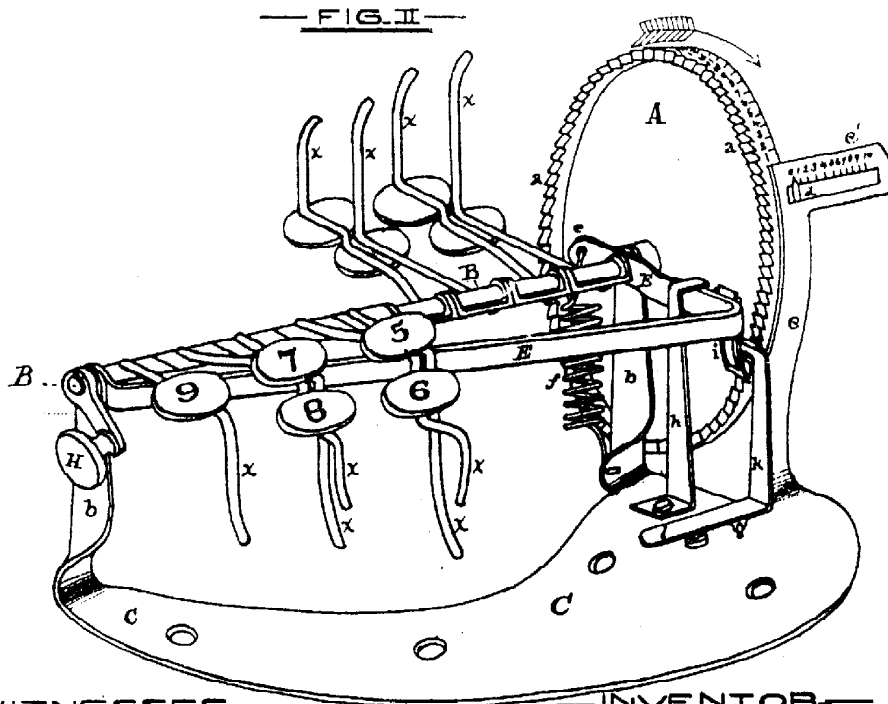
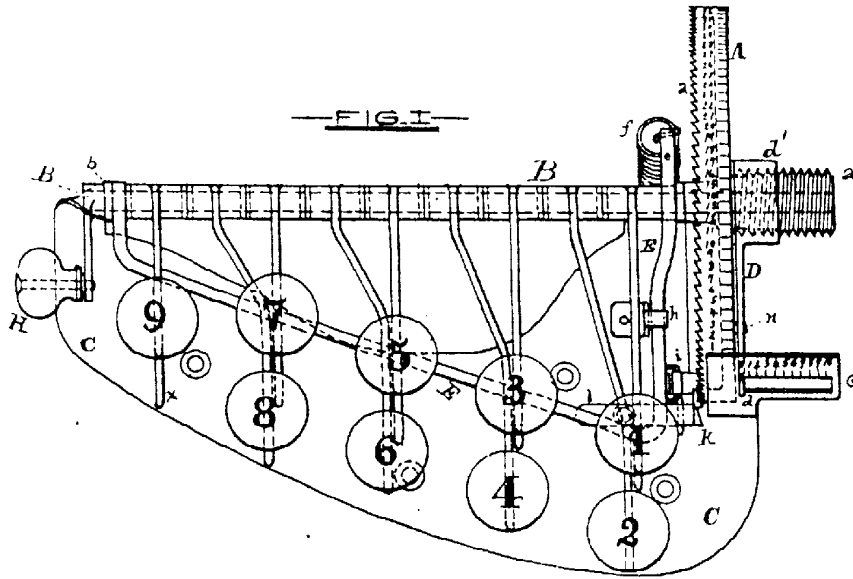
The Noble family sold the machine by soliciting a high bid from several collectors nationwide. Peter Frei was the high bidder, and he has promised to provide ETCetera with good quality color photos of the machine before the end of the year. For now, however, all we have are the photos provided by the seller, one of which appears in the ETCetera Color Gallery.

The Marshall Cram adder writes a new, if minor, chapter in the history of adding machines. It should not be confused with the Cram *Writing Machine*, another device with the "Cram" name listed in Ernst Martin's famous book on calculators. The Cram *Writing Machine* (1906) was an index typewriter designed to be attached to a Burroughs adding machine. As far as we know, this has nothing whatever to do with Marshall Cram's intriguing little adder of 1877.

M. M. CRAM.
 ADDING-MACHINES.

No. 193,853.

Patented Aug. 7, 1877.



— WITNESSES —

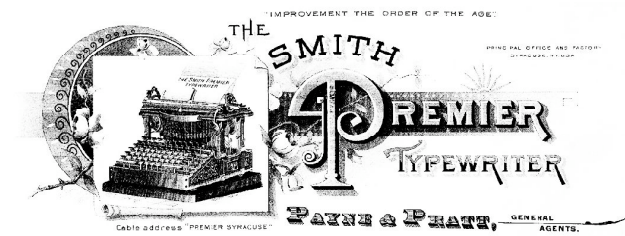
Am. B. Mann
Edwin Blackburn

— INVENTOR —

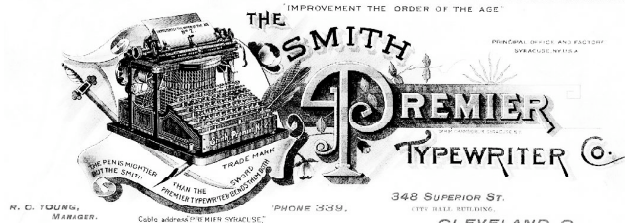
M. M. Cram
 By *Chas B. Mann* Attorney

Among the prettiest examples of typewriter ephemera are the ornate letterheads used by the companies for their everyday business correspondence. These complex pieces of the printer's art are replete with fine detail, subtle shadings and lavish illustrations. Shown here reduced and in halftone renderings, they can only suggest the real things. The small collection here is by no means exhaustive but represents some of the nicer specimens for the collector to seek.

Smith Premier—Here are three different Smith Premier letterheads, from 1892, 1897 and 1907 respectively. The beautiful 1892 letterhead features the No. 1 machine. The 1897 sheet is updated to show the No. 2, but the basic design of the letterhead is the same. Added to the layout is the slogan “The pen is mightier than the sword, but the Smith Premier bends them both.” The 1907 letterhead also features the No. 2 and the pen/sword slogan but is a more modest design.



A FULL LINE OF TYPEWRITER SUPPLIES ALWAYS IN STOCK. ADDRESS ALL COMMUNICATIONS TO THE COMPANY.



W. C. TOLING, MANAGER. Cable address 'PREMIER SYRACUSE'. JOHN W. BARR, MANUFACTURER, LUCAS & WILSON, MANUFACTURERS.



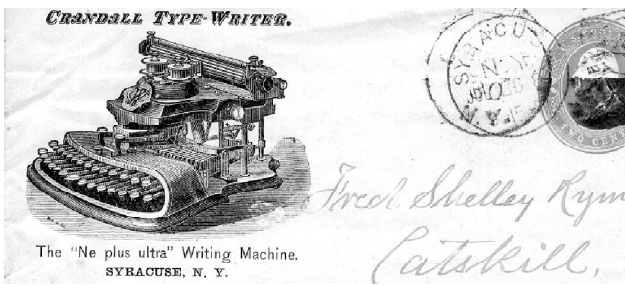
Fox—Two different Fox Typewriter letterheads feature two different machines. The earlier blind machine graces a letter dated Feb. 28, 1907, but the later visible machine sits atop the letter written three weeks earlier! Both letters were written to *Office Appliances* magazine in response to a request for donations for a speed typing contest. The Fox Typewriter Co. was certainly thrifty. It obviously didn't waste stationery by throwing out old sheets once the models changed.



Columbia Bar-Lock—From 1907 and certainly one of the more beautiful typewriter company letterheads. The detail doesn't show in this halftoned reduction, but the machine shown is the Model 10. A spectacular piece.



Crandall—Not a letterhead, but what philatelists call a “cover,” which means a printed envelope. What's interesting about this cover is the illustration of the machine and the date. This envelope was received on July 30, 1884 and shows the earliest version of the Crandall. The escutcheon in front of the ribbon spools bears a Crandall logo consisting of the superimposed letters “C, W and T.” The Crandall was being manufactured in Syracuse, NY at the time, before the move to Groton.





Titan of Typewriters

Most of us are familiar with the postcards showing the Giant Underwood on display at the Pan Pacific Exposition, and later, the New York World's Fair. Now, here's *another* giant machine. The photo dates from 1958 and carries this caption:

"MUNICH, WEST GERMANY: The touch system could hardly be used on this giant typewriter on display in Munich, West Germany. You would more likely use your whole hand, as this model demonstrates by typing out a few lines. The typewriter, made in West Germany, measures a little more than a square yard."

Though you can't see it in the halftone, the typist has typed the word "Alpina" on the paper, offering a clue to the machine's identity.

LETTERS

ETCetera just gets better and better. Love the color layouts. A big thank you for all your hard work in providing us typewriter nuts with a quality publication!

Pat Harper
Morganstown, WV

The pictures of the lapel pins on the back of the new ETCetera [No. 35] revived an old memory. I took a course in typing the summer of 1926 at Schenley H.S. in Pgh. The classroom was equipped with two kinds of machines: some not-quite-new Underwoods and some #10 Woodstocks that were brand new. We chose what we liked, and most of the girls took Underwoods because they were expecting to become stenographers and that's what most offices had. I liked the looks of the Woodstock and was well pleased with it. Near the end of the course there was a speed test given (for Woodstock users only, I think, and there may have been a separate one for the Underwoods) and I was able to do, I think, 30 wpm with no more than ten errors. This qualified me for a little bronze pin. I wore it for some time before putting it away somewhere. There were silver and gold pins, too.

Bill Danner
Kennerdell, PA

Great issue of ETCetera [No. 35]!

The figure on the Italian "Nano" ribbon tin is certainly what is called a gnome in British folklore—the troll is much more fearsome. The British equivalent to our pink plastic flamingoes on the lawn is a painted plaster gnome in the garden, and they look very much like this. However, when I look up "gnome" in my Italian/English dictionary, I

find that the Italian translation is "gnome!" When I look up *nano*, however, the English given is "dwarf"—which makes sense, as *nano* is the Latin prefix for "very small."

Ned Brooks
Newport News, VA

ADVERTISEMENTS

EPHEMERA FOR TRADE. Letterheads: very early **Hammond** - shows No. 1 machine (1886), **Monarch**-machine in circle, r&b (1907), **L.C. Smith**-3 horses logo r&b (1907), **Oliver**-No.3 machine in red circle (1907), **Stearns**-shows factory w/ Stearns logo in red (1907), **Remington** - red seal w/ No. 2 machine (1907), **Rockwell & Rupel Co.** - highly ornate showing odd office accessories & banner for Little's ribbons & carbons (1896), **F.S. Webster** - star brand logo (1895), **Smith Premier** - Payne & Pratt general agents- super ornate w/No. 1 machine (1892), **Smith Premier** - w/No. 2 machine - pen & sword logo (1907). **Blotter:** Smith Premier No. 10 w/ large picture of typewriter (c.1908)-unused. **Poster Stamp:** Corona changes its name from Standard TW Co. **Lapel pin:** Underwood sterling silver. **Promo Booklets:** Oliver *6 Essentials* - beautiful illustrations in red & black. *Pause for Living*, 1969 (Coca-Cola) with still life on cover (in color) featuring a Merritt Typewriter. TRADE for ribbon tins or ephemera of equal value. I will also trade typewriters for ephemera. Write for list of what's available. Darryl Rehr, 2591 Military Ave., L.A., CA 90064. Tel. 310-477-5229.

FOR SALE: Curta Type 1 w/case \$450. Type 2 w/case \$550. Copy of original instructions

included. Add shipping. Chris Castle, Box 2030, Redondo Beach, CA, 90278.

310-371-3919 eves. aw992@LAFN.org

WANTED: instructions for Burroughs glass-sided adder. Jerry Tarver, Speech Dept., University of Richmond, Richmond, VA 23173

WANTED: tape of the movie *The Shocking Miss Pilgrim*. John Pace O'Shea, 44 Rudolph St., Sliema, MALTA SLM 02 (Europe)

WANTED: both shift keys for Chicago or Munson. Hans Barbian, Christophstr. 47, 40225 Dusseldorf, GERMANY

WANTED: case for Hall. Boston preferred, other OK. Stephen Helsing, 2642 W. 37th Ave., Vancouver V6N 2V9 CANADA. Tel. 604-264-0571

WANTED: Lge. quantities of Royal IR-100 ink rolls. Will pay wholesale-retail prices, anywhere in the world. Check your out of the way local typewriter store. Jay Respler, 230 Randolph Rd., Freehold, NJ 07728. Tel. 908-431-4364. JRespler@InJersey.com

TIPS:

SMITH PREMIER 10a. Lionell Janecsek, 11011 E. Gertrude Dr., Spokane, WA 99206-9108

REM 2 - cruddy parts machine. No paper table. Gary Stade, RR 1 Box 91, Kenesaw, NE 68956-9401. Tel. 402-752-3587

REM 7/works. Mary Ferry, 733 Gifford Rd., Westport, MA 02790.

MOLLE, fair cond. HJ Hermansen, 709 47-1/2 Ave., NE, MPLS, MN 55421-2314

NEW CENT. CALIGRAPH fair, OLIVER 9 poor. E.J. Thomas, 21530 John Cowan Dr., Bullard, TX 75757

OLIVER 5, base & cover. Good cond. Irene Machisen, 80 Fisher Road #13, Cumberland, RI, 02864. Tel. 401-333-5986.

REM 6 parts machine. No paper table. - Ralph Hollin, R 8 Box 48, Manchester, KY 40962. Tel. 606-598-6453

Gallery Notes

1) Gold-Plated Blickensderfer No. 7 - from the U.K., Bernard Williams sends this photo of one of the oldest gold-plated machines we've seen. Gold plating appears on Royals, Olympias, and there are stories of *solid* gold machines as well (Royal and Oliver). On this one, every part that is nicked on a usual machine has been gold-plated. What a treat!

2) Cram Adder - The only existing prototype of adding machine invented by Marshall Cram of Mankato, Minnesota in 1877. This machine was sold in June by the inventor's great-great grandson. Story on page 6.

3) Noiseless Typewriter detail - see page 5.

4) Fitch Typewriter detail - see page 5.

5) Fox Typewriter detail - see page 5.

6) Munson No. 2 detail - see page 5.

Ribbon Tin BACKS! - In some cases the *back* of a ribbon tin is as interesting, or even *more* interesting than the lid. Here's a collection of tins that are terrific when you turn them over. All shown as 60% actual size, and the fronts are shown below.

7) American Brand - from Hess-Hawkins Co. of Brooklyn, NY (tin maker Decorated metal). The "Records Eternal" trademark was also used by H.M. Storms (whose "American Brand" tins featured American Indians). There was obviously a connection between the two companies.

8) Beaver Old Reliable - from M. B. Cook of Chicago (tin maker Decorated Metal). "Re-

coding the History..." appears on the back of most (if not all) Beaver tins. Also on some Panama tins (Panama & Beaver later merged).

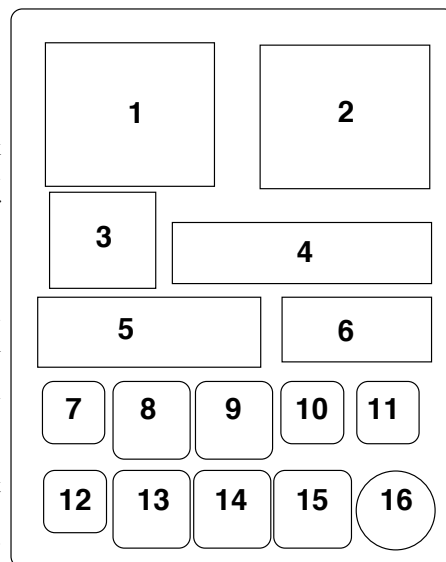
9) Copy-Right - The Indian on this tin is even more vivid on the back than on the front. Tin issued by A. Carlisle & Co., Upham & Rutledge, Inc. (what a *name!*) of San Francisco (tin maker not shown, but probably Decorated Metal).

10 & 11) Crown & Globe tins - different brands, but issued by the same company: Crown Ribbon & Carbon Mfg. Co. of Rochester, NY. The Crown tin was made by Decorated Metal, no maker shown on Globe.

12) Miller Line Kopy-Rite - The Miller silkmoth appears on the back of many tins from Miller-Bryant-Pierce of Aurora, IL. On this scarce piece the bug is more colorful than just about anywhere else. Colors on the lid are in a similar scheme (no tin maker shown).

13) Satin Finish - The popular little black boy tin from Rochester, NY's A.P. Little, Inc. has a very ornate back, which shows the exact date of issue, 1921 (no tin maker shown, but looks like Decorated Metal).

14) Columbia - The Clean & Good twins appears on the reverse of this tin to pitch Mineral Wax Carbon Paper, another product of Dayton, Ohio's Columbia Carbon Co.



15) Ginco - Elegant Art Deco ornaments grace the back of this tin from M.S. Ginn & Co. of Washington, D.C. The lid is just as pretty (tin maker J.L. Clark).

16) Grand Prize - You saw the lid of this tin in the last ETCetera. The reverse would be somewhat ordinary if it weren't for the broad palette of colors. That's a lot of lithography to put on the *back* of a tin. Issued by Pacific Carbon & Ribbon Mfg. Co. of San Francisco (tin maker Decorated Metal).





ETCetera Color Gallery

